

PRESS KIT

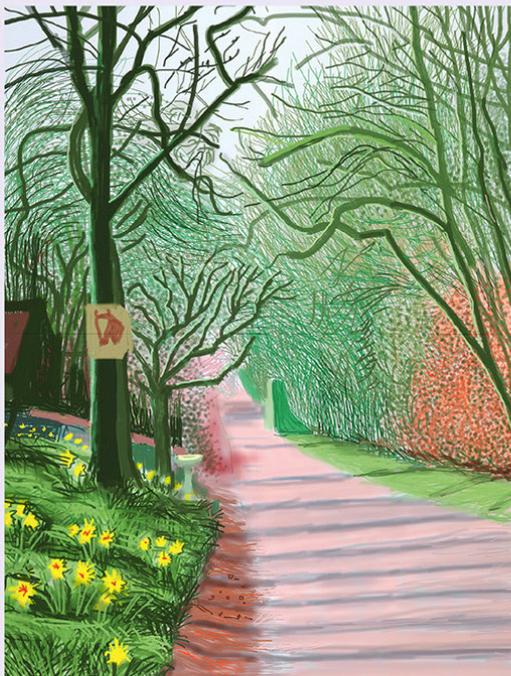
FONDATION VINCENT VAN GOGH ARLES



Raphael Hefti, documentation de la production de
La Maison violette bleue verte jaune orange rouge, 2014
© et crédit photographique : Raphael Hefti

DAVID
HOCKNEY

RAPHAEL
HEFTI



David Hockney, L'Arrivée du printemps à Woldgate, Est du Yorkshire en 2011 (deux mille onze) - 25 mars
© David Hockney crédit photographique: Richard Schmidt

11.10.2015 –
10.01.2016

35^{TER} RUE DU DOCTEUR FANTON, 13200 ARLES

FONDATION-VINCENTVANGOGH-ARLES.ORG

DAVID HOCKNEY & RAPHAEL HEFTI

11.10.2015–10.01.2016

EDITORIAL

The two new exhibitions presented at the Fondation from 11 October 2015 to 10 January 2016 mark a return to Arles for artists David Hockney and Raphael Hefti. Thirty years separate David Hockney's appearance at the 16th edition of the Rencontres Internationales de la Photographie in 1985 and his one-man show at the Fondation Vincent van Gogh Arles. In 1988 the British artist painted *Vincent, Chair and Pipe* for the centenary exhibition created in Arles in homage to Van Gogh, who arrived in the city in 1888. Raphael Hefti's first visit to the Fondation was more recent: he came in 2013 to work on the design of his permanent installation, *The Violet Blue Green Yellow Orange Red House*, which celebrates the Arles light by transforming it into a cascade of kaleidoscopic reflections.

David Hockney and Raphael Hefti demonstrate great audacity and freedom in their search for creative tools and processes. Colour, experimentation and attentive observation of the changes taking place in nature and in industrial materials seem to be the common features of their two solo shows, "David Hockney: The Arrival of Spring" and Raphael Hefti: "On Core / Encore", presented respectively on the first and second floor of the Fondation.

Recognized as one of the greatest artists of today, throughout his career David Hockney has never ceased to employ new image-making technologies – most recently the iPhone and iPad – to create his visual narratives, while continuing to work in "classic" media such as drawing and painting. Two groups of works, assembled in one space, provide an opportunity to enjoy the rich experience of Hockney's "broader perspective": twelve drawings created on an iPad from the series *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)*, printed on paper in large format, and twenty-five charcoal drawings from the series *Woldgate, The Arrival of Spring in 2013 (twenty thirteen)*. Like some of the works by Raphael Hefti, David Hockney's highly coloured iPad drawings and his painting *Vincent, Chair and Pipe* call to mind the words of Van Gogh: "What people want in art nowadays has to be very lively, with strong colour, very intense¹."

In his oeuvre, Raphael Hefti shows us the transformations that take place at the heart of industrial materials – materials that, although they make up our physical daily environment, nevertheless seem remote. In his one-man show at the Fondation, the Swiss artist presents an ensemble of works that plunge the visitor into his areas of research. Hefti's experimentations give birth to a broad spectrum of objects and images, including a photogram of stellar beauty (*Lycopodium*, 2015), produced by burning the spores of lycopodium plants on photographic paper. Standing in front of this work, we contemplate the process whereby the luminous motif has left its traces on the surface of the photosensitive paper, giving rise to textures that fire our imagination.

