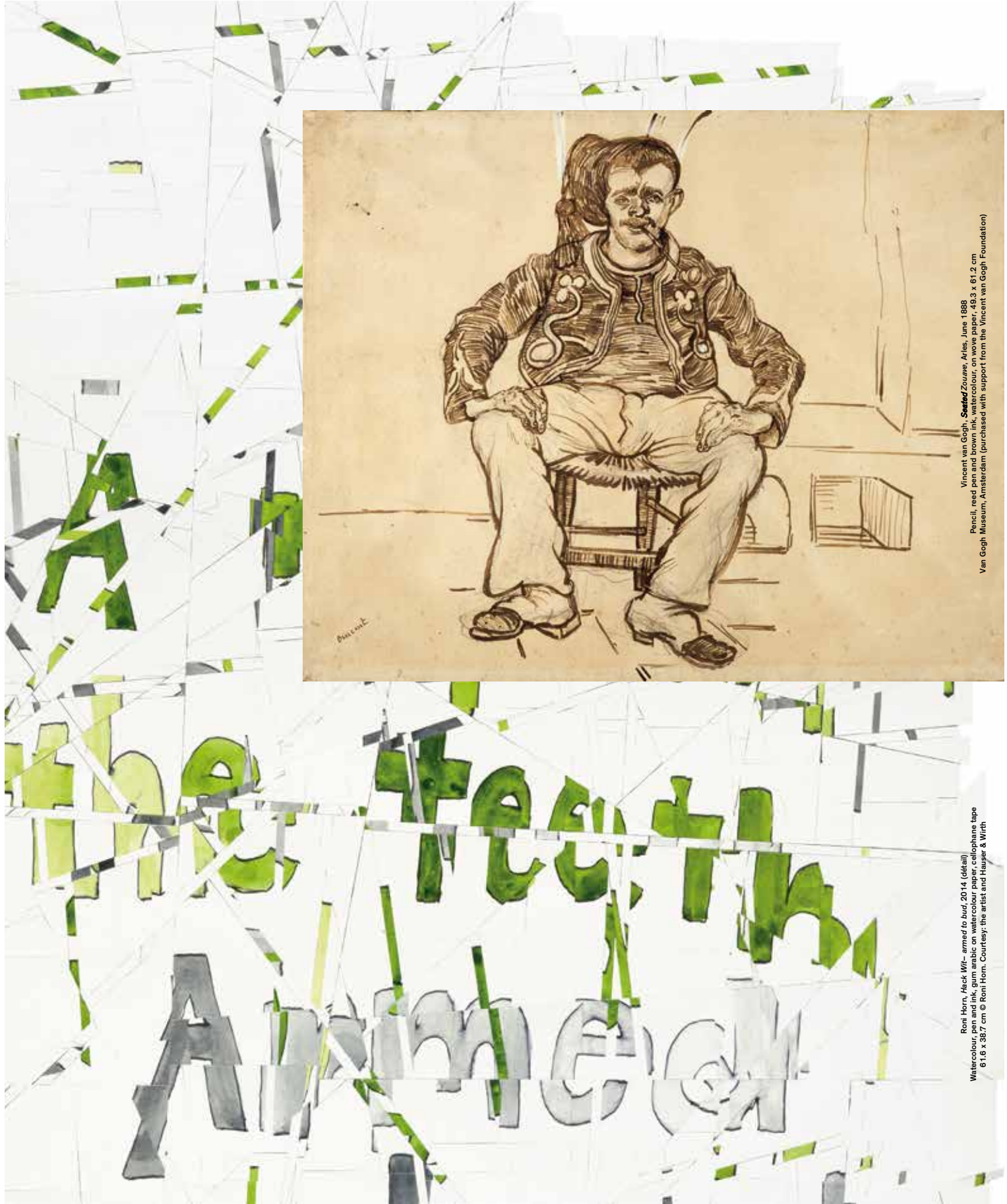


PRESS KIT



Vincent van Gogh, *Seated Zouave*, Arles, June 1888
Pencil, red pen and brown ink, watercolour, on wove paper, 49.3 x 61.2 cm
Van Gogh Museum, Amsterdam (purchased with support from the Vincent van Gogh Foundation)

