FONDATION
VINCENT
VAN GOGH
ARLES

Communication
and press relations:

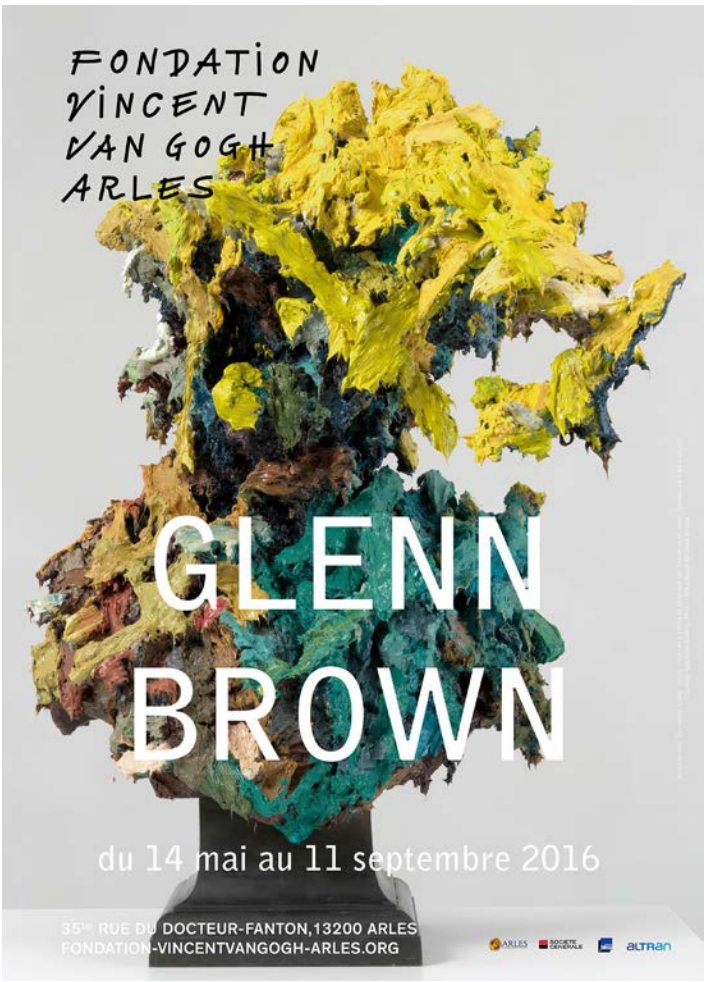
PIERRE COLLET | IMAGINE
T +33 1 40 26 35 26
M +33 6 80 84 87 71
COLLET@AEC-IMAGINE.COM

ALICE PROUVÉ | IMAGINE
M +33 7 89 01 93 20
ALICE.PROUVE@AEC-
IMAGINE.COM

EXHIBITIONS

14.05–11.09.2016





EXHIBITIONS
VAN GOGH IN PROVENCE: MODERNIZING TRADITION
GLENN BROWN: *SUFFER WELL*
SASKIA OLDE WOLBERS: *YES, THESE EYES ARE THE WINDOWS*

EDITORIAL

This summer the Fondation Vincent van Gogh Arles holds its third retrospective devoted to the Dutch artist. Conceived by curator Sjraar van Heugten, *Van Gogh in Provence: Modernizing Tradition* is exceptionally important with regard both to the number of paintings on show and to their dialogue within the exhibition space, which is being redesigned specially for the occasion. Thirty-one works by Van Gogh allow us to comprehend how deeply his painting is anchored in the traditional genres to which he never ceased to lend new expression.

We are also delighted to present a solo show of British artist Glenn Brown, whose works fuel current discourses on contemporary painting. Oriented towards the present, they likewise maintain an innovative relationship with western pictorial tradition via the different styles translated by the artist. Brought together here, for the first time, are some thirty works from Glenn Brown's vast repertoire of paintings and sculptures, to which he has recently added drawings.

Screening in a room on the first floor of the Fondation, the film *Yes, These Eyes Are the Windows* (2015) by Saskia Olde Wolbers continues to plunge us into the world of collective memory, where elements of reality become fluid, as if seen from the seabed.