Bice Curiger, artistic director

¹ Vincent to his sister Willemien van Gogh, late October 1887 (no. 574)

Communication
and press relations:

PIERRE COLLET | IMAGINE
T 01 40 26 35 26
M 06 80 84 87 71
COLLET@AEC-IMAGINE.COM

DAVID HOCKNEY: “THE ARRIVAL OF SPRING”

Exhibition curators: Gregory Evans & Bice Curiger

David Hockney was born in 1937 in Bradford, England, and he lives and works in Los Angeles. Although closely associated with the emergence of Pop Art in the 1960s, he nevertheless rejects art-historical labels and pursues a wide-ranging artistic practice based on multiplicity and innovation. He is one of the leading and most enduringly popular figures in contemporary art.

For a long time David Hockney divided his time between the US and Great Britain, and more specifically between Los Angeles, where he has lived most recently since 2013, and his native Yorkshire, whose wooded countryside provides the motifs of the two series on show at the Fondation Vincent van Gogh Arles: *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)*, comprising 12 large-format inkjet prints from drawings that Hockney created on his iPad, and *Woldgate, The Arrival of Spring in 2013 (twenty thirteen)*, a set of 25 charcoal drawings on paper, presented here in five groups of five views.

These two series testify to the artist’s unflagging curiosity for new picture-making techniques and technologies, and about how he can use them to renew the language of art. Since first moving to Los Angeles in 1963, he has worked in widely differing genres. The oil paintings, and subsequently acrylics, that established his early fame were followed by stage designs for the opera (as from 1975), his highly-regarded photo collages in the 1980s, which were created on the basis of Polaroid instant snapshots, and since 2009 his drawings made with art apps on the iPhone and the iPad.

Both the iPad and the charcoal series of drawings were produced outdoors in the East Yorkshire countryside, which the artist observed attentively as winter gave way to spring. Working with the touch-screen tablet, which Hockney uses as a digital sketchpad, allows the artist to explore a new visual language while at the same time affirming his love for colours, here taken to their most luminous heights: “I don’t know how I see colour, but I see it, and I like it. I suppose I exaggerate it a bit¹”. The charcoal drawings simultaneously invoke Hockney’s fascination for Chinese scrolls, which inspire in him the idea that black and white contain colours, as well as with the compositional changes in the Woldgate landscape over time – an exercise in patience to which he had to subscribe to in order to paint the same view on five different occasions.

The exhibition David Hockney: “The Arrival of Spring” is complemented by other works by the artist, including *Vincent, Chair and Pipe* of 1988. This painting, with its vibrant colours and inverted perspectives, testifies to Hockney’s admiration for Vincent van Gogh, who, a century earlier, was already using non-imitative colours to transmit his vision of reality.

¹ David Hockney in an interview with Martin Bailey, 22 May 2015, published in our exhibition catalogue *David Hockney: The Arrival of Spring*.

RAPHAEL HEFTI: “ON CORE / ENCORE”

Exhibition curator: Bice Curiger

The practice of the young Swiss artist Raphael Hefti (b. 1978) has its point of departure in the search for the still unrecognized potential of materials and industrial processes; the – amplified and aesthetic – imperfection of a sheet of metal or pane of glass marks its point of arrival.

The artist intervenes not simply in technical processes, but equally in the manufacturing protocols of companies making industrial materials, whose production facilities become the laboratory for his observations. Just as his studios in Zurich and London operate in concert, so Raphael Hefti articulates his thinking and pursues his interventions via a collaborative system. After in-depth discussions with the technicians and engineers concerned, Hefti persuades these latter to push a technical procedure to the liminal point at which a transformation takes place at the heart of the material or upon its surface.

Among the discoveries that the artist is exhibiting on the second floor of the Fondation Vincent van Gogh Arles, the installation *Various threaded poles of determinate length potentially altering their determinacy* (2015) – a forest of tubular structures made of steel, copper, titanium and aluminium, 35 mm in diameter – militates against the popular belief that metals are inert materials. Heated electrically to various extremely high temperatures at different points along their length, the surfaces of the metal poles change colour and assume a range of iridescent hues. In a transformation of a different sort, anti-reflective museum glass has given birth to the panes of dichroic glass composing *The Violet Blue Green Yellow Orange Red House* (2014), the installation crowning the Fondation’s glazed extension.

Given that the results of Hefti’s artistic experimentation are partly beyond control, it is all the more extraordinary to discover the aesthetic qualities and potent effects of these works, which might be said to play with the architectural constraints of the Fondation building. While the metallic poles of variable lengths, positioned between floor and ceiling, infuse the space with tension, the photogram *Lycopodium* (2015) – obtained via the combustion of flammable spores on the photosensitive surface of the photographic paper – inserts itself harmoniously into the oblong gallery space for which it has been specially created.