Roni Horn, *Heck-Wi!*— (armed to bud 2014 (detail))
Watercolour, pen and ink, gum arabic on watercolour paper, cellophane tape
61.6 x 38.7 cm © Roni Horn. Courtesy: the artist and Hauser & Wirth

FONDATION
VINCENT
VAN GOGH
ARLES

RONI HORN
VINCENT VAN GOGH
TABAIMO
12.06–20.09.2015

35^{TER} RUE DU DOCTEUR FANTON, 13200 ARLES
FONDATION-VINCENTVANGOGH-ARLES.ORG



EDITORIAL

Inaugurated in April 2014, the Fondation Vincent van Gogh Arles pays homage to the work of Van Gogh while at the same time exploring his impact upon art today. Within the context of temporary exhibitions, original paintings and drawings by the Dutch master appear alongside works of contemporary art, fuelling rich and fruitful dialogues.

After a first exhibition retracing the evolution of colour in Van Gogh's palette, the Fondation presents some fifty drawings by the Dutch artist. Today regarded as one of the greatest draughtsmen of the 19th century (and indeed of the 20th, when his talent was finally recognized), Van Gogh considered that a good command of drawing was an essential basis for a career as a painter. "Van Gogh Drawings: Influences and Innovations" brings together a wide selection of drawings by the artist as well as some of the works that inspired him, such as heliogravure reproductions after Rembrandt and Dürer, and woodblock prints by Hiroshige.

In her exhibition "Butterfly to Oblivion", American artist Roni Horn presents new, large-format glass sculptures as well as pigment drawings and photographs. These latter share the common characteristic of having been cut up and reassembled, creating images infused with sustained tension and cohesion. It is in this powerful force of their figuration that a certain affinity with the drawings of Van Gogh makes itself felt. Roni Horn is also showing works from her most recent series, *Hack Wit*, in which idiomatic expressions are deconstructed, recombined and thereby reborn in new, poetic and graphic forms.

The contemporary Japanese artist Tabaimo, whose video installation *aitaisei-josei* we are presenting here, takes her inspiration – like Van Gogh a century before her – from the linear beauty of Japanese prints, in order to create animated films that are the reflection of a fantastical and disturbing inner world.

Bice Curiger, artistic director

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THE EXHIBITIONS

“VAN GOGH DRAWINGS: INFLUENCES AND INNOVATIONS”

From 12 June to 20 September 2015

At the beginning of his career, Vincent van Gogh concentrated above all on drawing. In fact, for the first three years he did little else, convinced as he was that it would give him the foundation he needed to master the art of painting. As a result, his talent as a draughtsman emerged long before he became known as a painter. But drawing remained an important part of his artistic production, and the outstanding mastery demonstrated by his works on paper makes them an equal counterpart to his paintings.

The exhibition “Van Gogh Drawings: Influences and Innovations” looks at the influence of prints and drawings by other artists on Van Gogh’s drawings and his small graphic oeuvre. A representative body of his drawings and prints is thus complemented by a selection of images that inspired him at various stages of his career.

Van Gogh absorbed a multitude of influences and proceeded to assimilate them in works that are highly innovative, not just in style but often in technique as well. The exhibition and the accompanying catalogue pay close attention to these and other aspects of one of the most remarkable oeuvres of drawings of the 19th century.

Exhibition curator: Sjraar van Heugten

ANNUAL LOAN FROM THE VAN GOGH MUSEUM IN AMSTERDAM



Vincent van Gogh, *Piles of French Novels*, 1887
Oil on canvas, 54.4 x 73.6 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

The Fondation has benefited since its opening from an annual loan from the Van Gogh Museum in Amsterdam, initiated between April 2014 and March 2015 with the painting *Self-portrait with Pipe and Straw Hat*. As from 1 April 2015, this first loan has been renewed with the presentation of *Piles of French Novels*, a little-known work painted in 1887 in Paris. With its sketched brushwork and free-hand character, this composition reveals the influence of the “Japanese style” that Vincent would later develop further in Arles.