Bice Curiger, artistic director of the Fondation

VAN GOGH IN PROVENCE: MODERNIZING TRADITION

31 VAN GOGH PAINTINGS ON DISPLAY

The exhibition *Van Gogh in Provence: Modernizing Tradition* brings together 31 paintings – of which 29 have never before been shown in Arles – from the collections of the Van Gogh Museum in Amsterdam and the Kröller-Müller Museum in Otterlo.

The third retrospective devoted to Vincent van Gogh at the Fondation, it confirms the institution's major role in facilitating an ongoing examination of the artist's work and thinking, namely by presenting these latter in constant interaction with contemporary artistic production. Thus *Van Gogh in Provence: Modernizing Tradition* is accompanied by a concurrent solo show of British painter Glenn Brown.

Selected by Sjraar van Heugten, one of the world's foremost experts on Van Gogh, the 31 paintings on display offer a panorama of seven years of intense activity, culminating in the artist's stay in Provence, where he produced some 500 works.

Over the course of the rooms, Van Gogh's palette becomes – as he puts it himself – more "exaggerated", his brush stroke more forceful and his composition more audacious. All the while, however, the artist preserves a remarkable continuity in his choice of motif. Van Gogh constantly experiments with ways of modernizing landscape, portraiture and the still life – the traditional genres to which he remains unwaveringly attached, following in the steps of his revered masters: Rembrandt, Hals, Delacroix, Millet, and artists of the Barbizon School such as Breton.

The canvases chosen for this exhibition allow us to follow Van Gogh's artistic quest from its beginnings right up to his death: in Nuenen in the Dutch province of Brabant, where his humanism leads him to portray the rugged existence of rural peasants; in Paris, where he paints his own portrait for the first time and ventures upon vibrant colour contrasts in floral still lifes; in Provence, where he finds the glorious southern light that exalts the face of nature; and finally at Auvers-sur-Oise, whose wheat fields captivate him one last time and open up the path to contemporary abstraction.

Curator of the exhibition: Sjraar van Heugten

VAN GOGH IN PROVENCE: MODERNIZING TRADITION

ABOUT THE ARTIST

Vincent van Gogh is born on 30 March 1853 in Groot-Zundert in the Netherlands.

At the age of 16 he joins Goupil & C^{ie}, a firm of art dealers in The Hague, and subsequently works in the company's offices in Brussels, London and Paris. Appalled at seeing art treated as a commodity and growing increasingly religious, he goes back to England to teach at a school and to preach the Gospel. He is 23 years old. Within 12 months he returns to the Netherlands and works in a bookshop before becoming a lay preacher in a mining community in Belgium. It is soon clear that he is unsuited for this role and his post is not extended.

In August 1880, at the age of 27, he decides to become an artist. To train himself, he copies prints by or after famous masters, notably Jean-François Millet. He longs above all to become a painter of peasant life and everyday reality. He reads the novels of Balzac, Hugo, Zola and Dickens, which reinforce his social convictions and his taste for the life of the working classes. Spurred by a real empathy for nature, he also pursues his love of landscapes. In 1886 in Paris he discovers Japanese prints and Impressionism and mixes with Toulouse-Lautrec, Pissarro, Seurat, Signac, Russell, Gauguin and Bernard.

Convinced that colour is the key, and with Eugène Delacroix and the Japanese masters as his guides, he leaves for Provence in search of the southern light under which colours are heightened. Dreaming of establishing a creative community with his artist friends, in February 1888 he settles in Arles. Here he further develops his ideas on style and technique and paints increasing numbers of landscapes, still lifes and portraits of local people. By the end of December, the first signs of his illness become apparent. Exhausted, he is hospitalized on several occasions and eventually enters an asylum in Saint-Rémy-de-Provence, where he remains for a whole year.

During the 444 days he spends in Provence, Van Gogh produces over 300 paintings and some 200 drawings. His art reaches the height of its modernity.

In May 1890 he settles in Auvers-sur-Oise, where Dr Paul Gachet keeps an eye on his health. In the space of two months, Vincent produces the final 70 paintings of an oeuvre that comprises more than 2,000 paintings, drawings and prints. On 27 July 1890 he shoots himself with a pistol and dies two days later at the age of 37.

His artistic genius, recognized soon after his death, the publication of his *Letters* in 1914 and his tragic fate make him, in the 20th century, a veritable international icon.