DAVID HOCKNEY BIOGRAPHY

David Hockney, OM CH RA, was born on 9 July 1937 in Bradford, England. He attended Bradford Grammar School, the Bradford School of Art, graduating in 1957, and the Royal College of Art, London, receiving the Gold Medal in 1962. With a career spanning more than 50 years, Hockney has received numerous honours and awards, including the Order of the Companion of Honour from Her Majesty the Queen in June 1997, and the Order of Merit in 2012, as well as honorary degrees from the University of Oxford in 1995, Yale University in 2005 and the University of Cambridge in 2007. His 2001 publication *Secret Knowledge: Rediscovering the lost techniques of the Old Masters* received critical acclaim and has been published in more than a dozen languages.

Painter, draughtsman, printmaker, stage designer and photographer, he is considered one of the most influential British artists of the 20th century.

Previous exhibitions (a selection)

- *David Hockney: A Bigger Exhibition*, De Young Museum, San Francisco, 2013.
- *David Hockney: A Bigger Picture*, Royal Academy of Arts, London, 2012; Guggenheim Museum, Bilbao; Museum Ludwig, Cologne.
- *Me Draw on iPad*, Louisiana Museum of Modern Art, Humlebaek, Denmark; Royal Ontario Museum, Toronto, 2012.
- *David Hockney: Fleurs fraîches*, 2010, Fondation Pierre Bergé–Yves Saint Laurent.
- *David Hockney: Nur Natur / Just Nature*, 2009, Kunsthalle Wuerth, Schwäbisch Hall, Germany.
- *David Hockney Portraits*, 2005–2006, Museum of Fine Arts, Boston, Massachusetts; Los Angeles County Museum of Art, California; National Portrait Gallery, London.
- *David Hockney Retrospektive Photoworks*, 1997–2001, Museum Ludwig, Cologne.
- *David Hockney: A Retrospective*, 1988–1989, Los Angeles County Museum of Art, California; Metropolitan Museum, New York; Tate Gallery, London.
- *David Hockney Paints the Stage*, 1983, Walker Art Center, Minneapolis; Minnesota, Museo Tamayo, Mexico; San Francisco Museum of Modern Art.

RAPHAEL HEFTI BIOGRAPHY

Raphael Hefti rejects the medium specificity of photography and sculpture by placing an emphasis on the process of production. His artistic practice is informed by a deep curiosity to reveal the inner mechanism and structure of an object: industrial and organic. In conversation with specialists, factory employees and scientists, he investigates the fragility of material by interfering with its original composition. This investigation results in large-scale, multimedia installations and performances.

Born 1978 in Biel-Bienne, Switzerland, Raphael Hefti is an artist based in London and Zurich. He received his MFA from the Slade School of Fine Art in 2011. He co-directs the London project space Library+.

Previous exhibitions (a selection)

- *OR OR OR?*, Centre d'Art Contemporain de Genève, Geneva; *Statements*, Art 46 Basel, RaebervonStenglin, 2015
- Raphael Hefti, *Nottingham Contemporary*, Nottingham; *Raw Draw*, RaebervonStenglin, Zurich; *Prix Manor*, Centre Pasquart, Biel/Bienne, 2014
- *Nature More*, CAPC, Bordeaux; *Quick Fix Remix*, Ancient & Modern Gallery, London, 2013
- *Inside the White Cube*, White Cube Gallery, London; *Launching Rockets Never Gets Old*, Camden Arts Centre, London; *Art:Concept*, Paris; *Thermit Welding*, SALTS, Basel, 2012
- *327 Different Sounds*, Coalmine Galerie, Winterthur; *Beginning with the first thing that comes to mind*, Fluxia, Milan, 2011

ABOUT THE CURATORS

GREGORY EVANS

Gregory Evans has worked closely with David Hockney for over 40 years on numerous exhibition and stage design projects. Most recently, he curated “Nur Natur / Just Nature” at the Kunsthalle Würth in Schwäbisch Hall, Germany (2009) and “David Hockney: A Bigger Picture” at the de Young Museum in San Francisco (2013).

BICE CURIGER

Bice Curiger is a world-renowned art critic and exhibition curator. After a degree in Art History 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 Kunsthau, 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.