Piles of French Novels testifies to the importance that Vincent attached to books and reading. The volumes appear here like abstract ciphers in bright colours, floating above a surface made of pink brushstrokes, painted with great freedom and an extraordinary vivacity.

RONI HORN: “BUTTERFLY TO OBLIVION”

From 12 June to 20 September 2015

Roni Horn is one of the most important artists of today. In Arles she is presenting large-format works on paper and photographs alongside three new glass sculptures that fill the gallery space. Glass is experienced in her powerful cylindrical sculptures as a fascinatingly translucent volume, as a block of matter that one moment ago was liquid and is now solid. These sculptures reveal to our gaze an inner life infused with light and a subtle play of colour.

Drawing is the basis for Roni Horn’s artistic activities. In her large works on paper and photographs, we see the traces and interfaces of a structure determining the image. They are the result of Horn’s cutting up and then reassembling of drawn forms and thick loops of pigment on paper, or of photographic figures such as the series of white, blurred clown faces with eerie, luminous red mouths.

A shimmering optical play, surprisingly rich in suggestion and at times unsettling, is thereby kindled on the pictorial surface in a staccato rhythm of image formation.

Roni Horn’s art always revolves, too, around language, poetry and literature. She thereby often works with writers, such as Hélène Cixous and Anne Carson. In Arles Roni Horn is showing her latest series of drawings, *Hack Wit*, in which she cuts up English idiomatic expressions in order to make, from two familiar figures of speech, one that is strange and new. Letters and words are scraps that join together in the resulting expression in wild poetry, dancing between meaning and absurdity, recognition and virgin territory. Thus the title of the exhibition, “Butterfly to Oblivion”, goes back to the mutual assimilation of “A butterfly broken on the wheel” and “Consign to oblivion”.

Exhibition curator: Bice Curiger

TABAIMO: “AITAISEI-JOSEI”

From 12 June to 20 September 2015

The work of the artist Tabaimo, born in 1975 in Hyogo, Japan, demonstrates the fluidity of the relationships between the practice of drawing and the animation film, between Japanese woodcut prints of the Edo period and popular television of the 1970s, while also incorporating other references specific to the cultural history of Japan.

The young Japanese artist not only integrates the history of animation drawing into her art, but at the same time claims allegiance to the famous painter, printmaker and draughtsman Katsushika Hokusai (1760–1849), the distinctive style of whose woodcuts likewise influenced Van Gogh. Via the subtle alchemy of colour and line that potently infuses her animation film *aitaisei-josei*, created in 2015, Tabaimo breathes a presence and a movement into a nocturnal scene that has become the setting for exalted passions and surreal visions.

The film intersects the stories of two pairs of lovers: Ohatsu and Tokubei from *The Love Suicides at Sonezaki* (Jap. *Sonezaki Shinju*), an 18th-century *bunraku* play for the puppet theatre written by Monzaemon Chikamatsu, and Miho and Yuichi, characters in the 2007 novel *Villain* (Jap. *Akunin*) by Shuichi Yoshida. The opening scene of the film shows a table and chair respectively personifying the beautiful courtesan Ohatsu and her lover Tokubei. They form a subtle contrast with Miho, whose spectral apparition sets off a series of strange activities inside the apartment. The world of inanimate objects becomes the receptacle of a feminine and sensitive look at the tragic destiny of two women in love.

The artist accompanies her installation with a series of drawings that are situated halfway between botanical illustrations and studies of human anatomy.