Previous exhibitions at the Fondation

- *Van Gogh Drawings: Influences and Innovations*, 2015
- *Colours of the North, Colours of the South*, 2014

GLENN BROWN: *SUFFER WELL*

Among contemporary British artists, Glenn Brown is one of the most unusual and most unique. After completing his MA in 1992 at London's distinguished Goldsmiths College, he struck out against the prevailing artistic current. At this epoch painting – and figurative painting even more so – was viewed as the poor relation among the media available to modern art. While his contemporaries were asking themselves the question "Why bother painting?", Glenn Brown chose to make the brushmarks of earlier masters, such as Vincent van Gogh, the subject of his paintings.

This summer the Fondation Vincent van Gogh Arles pays tribute to Glenn Brown with a major retrospective bringing together some thirty works. This event marks an important milestone, not only because it has been 16 years since the last retrospective of the artist's oeuvre was held in France in 2000, but also because the exhibition unites all three media in which Glenn Brown is today active: painting, sculpture and drawing.

Since 2013 Glenn Brown has pursued drawing as an autonomous means of artistic expression, in graphic works whose surfaces are covered with an ensemble of marks and sinuous lines that interweave and reply to each other. His drawings also maintain a thematic and visceral relationship with his paintings and sculptures. These latter deploy brush strokes that have been liberated from the flat surface of his paintings and which now constitute condensed agglomerates in a medley of hues laid down on top of a base of bronze. The three new sculptures created by the artist for the exhibition *Suffer Well* may be read as 3D translations of the brushmarks of Frank Auerbach and of the misleading and dated colours of reproductions of works by Vincent van Gogh. One such reproduction, showing *Field with Irises near Arles* (of which the original painted by Van Gogh in 1888 can be seen in our other exhibition), provided the palette of Glenn Brown's 2016 sculpture *The Flowers of Arles*. This profusion of tactile matter dialogues with the artist's canvases which, although entirely smooth, likewise give the impression of an interplay of textures and feverish visual masses.

It is thus that Glenn Brown's art reveals the subjective force of his translations of reproductions of works by earlier masters, his atomization of painting, and the inexhaustible inventiveness of his practice, which appropriates the styles and colours of drawings and classical paintings. Emanating from his works – whether drawings or paintings – is a plural, blurred and fluid reality, whose visual ambiguity evokes that peculiar to our own digital epoch.

The exhibition borrows its title *Suffer Well* from a song by the group Depeche Mode, as well as from one of the paintings on show, whose motif is constructed from the famous *Head of a Skeleton with Burning Cigarette* (1885/86) by Van Gogh. Glenn Brown's practice is fuelled by this same interweaving of "dissonant" references, ranging from the Baroque to German realism, from new wave music to the genre of horror – and passing, of course, via the works of Van Gogh, which the artist examines with the keen eye of a goldsmith.

Curator of the exhibition: Bice Curiger

GLENN BROWN: *SUFFER WELL*

ABOUT THE ARTIST

Born in 1966 in Hexham (Northumberland), in the northeast of England, Glenn Brown lives and works chiefly in London. In 1989 he took part in the touring exhibition *New Contemporaries*, dedicated to emerging young artists working in Britain. Three years later, he completed his MA in Fine Art at Goldsmiths College in London.

Since the start of his career, Glenn Brown has interrogated the originality of the artwork and affirmed his intention to "paint paint". He is influenced by the practices of Sigmar Polke and Gerhard Richter, who used photography and the printed image to evolve a new kind of painting in an epoch that seemed to have pronounced the medium dead. Thus Glenn Brown looks at photographs and other reproductions of paintings and drawings, and proceeds to subject them to a unique transformation.

His entire art is based on innovative methods of appropriating and reconfiguring works belonging essentially to the past. In his first solo show in France, for example, held in 2000 at the Centre d'art contemporain at the Domaine de Kerguéhennec in Bignan, the artist presented paintings imprinted with multiple references to the works of Salvador Dalí, the Neo-Expressionist portraits of the British artist Frank Auerbach, and illustrations issuing from the universe of science fiction. There as here, Glenn Brown showed sculptures conceptually related to his works in two dimensions. But while these latter exude the deceptive air of being textured, they are in reality characterized by absolute flatness, each stroke of paint being executed with an extremely fine brush of the type commonly employed in the sphere of vehicle bodywork repair.