SELECTION OF WORKS ON SHOW — DAVID HOCKNEY



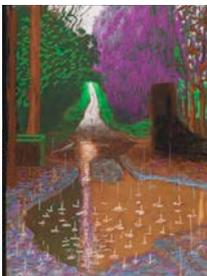
Woldgate, 6-7 February from *The Arrival of Spring in 2013*
(twenty thirteen)
Charcoal on paper, 57.5 x 76.7 cm
© David Hockney
Photographer: Richard Schmidt
Collection The David Hockney Foundation



Woldgate, 16 & 26 March from *The Arrival of Spring in 2013*
(twenty thirteen)
Charcoal on paper, 57.5 x 76.7 cm
© David Hockney
Photographer: Richard Schmidt
Collection The David Hockney Foundation



The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) – 31 May No. 1.
iPad drawing printed on four sheets of paper (118.1 x 88.9 cm each), mounted on four sheets of Dibond®, 236.2 x 177.8 cm overall
Edition 1 of 10
© David Hockney
Photographer: Richard Schmidt
Collection of the artist



The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) – 18 December.
iPad drawing printed on four sheets of paper (118.1 x 88.9 cm each), mounted on four sheets of Dibond®, 236.2 x 177.8 cm overall
Edition 1 of 10
© David Hockney
Photographer: Richard Schmidt
Collection of the artist



Vincent's Chair and Pipe, 1988
Acrylic on canvas
91.4 x 91.4 cm
© David Hockney

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 — RAPHAEL HEFTI



Performance documentation, *Statements*, Art Basel, 2015
© Raphael Hefti, RaebervonStenglin, Zürich
Photographer: Stefan Altenburger



The Violet Blue Green Yellow Orange Red House, 2014
Permanent installation at the Fondation Vincent van Gogh Arles
78 Luxar glass panels, polished stainless steel
© Raphael Hefti, Fondation Vincent van Gogh Arles
Photographer: Gunnar Meier



From the series *Lycopodium*, 2014
Installation view, Nottingham Contemporary. Photograms on an entire roll of Fuji Crystal Archive colour paper, created using the gently burning spores of the mossplant Lycopodium, each triptych 700 × 390 cm
© Raphael Hefti, Nottingham Contemporary, RaebervonStenglin, Zürich, Bruce Haines Mayfair, London
Photographer: Gunnar Meier



Various threaded poles of determinate length potentially altering their determinacy, 2015
Installation view, Nottingham Contemporary
Aluminium, copper, titanium and various types of steel, ø 35mm, dimensions variable
© Raphael Hefti, Nottingham Contemporary, RaebervonStenglin, Zürich, Bruce Haines Mayfair, London
Photographer: Gunnar Meier

All the images in this press kit can be downloaded in HD from our website:

www.fondation-vincentvangogh-arles.org

FONDATION VINCENT VAN GOGH ARLES

The Fondation Vincent van Gogh Arles opened its doors in April 2014 in a fully renovated 15th-century town house, in order to welcome loans of original works by the Dutch artist, including the annual loan of a canvas from the collection of the Van Gogh Museum in Amsterdam. In parallel, its new amenities allow the Fondation to host temporary exhibitions and a regularly changing schedule characterized by diversity and contemporaneity. It was in Arles, within the space of just fifteen months, that Vincent van Gogh produced his major works, which comprise both paintings and drawings. Some of these works are now being presented temporarily at the Fondation.

Created in 2010 by Luc Hoffmann as a public utility foundation, the Fondation Vincent van Gogh Arles highlights the resonance of Van Gogh's oeuvre in contemporary art by means of temporary exhibitions and live events. Thus the inaugural exhibition *Van Gogh Live!* presented works by, among others, Camille Henrot, Thomas Hirschhorn, Raphael Hefti, Bethan Huws and Guillaume Bruère alongside paintings by Van Gogh. The exhibitions that followed were dedicated to Yan Pei-Ming, Bertrand Lavier, Roni Horn and Tabaimo as well as to Van Gogh's drawings. Since the opening of the Fondation, 175,000 visitors have enjoyed the astonishing discoveries these exhibitions have brought.

The Fondation's resolutely contemporary point of view is proclaimed right from the entrance to the building, where Bertrand Lavier's *Vincent* set of gates (2014) opens onto the main courtyard to reveal the "face" of the Fondation, namely the glass cube housing the lobby and, above it, the bookshop. Here the walls and floor are animated by a constantly changing play of colours thanks to *The Violet Blue Green Yellow Orange Red House* (2014), the permanent installation by Raphael Hefti on the glazed roof overhead.

ANNUAL LOAN FROM THE VAN GOGH MUSEUM IN AMSTERDAM

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.



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)

PRACTICAL INFORMATION

FONDATION VINCENT VAN GOGH ARLES

35 ter 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 from Tuesday to Sunday from 11am to 6pm.
Last admission 45 minutes before closing.

ADMISSION

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

BOUTIQUE

30 rue de la République
13200 Arles
T.: +33 (0)4 90 49 94 04
shop@fvvga.org
Open from Tuesday to Sunday from 10am to 1.30 pm and from 2.30pm to 6pm.

PARTNERS



Communication
and press relations:

PIERRE COLLET | IMAGINE
T 01 40 26 35 26
M 06 80 84 87 71
COLLET@AEC-IMAGINE.COM