Exhibition curator: Bice Curiger

ABOUT THE THREE EXHIBITIONS

The connections between the two exhibitions of Vincent van Gogh and Roni Horn may be located in the subtle sphere of forces at work in the picture. Vincent’s drawings have become famous for the inimitable way in which they weave strokes, lines, dots, curves and hatchings with unerring confidence into a coherent network on the paper, emphasizing and celebrating these graphic elements both in their own right and in their organization within the overall structure of the picture.

In Roni Horn’s cut-up drawing practice, too, the question “How do movement and animation arise on a plane?” seems to be fundamental to her explorations, which she conducts with quite different means and also pursues in three-dimensional space and in language.

Line, in the animation film *aitaisei-josei* by Japanese artist Tabaimo, evokes the texture of the prints by Hokusai and becomes the support for a meditative exercise. Van Gogh drew similar inspiration from Japanese prints and was particularly captivated by the art of Utagawa Hiroshige (1797–1858), which he studied both for its composition and its reference to light and colour.

ABOUT THE ARTISTS

VINCENT VAN GOGH IN ARLES

“Vincent Willem van Gogh (30 March 1853–29 July 1890) lived in Arles from 20 February 1888 to 8 May 1889. That is almost 15 months, over 63 weeks, precisely 444 days. During his stay, he produced some 200 paintings, made over 100 drawings and watercolours, and wrote some 200 letters. The vast majority survived—a prodigal and quite astonishing outpouring, sustaining a pace that no other artist of the nineteenth century could match.

This period in Arles is frequently called the zenith, the climax, the greatest flowering of van Gogh’s decade of artistic activity.”

Pickvance, Ronald, *Van Gogh in Arles*, The Metropolitan Museum of Art, Harry N. Abrams, Inc., Publishers, 1984

Previous exhibition at the Fondation

- *Colours of the North, Colours of the South*, 2014

RONI HORN



Born in 1955 in New York, Roni Horn graduated from Rhode Island School of Design in 1975 and from Yale University in 1978 with a masters in sculpture. Over the years her mostly solitary experiences in the more remote landscapes of Iceland have become an important influence in her life and work. Horn’s earliest works are conceptually based on sculpture. Literature has also been a strong influence, something especially evident in her sculptures, which are often paired, as are her photographs and drawings.

Since the early 1980s Horn has also worked in photography, books and drawing. Her photographic portraits have taken the form of large installations using sequenced or grouped images or books.

Horn has received numerous awards, including three NEA Fellowships, a Guggenheim Fellowship (1990), the Alpert Award (1998) and the Joan Miró prize (2013).

Previous exhibitions (a selection)

- La Caixa, Madrid, 2014
- Fundació Joan Miró, Barcelona, 2014
- Kunsthaus Bregenz, Bregenz, 2010
- Whitney Museum, New York, 2010
- Tate Modern, London, 2009
- Rencontres de la photographie Arles, Fondation Luma & Collection Lambert, 2009
- Centre Pompidou, Paris, 2003
- DIA Center for the Arts, New York, 2001
- Castello di Rivoli, Turin, 2000
- Musée d’Art Moderne de la Ville de Paris, Paris, 1999
- Venice Biennale, 1997

TABAIMO



Born in 1975 in Hyogo, Japan, Tabaimo lives and works in Nagano. She studied Japanese painting at Kyoto University of Art and Design, graduating in 1999. In 2003 she moved to London to pursue her studies in graphic design and to work for the Jonathan Barnbrook agency. After her stay in Britain, where she was also able to discover other foreign cultures, she devoted herself exclusively to her work as an artist. In 2005 she returned to Japan, where she has lived ever since.

In 2011 Tabaimo represented Japan at the Venice Biennale, where she showed her video installation *teleco-soup*. Her works have entered the collections of leading institutions such as the Fondation Cartier pour l'Art Contemporain (Paris), The Japan Foundation (Tokyo) and the Museum of Contemporary Art (Los Angeles).