Thanks to his perfect mastery of the *trompe-l'œil* technique, Glenn Brown succeeds in infusing his pictures with the illusion of depth. His use of a slightly garish palette, combined with a proliferation of marks and lines of all kinds, confers upon his works an expressive, reinvented classicism, a subjective mannerism, which continues right up to the present.

Glenn Brown's work has been the subject of numerous exhibitions with evocative titles both in Britain and abroad, signalling his role in the renewal of contemporary painting: a painting that looks at the history of western art in order to "digest" and "transform" its given styles, and subsequently to produce a psychological content and an idiosyncratic universe.

Previous exhibitions (selection)

- Gagosian, Frieze London, Frieze Masters, London, England, 2015
- *Riotous Baroque: From Cattelan to Zurbarán*, Guggenheim Museum, Bilbao, Spain, 2013
- *Cher Peintre : Peintures figuratives depuis l'ultime Picabia*, Centre Georges-Pompidou, Paris, France, 2002
- *Hypermental: Rampant Reality 1950–2000, from Salvador Dalí to Jeff Koons*, Kunsthaus Zürich, Zurich, Switzerland, 2000
- *Glenn Brown,* Domaine de Kerguéhennec, Bignan, France, 2000
- *About Vision: New British Painting in the 1990s*, Museum of Modern Art, Oxford, England, 1996

SASKIA OLDE WOLBERS

YES, THESE EYES ARE THE WINDOWS

Shown in conjunction with the preceding exhibitions at the Fondation from February to April 2016, the film *Yes, These Eyes Are the Windows* (2015) by Saskia Olde Wolbers is once again being presented in its own room.

This film revisits the unusual past of the house at 87 Hackford Road in the Brixton area of south London where Van Gogh lived from 1873 to 1874. On the basis of his letters and different accounts relating to his brief stay in this terraced house, Saskia Olde Wolbers creates a video piece combining fantasy with realism, in which her free interpretation of the facts mingles with elements of reality.

The house, in the role of narrator, unfolds a fiction about the layers of myth that have settled upon the artist and about his ghostly influence on the fate of the house and its subsequent owners. Organic and talkative, this storyteller built of bricks and wood conducts us into its universe of fluid outlines, a mosaic of visual and documentary elements.

The work *Yes, These Eyes Are the Windows* is the fruit of a production in two stages. It was first presented in 2014 as a site-specific audio installation in Van Gogh's house in Brixton, as the culmination of a two-year collaboration with the London-based art association Artangel. In 2015 it was then created as a film, in which form it is now being shown in Arles.

Curators of the exhbition: Bice Curiger and Julia Marchand

ABOUT THE ARTIST

Dutch artist Saskia Olde Wolbers, born in 1971 and living in the UK, has been working with video since the mid-1990s.

Her short productions are meticulously elaborated microcosms that blend fictional scenarios, documentary facts and fantastical environments. Sustained by a narrative that is delivered – anonymously and out of sync – by an off-screen voice, and which attests to the artist's fascination with the transmission of histories, these videos mirror the question as to the credibility of today's profusion of information. Simultaneously aerial and aquatic, Saskia Olde Wolbers's fluid universe oscillates between utopia and nightmare: like images in a darkroom, these stories prove to be at once reality and illusion.

Represented in numerous museums, collections, galleries and public spaces, Saskia Olde Wolbers has won multiple awards.

Previous exhibitions (selection)

- *Yes, These Eyes Are the Windows,* Artangel, London, 2014; *Art Unlimited*, Art Basel, 2014
- *Kinemacolor,* M-Museum, Louvain, Belgium, 2013; Ota Fine Arts in Tokyo and Singapore, 2013
- Maureen Paley, London, 2012
- *Seven Screens,* OSRAM, Munich, 2011; *A Shot in the Dark*, Secession, Vienna, 2011
- Goetz Collection, Munich, 2010
- Art Gallery of York University, Toronto, 2008; Mori Art Museum, Tokyo, 2008

THE FONDATION VINCENT VAN GOGH ARLES: FULFILLING VINCENT'S WISH

"And I hope that later on, other artists will emerge in this beautiful part of the country."
Letter from Vincent to his brother Theo (Arles, Monday 7 May 1888)

In 1983 an association was founded by Yolande Clergue with the aim of inviting contemporary artists to present a work in homage to Van Gogh. Thanks to patron Luc Hoffmann, in 2010 the association became a public utility foundation. The City of Arles placed at its disposal a prestigious building which, renovated and transformed, was inaugurated in April 2014 by Maja Hoffmann, the current president of the Fondation.