Previous exhibitions (a selection)

- Museum Rietberg, Zurich, 2012
- Singapore Art Museum, Singapore, 2012
- Venice Biennale, 2011
- Philadelphia Museum of Art, Philadelphia, 2010
- Moderna Museet, Stockholm, 2009
- Gallery Koyanagi, Tokyo, 2008
- Fondation Cartier pour l'Art contemporain, Paris, 2006
- Contemporary Arts Museum, Houston, 2004
- Deutsches Filmmuseum, Frankfurt, 2000

All the images in this press kit can be downloaded in HD from our website:
www.fondation-vincentvangogh-arles.org

SELECTION OF WORKS ON SHOW — VINCENT VAN GOGH



Vincent van Gogh, *The Potato Eaters*, 1885
Lithograph
26.5 x 32 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



Vincent van Gogh, *Vestibule in the Asylum*, 1889
Chalk, brush and oil paint, on paper
61.6 x 47.1 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



Vincent van Gogh, *Field with Houses*, 1888
Pencil, pen and reed pen and ink, on paper
25.8 x 34.9 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



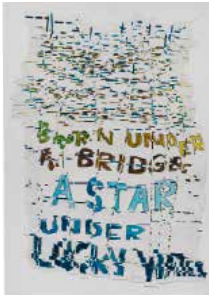
Vincent van Gogh, *Garden of the Hospital*, 1889
Pencil, reed pen and pen and brush and ink, on paper
46.6 x 59.9 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



Vincent van Gogh, *Shed with Sunflowers*, 1887
Pencil, pen and ink, watercolour, on paper
31.6 x 24.1 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

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SELECTION OF WORKS ON SHOW — RONI HORN



Roni Horn, *Hack Wit-lucky water*, 2014
Watercolour, graphite, gum arabic on
watercolour paper, cellophane tape
60.3 x 44.5 cm
Photograph: Genevieve Hanson
Courtesy: the artist and Hauser & Wirth



Roni Horn, *Hack Wit-dead void*, 2014
Watercolour, pen and ink, gum arabic on
watercolour paper, cellophane tape
58.4 x 41.9 cm
Photograph: Genevieve Hanson
Courtesy: the artist and Hauser & Wirth



Roni Horn, *If 2*, 2011
Powdered pigment, graphite, charcoal, coloured pencil
and varnish on paper
250.8 x 257.8 cm
Photograph: Thomas Mueller
Courtesy: Colección Júmex, Mexico



Roni Horn, *Clownpout (4)*, 2003
Two C-print photographs cut and reassembled
103.5 x 115 cm
Photograph: Barbora Gerny
Courtesy: Private Collection



Roni Horn, *Untitled* ("Two thick ropes of dark blood and two slender rose like snakes from the stump of his neck and arched hissing into the fire. The head rolled to the left and came to rest... The fire streamed and blackened and a gray cloud of smoke rose and the columnar arches of blood slowly subsided until just the neck bubbled gently like stew"), 2015
Solid cast glass with as-cast surfaces. 128.9 x 142.2 cm
Photograph: Stefan Altenburger Photography Zürich
Courtesy: the artist and Hauser & Wirth

All the images in this press kit can be downloaded in HD from our website:
www.fondation-vincentvangogh-arles.org

SELECTION OF WORKS ON SHOW — TABAIMO



Tabaimo, *aitaisei-josei*, 2015
Video installation
5 min 33 sec loop
© Tabaimo/Courtesy: Gallery Koyanagi
Photograph: Kazuto Kakurai



THE EXHIBITION CURATORS

SJRAAR VAN HEUGTEN



Sjraar van Heugten (1957) studied History of Art at Utrecht University. From 1988 until 2010 he worked at the Van Gogh Museum, including as Head of Collections for the last 11 years of his time there. In 2010 he became an independent art historian.