The design concept by the architectural agency FLUOR embraces the rich history of the site, while treating the 1000 m^2 of exhibition space in a resolutely contemporary manner. It thereby incorporates two permanent artworks — by Raphael Hefti and Bertrand Lavier — which link the interior and exterior spaces and which respectively allow Van Gogh's iridescent colours and his "Vincent" signature to shine forth.

Thanks to partnerships established with public and private collections, including the Van Gogh Museum in Amsterdam and the Kröller-Müller Museum in Otterlo in the Netherlands, the Fondation plays continuous host to one or more original canvases by Vincent van Gogh.

It assumes an innovative role in encouraging the public to rediscover the art and thinking of Van Gogh in constant interaction with contemporary artistic production. Conscious of the historical dimension of art and of its reception by society, the artistic director of the Fondation, Bice Curiger, seeks to generate a creative energy by provoking productive confrontations.

Thus the Fondation fulfils the wish, cherished by the world's most famous painter, to create in Arles a place of reflection and of free and abundant creation; a place where, much like the wind and river that pass through the city, ideas and exchanges can flow.

Van Gogh in Provence: Modernizing Tradition, our third major Van Gogh retrospective, focuses on a theme emblematic of the Fondation: that of artistic heritage and its transformation.

"Then, as you well know, I love Arles so much."
Letter from Vincent to Theo (Arles, Monday 18 February 1889)

EXHIBITION CATALOGUES



Van Gogh in Provence: Modernizing Tradition

Van Gogh was one of the most original artists of his day. Yet his art is rooted to a large extent in the past. How did he reinvent tradition? This question is the central theme of the present catalogue and is explored across the three genres that dominate Van Gogh's oeuvre: the human figure, the landscape painting and the still life.

Author: Sjraar van Heugten
Format: 22 x 28 cm, 144 pages, hardback
English and French editions, published in May 2016
Co-edition Actes Sud and Fondation Vincent van Gogh Arles
ISBN: 978-2-330-06302-3 (English)
Price: €30



Glenn Brown

One of the most singular British artists working today, Glenn Brown draws his inspiration from art history, which he revisits and reinterprets in a unique manner. This catalogue, dedicated not only to his paintings but also to his sculptures and drawings, aims to convey the full creative scope of Glenn Brown's oeuvre and his leading role in the renewal of contemporary painting.

Authors: Glenn Brown, Bice Curiger, Judicaël Lavrador
Format: 24.5 x 31 cm, 96 pages, hardback
Bilingual edition (French/English), published in May 2016
Co-edition Analogues and Fondation Vincent van Gogh Arles
ISBN: 978-2-35864-092-3
Price: €26



Saskia Olde Wolbers: Yes, These Eyes Are the Windows

This publication – comprising texts, archival photographs and stills from the video *Yes, These Eyes Are the Windows* by Saskia Olde Wolbers – revisits the vast research project that testifies to the admiration and fascination surrounding 87 Hackford Road and the work and life of Van Gogh.

This catalogue is published in an edition of 500. The first 50 copies are published as a limited edition signed by the artist and numbered 1 to 50 on the colophon page, and are accompanied by an original 4-colour print on 320g Rives Tradition, 18.5 x 28 cm, numbered and signed by the artist.

Authors: Saskia Olde Wolbers, Antony Hudek, Bice Curiger, Julia Marchand
Format: 16 x 22 cm, 80 pages, hardback
Bilingual edition (French/English), published in February 2016
Publisher Fondation Vincent van Gogh Arles
ISBN: 979-10-94966-03-7
Price: €24

A SELECTION OF IMAGES CAN BE DOWNLOADED
IN HD FROM OUR WEBSITE:
www.fondation-vincentvangogh-arles.org
Section: Professionals — Press / Password: presse

SELECTION OF WORKS ON SHOW



Vincent van Gogh, *Pollard Willows at Sunset*,
Arles, March 1888
Oil on canvas mounted on cardboard, 31.6 x 34.3 cm
Kröller-Müller Museum, Otterlo



Vincent van Gogh, *An Old Woman of Arles*,
Arles, February 1888
Oil on canvas, 58 x 42 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



Glenn Brown, *Suffer Well*, 2007
Oil on panel, 157 x 120 cm
The V-A-C Collection, Moscow
Photo: Robert McKeever



Glenn Brown, *Drawing 13 (after Greuze/Rubens)*, 2015
Indian ink on paper, Pergamenata White
50 x 40.8 cm
Collection of the artist
Photo: courtesy of the artist

A SELECTION OF IMAGES CAN BE DOWNLOADED
IN HD FROM OUR WEBSITE:
www.fondation-vincentvangogh-arles.org
Section: Professionals — Press / Password: presse

LIST OF WORKS ON SHOW — VINCENT VAN GOGH

Farm with Stacks of Peat, Nieuw-Amsterdam, October 1883
Oil on canvas, 37.5 × 55 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Loom and Weaver, Nuenen, April-May 1884
Oil on canvas, 68.3 × 84.2 cm
Kröller-Müller Museum, Otterlo

Avenue of Poplars in Autumn, Nuenen, October 1884
Oil on canvas on panel, 99 × 65.7 cm
Van Gogh Museum, Amsterdam
(purchased with support from the Vincent van Gogh Foundation and the Rembrandt Association)

Head of a Woman, Nuenen, March 1885
Oil on canvas on Triplex, 42.2 × 34.8 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Woman Winding Yarn, Nuenen, March 1885
Oil on canvas, 40.5 × 31.7 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Man at a Table, Nuenen, March-April 1885
Oil on canvas, 44.3 × 32.5 cm
Kröller-Müller Museum, Otterlo

Still Life with Apples and Pumpkins, Nuenen, September 1885
Oil on canvas, 59 × 84.5 cm
Kröller-Müller Museum, Otterlo

Self-Portrait with Pipe, Paris, September-November 1886
Oil on canvas, 46 × 38 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Self-Portrait with Grey Felt Hat, Paris, September-October 1887
Oil on canvas, 44.5 × 37.2 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Roses and Peonies, Paris, June 1886
Oil on canvas, 59.8 × 72.5 cm
Kröller-Müller Museum, Otterlo

Flowers in a Blue Vase, Paris, June 1887
Oil on canvas, 61.5 × 38.5 cm
Kröller-Müller Museum, Otterlo

Kneeling Écorché, Paris, June 1886
Oil on cardboard, 35.2 × 26.8 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Café Table with Absinthe, Paris, February-March 1887
Oil on canvas, 46.3 × 33.2 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Trees and Undergrowth, Paris, July 1887
Oil on canvas, 46.2 × 55.2 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Montmartre: Behind the Moulin de la Galette, Paris, July 1887
Oil on canvas, 81 × 100 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Patch of Grass, Paris, April-June 1887
Oil on canvas, 30.8 × 39.7 cm
Kröller-Müller Museum, Otterlo

Pollard Willows at Sunset, Arles, March 1888
Oil on canvas mounted on cardboard, 31.6 × 34.3 cm
Kröller-Müller Museum, Otterlo

Orchard Bordered by Cypresses, Arles, April 1888
Oil on canvas, 64.9 × 81.2 cm
Kröller-Müller Museum, Otterlo

Field with Irises near Arles, Arles, May 1888
Oil on canvas, 54 × 65 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

A SELECTION OF IMAGES CAN BE DOWNLOADED
IN HD FROM OUR WEBSITE:
www.fondation-vincentvangogh-arles.org
Section: Professionals — Press / Password: presse

LIST OF WORKS ON SHOW — VINCENT VAN GOGH (CONT.)