Van Heugten has published numerous books and articles, primarily about Van Gogh and his contemporaries. Among other things, he wrote three volumes (the third as co-author) of the catalogue of Van Gogh's drawings in the Van Gogh Museum collection. He has been responsible for exhibitions in Europe, Japan and the USA. In 2012 he published a book about the collection of the Triton Foundation. He was curator of the opening exhibition at the Fondation Vincent van Gogh Arles, *Van Gogh: Colours of the North, Colours of the South*. Most recently he curated the exhibition *Van Gogh in The Borinage. The Birth of an Artist*, which opened in Mons, Belgium, in January 2015. He is currently working on the preparation of various future exhibitions, among which is a third show at the Fondation Vincent van Gogh Arles in 2016.

BICE CURIGER



Bice Curiger is a world-renowned art critic and exhibition curator. After a degree in the History of Art at the University of Zurich, she helped found *Parkett*, a series of books about contemporary art, published in Zurich and New York, and was also its editor. She has also written numerous books.

As curator at the Kunsthaus, Zurich, from 1993 to 2013, she organised many exhibitions which were also presented in major museums and institutions in Hamburg, London, Milan and Paris. Bice Curiger has also worked as an independent curator for such prestigious international bodies as the Centre Georges Pompidou in Paris (*La revue Parkett*, 1987), the Hayward Gallery in London (*Double Take – Collective Memory and Recent Art*, 1992), the Guggenheim Museum in New York (*Meret Oppenheim*, 1996), and the 54th Venice Biennale (*ILLUMInazioni*, 2011).

Bice Curiger's experience has led her to teach at the Humboldt University in Berlin (2006/07). She has also won many awards, including the Prix Meret Oppenheim (2012). In 2014 France awarded her the title of Chevalier des Arts et des Lettres.

She was appointed artistic director and exhibition curator of the Fondation Vincent van Gogh Arles in 2013.

FONDATION VINCENT VAN GOGH ARLES

The Fondation Vincent van Gogh Arles is a foundation officially recognised as beneficial to the public, created in 2010 by Luc Hoffmann. It opened its doors in April 2014 in a 15th-century mansion house in the historical heart of Arles. The building, which was occupied throughout the 20th century by the Banque de France, was purchased by the City of Arles in 2000. In 2010 it was placed at the disposal of the Fondation and, after major renovation works, was transformed into a modern museum space.

Today recognized as one of the region's major cultural venues, the Fondation has welcomed over 143,000 visitors since its opening.

OUR MISSION

The Fondation Vincent van Gogh Arles' brief is to promote the artistic legacy of the Dutch master, while at the same time exploring the echoes of his oeuvre in present-day art. The presentation of Van Gogh's paintings alongside works by contemporary artists stimulates a fruitful dialogue centred on interrogation and reflection, and thereby encourages us to rethink and broaden our view not only of the past, but also of the future.

The relationship with contemporary art lies at the heart of the Fondation's mission. Adopting a resolutely contemporary point of view towards an artist such as Vincent van Gogh, a central figure in 19th and 20th-century art, also means examining the incomparable history of his reception. This latter is sufficient in itself to show that his artistic influence is still very much alive today.

The city of Arles, which holds no picture by the painter, will now regularly have Van Gogh originals on view at the Fondation. Here we may justly speak of a *genius loci*: it is in Arles that the artist produced, within the space of barely fifteen months, his most important works. Arles is profoundly connected to the figure of the artist: through his painting, Van Gogh has elevated the city and its surrounding landscape to the status of icons.

PRACTICAL INFORMATION

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OPENING HOURS

Fondation and bookshop open every day from
11am to 7pm.
Last admission 45 minutes before closing.

ADMISSION

Full price: 9 €
Reduced price: 7 €
Young people and students: 4 €
Under 12: free admission

LA BOUTIQUE

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Open from Tuesday to Sunday from 10.30am
to 1 pm and from 2.30pm to 6.30pm.

During the opening week of the "Rencontres de la Photographie", from 6 to 11 July 2015,
the Fondation Vincent van Gogh Arles will be extending its opening hours:

- Exhibitions open until 10pm
- From 10pm to midnight: screenings of videos by photographer and film-maker Michel Auder
(admission free)

PARTNERS



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