Fishing Boats on the Beach at Les Saintes-Maries-de-la-Mer, Arles, June 1888
Oil on canvas, 65 × 81.5 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

An Old Woman of Arles, Arles, February 1888
Oil on canvas, 58 × 42 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Still Life with Potatoes, Arles, mid-January 1889
Oil on canvas, 39.5 × 47.5 cm
Kröller-Müller Museum, Otterlo

Ploughed Fields ('The Furrows'), Arles,
September 1888
Oil on canvas, 72.5 × 92.5 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

The Green Vineyard, Arles, 3 October 1888
Oil on canvas, 73.5 × 92.5 cm
Kröller-Müller Museum, Otterlo

Undergrowth, Saint-Rémy-de-Provence,
July 1889
Oil on canvas, 49 × 64.3 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Pine Trees in the Garden of the Asylum,
Saint-Rémy-de-Provence, November 1889
Oil on canvas, 46 × 51 cm
Kröller-Müller Museum, Otterlo

Snow-Covered Field with a Harrow (after Millet),
Saint-Rémy-de-Provence, January 1890
Oil on canvas, 72.1 × 92 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

The Sheaf-Binder (after Millet),
Saint-Rémy-de-Provence, September 1889
Oil on canvas, 44.5 cm × 33.1 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

Sorrowful Old Man ('At Eternity's Gate'),
Saint-Rémy-de-Provence, May 1890
Oil on canvas, 81.8 × 65.5 cm
Kröller-Müller Museum, Otterlo

Blossoming Chestnut Trees, Auvers-sur-Oise,
22–23 May 1890
Oil on canvas, 63.3 × 49.8 cm
Kröller-Müller Museum, Otterlo

Ears of Wheat, Auvers-sur-Oise, June 1890
Oil on canvas, 64 × 48 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

A SELECTION OF IMAGES CAN BE DOWNLOADED
IN HD FROM OUR WEBSITE:
www.fondation-vincentvangogh-arles.org
Section: Professionals — Press / Password: presse

LIST OF WORKS ON SHOW — GLENN BROWN

The Hokey Cokey, 2016
Oil paint and acrylic over bronze, vitrine,
88 x 66 x 66 cm
Courtesy Gagosian Gallery
Photo: Mike Bruce

The Flowers of Arles, 2016
Oil paint on fibreglass and stainless steel, bronze base, vitrine, 90 x 78 x 67 cm
Courtesy Gagosian Gallery
Photo: Mike Bruce

L'Arlésienne, 2016
Oil paint on fibreglass and stainless steel, bronze base, vitrine
87 x 64 x 70 cm
Courtesy Gagosian Gallery
Photo: Mike Bruce

By Jingo, 2015
Oil paint on acrylic and steel armature, vitrine
46 x 33 x 27 cm, vitrine 71.2 x 53.4 x 39.2 cm
Private collection
Photo: def-image.com

The Suicide of Guy Debord, 2001
Oil on panel
62.5 x 46 cm
Collection of the artist
Photo: courtesy of the artist

I Do Not Feel Embarrassed at Attempting to Express Sadness and Loneliness, 2001
Oil on panel
61.3 x 47.9 cm
Private collection
Photo: courtesy of the artist

Marie Berna/Die Toteninsel (The Isle of the Dead), 2014
Oil on panel
160 x 100 cm
Private collection
Photo: Robert McKeever

Misogyny, 2006
Oil on panel
159 x 122.5 cm
Douglas B. Andrews Collection
Photo: Mike Bruce

The Death of the Virgin, 2012
Oil on panel
230 x 172.5 cm
Private collection
Photo: Robert McKeever

War in Peace, 2009
Oil on panel
116 x 87 cm
ISelf Collection, London
Photo: Prudence Cuming Associates Ltd

Suffer Well, 2007
Oil on panel
157 x 120 cm
The V-A-C Collection, Moscow
Photo: Robert McKeever

Song to the Siren, 2009
Oil on shaped panel on stainless steel support
250 x 148 x 18 cm
Collection of the artist
Photo: Prudence Cuming Associates Ltd

Darsham Songs, 2016
Oil, Indian ink and acrylic on panel
82 x 129.5 cm
Collection of the artist
Photo: Mike Bruce

Sizewell C, 2016
Indian ink and acrylic on panel, diptych
Each 75 x 60 cm
Collection of the artist
Photo: Mike Bruce

Hinkley Point, 2016
Indian ink and acrylic on panel, diptych
Each 60 × 50 cm
Collection of the artist
Photo: Mike Bruce

Drawing 8 (after Jordaens/Rubens), 2013
Ink on two sheets of polypropylene
28.6 x 23.8 cm
Collection of the artist
Photo: courtesy of the artist

A SELECTION OF IMAGES CAN BE DOWNLOADED
IN HD FROM OUR WEBSITE:
www.fondation-vincentvangogh-arles.org
Section: Professionals — Press / Password: presse

LIST OF WORKS ON SHOW — GLENN BROWN (CONT.)

Drawing 9 (after Greuze/Jordaens/Lemoyne), 2013
Ink on two sheets of polypropylene
28.9 x 23.8 cm
Collection of the artist
Photo: courtesy of the artist

Drawing 12 (after Flinck), 2013
Ink on polypropylene
36.8 x 26.9 cm
Collection of the artist
Photo: Mike Bruce

Drawing 10 (after Delacroix/Strozzi), 2014
Ink on two sheets of polypropylene
46 x 34 cm
Collection of the artist
Photo: Prudence Cuming Associates Ltd

Drawing 34 (after Batoni/Batoni), 2014
Ink on polypropylene
45.8 x 30.4 cm
Collection of the artist
Photo: Prudence Cuming Associates Ltd

Drawing 7 (after Murillo/Murillo), 2015
Indian ink on paper, Pergamenata White
61.8 x 45.5 cm
Collection of the artist
Photo: Prudence Cuming Associates Ltd

Drawing 12 (after Hesse), 2015
Indian ink on paper, Pergamenata Natural
50 x 34.7 cm
Collection of the artist
Photo: courtesy of the artist

Drawing 13 (after Greuze/Rubens), 2015
Indian ink on paper, Pergamenata White
50 x 40.8 cm
72.3 x 62.6 x 3 cm (framed)
Collection of the artist
Photo: courtesy of the artist

Drawing 17 (after Greuze/Greuze), 2015
Indian ink on paper, Pergamenata Natural
49.8 x 36.7 cm
72 x 58.7 x 3 cm (framed)
Collection of the artist
Photo: courtesy of the artist

Drawing 18 (after Boucher), 2015
Indian ink on paper, Pergamenata White
49.8 x 32.5 cm
72.4 x 54.5 x 3 cm (framed)
Collection of the artist
Photo: courtesy of the artist

Drawing 25 (after Greuze/Jordaens), 2015
Indian ink on paper, Pergamenata White
58.9 x 45.9 cm
81.1 x 67.8 x 3 cm (framed)
Collection of the artist
Photo: courtesy of the artist

Drawing 26 (after Boucher), 2015
Indian ink and acrylic on paper, Canford Gun Metal
84 x 59 cm
Collection of the artist
Photo: courtesy of the artist

Drawing 29 (after De Gheyn II), 2015
Indian ink on paper, Pergamenata White
69.6 x 50 cm
Collection of the artist
Photo: courtesy of the artist

Broadway Boogie Woogie, 2015
Indian ink and acrylic on panel
20 x 15.3 x 1.2 cm
Courtesy Gagosian Gallery
Photo: courtesy of the artist

All artworks © Glenn Brown

PRACTICAL INFORMATION

Press preview: Friday 13 May 2016 at 1pm
Public opening: Saturday 14 May 2016 at 11am

FONDATION VINCENT VAN GOGH ARLES

35TER rue du Docteur-Fanton
13200 Arles
T. : +33 (0)4 90 93 08 08
contact@fvvga.org
www.fondation-vincentvangogh-arles.org

OPENING HOURS

Fondation and bookshop open everyday from 11am to 7pm (extended opening hours every Thursday from 11am to 9pm).

Last admission 45 minutes before closing.

From 4 to 10 July: open from 11am to 9pm.

ADMISSION

Full rate: €9
Reduced rate: €7
Young people and students: €4
Free admission: children under 12, disabled visitors, ICOM members, press card, tour guides, curators, journalists

Follow us on

Communication
and press relations:

PIERRE COLLET | IMAGINE
T +33 1 40 26 35 26
M +33 6 80 84 87 71
COLLET@AEC-IMAGINE.COM

ALICE PROUVÉ | IMAGINE
M +33 7 89 01 93 20
ALICE.PROUVE@AEC-IMAGINE.COM

PARTNERS