

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 6 71 47 16 33
ALICE.PROUVE@AEC-IMAGINE.COM

LA VIE SIMPLE – SIMPLEMENT LA VIE

SONGS OF ALIENATION

PAWEL ALTHAMER, JONATHAS DE ANDRADE
YTO BARRADA, ANDREA BÜTTNER
DAVID CLAERBOUT, SANYA KANTAROVSKY
JEAN-FRANÇOIS MILLET, NICOLAS PARTY
DAN PERJOVSCHI, JUERGEN TELLER, OSCAR TUAZON
VINCENT VAN GOGH

Santon figurines from the Museon Arlaten
Works from the Collection of the Fondation Vincent van Gogh Arles,
called the Yolande Clergue Collection

7.10.2017–2.04.2018



Juergen Teller, *Self-portrait, Plates/Teller No. 36*, 2016
Unframed Giclee print, 279 x 419 cm
Courtesy: the artist. © Juergen Teller, all rights reserved

Sanya Kantarovsky, *House 28, Apt. 8*, 2016
Oil and watercolor on canvas, 218,4 x 165,1 cm
Courtesy: Stuart Shave/Modern Art, London

Works from the Collection of the Fondation Vincent van Gogh Arles, called the Yolande Clergue Collection

Photo: Hervé Hôte

LA VIE SIMPLE – SIMPLEMENT LA VIE
SONGS OF ALIENATION

EDITORIAL

The Fondation Vincent van Gogh Arles, which opened its doors in 2014, offers a resolutely contemporary perspective on the history of art. The thematic exhibition *La Vie simple – Simplement la vie / Songs of Alienation* presents the works of young artists in dialogue with the work of Vincent van Gogh and with examples of popular and folk art, and thereby updates our fantasies and stereotypical notions of an alluring and romanticized style of living. The “simple life” in its most ideal and idealized form is a space that carries very positive connotations.

Given the loss of contact with the natural world caused by the advent and omnipresence of digital technologies, the desire to invoke the senses, to touch living matter and to grasp real space has never been more present.

When we look at Vincent, we discover his humanism and his almost ecstatic relationship with nature and the forces of the cosmos.

Exhibition curator: Bice Curiger, in collaboration with Julia Marchand, assistant curator

LA VIE SIMPLE – SIMPLEMENT LA VIE / SONGS OF ALIENATION

Current since antiquity and still highly topical today, the idea of a simple life calls modernity into question. As a contemporary of the social changes wrought by the revolutions of 1848, Van Gogh sees the figure of the peasant pass into history as industrialisation turns society upside down. Jean-François Millet’s labours of the fields, which Vincent likes very much, fill the walls of his Arles studio alongside Japanese woodcuts and reproductions of works by Daumier and Delacroix.

In Van Gogh’s case, however, the search for a simple life does not amount solely to the representation of agricultural or manual workers, or to a particular doctrine. A humanist and the son of a pastor, the artist paints the peasants as if he were one of them – as if he felt and thought the same way as them about the clods of earth, the grass and the wheat.

The thematic exhibition *La Vie simple – Simplement la vie / Songs of Alienation* documents these unassuming looks at poverty, the admiration for Jean-François Millet, the search for a union of humankind with nature, and the reality of urban as well as rural isolation. But it also charts the visions and fantasies associated with the ideal of “the simple life”. It brings together, among other things, historical objects of popular devotion and print reproductions of paintings and engravings, in a flourishing profusion of expressions among which contemporary art stands firmly in the foreground.

The artists taking part in the exhibition present works that explore themes such as humility, empathy, the “botany of power”, survivalist architecture and our – too human – relationship with nature. On the obverse of a life simplified by technology but encumbered by our fears for the fate of humanity, the conscious embrace of simplicity aspires to a future which reconciles itself with the past. The “songs of alienation” that echo through these galleries thereby seem to warn us of the excesses of an ethic that is finding its way more and more into our daily lives.

“Another thing that I’d very much like to have in the studio is Millet’s *Labours of the fields*”.
Letter from Vincent van Gogh to his brother Theo, Arles, 23 or 24 September 1888.

ABOUT THE ARTISTS

PAWEL ALTHAMER

Pawel Althamer was born in 1967 in Warsaw, where he lives and works.

In an extremely diverse artistic practice embracing performance, installation and sculpture, Althamer combines powerful visual and sensory experiences with social conscience. His participative and community-minded approach is based on the premise that art has the concrete power to bring about change. Regularly incorporating people from outside the world of art (neighbours, students, residents at a centre for people with disabilities, family, friends, etc) into the creative process, his insidiously subversive practice is orientated more towards forging a human connection than towards the material production of a work. The installation *Świetlica Matejki* (2017) on the Fondation patio is intended as a daydream about the story of nature, which is also a story of our civilisation. The ceramic sculpture represents the artist's wife, Matejki. The title alludes to the community space founded by Pawel and his wife in 2017 in Warsaw. In the Soviet era, *Świetlica* were youth centres where community values were promoted.

Previous exhibitions (selection)

- *MAMA*, neugerriemschneider, Berlin, 2016
- *The Neighbors*, New Museum of Contemporary Art, New York, 2014
- *Il Palazzo Enciclopedico/The Encyclopedic Palace*, Venice Biennale, 2013
- *One of Many*, Fondazione Nicola Trussardi, Milan, 2007

JONATHAS DE ANDRADE

Born in 1982 in Maceió, Brazil, Jonathas de Andrade lives and works in Recife.

The artist utilises a wide range of media (photography, installation and video) to document his interrogations and observations of daily life in Brazil and its "zones of discomfort", such as labour conditions and the question of the "Brazilian national identity". Pursuing a deconstructivist approach, he analyses the way in which our emotions and reactions are governed by political ideologies, social conventions and media images. Although his 2016 film *O Peixe [The Fish]* borrows the style of an ethnographic documentary, it is the result of a fiction that mixes artifice and elements of reality. In this video we discover, with fascination, an introverted and solitary ritual performed by Brazilian fishermen seeming to celebrate the demise of huge, freshly caught fish. This act marking the death of the animal exhibits a disturbing intimacy, mixed with tenderness and warmth, between man and his prey.

Previous exhibitions (selection)

- *Jonathas de Andrade: O Peixe*, New Museum of Contemporary Art, New York, 2017
- *Performa 15*, New York, 2015
- *40 Nego Bom é um real*, Bonnefantenmuseum, Maastricht, 2014
- *Under the Same Sun: Art from Latin America Today*, musée Solomon R. Guggenheim, New York, 2014

YTO BARRADA

Yto Barrada was born in 1971 in Paris. She lives and works in New York and Tangier.

French-Moroccan, she grew up in Tangier and Paris and studied anthropology and political sciences at the Sorbonne, where she employed photographs as working documents. Quickly recognising the importance that photography was assuming in her practice, Barrada decided to enrol on a programme at the International Center of Photography in New York. Her work interrogates the social and political context of life in Morocco, with a specific focus on the city of Tangier, where in 2006 she co-founded the Cinémathèque film cultural centre. In 2001 she organised a photography workshop in Tangier and Marseilles for children and adolescents in difficulty. The photographs in her 2007 series *Iris Tingitana*, the Latin name of the iris indigenous to Tangier, are characterised by a bucolic calm. In Provence the iris is associated with Van Gogh, since he painted a series of them during his stay at the psychiatric hospital in Saint-Rémy. The blue flower in Yto Barrada's photographs is a particular endangered species of iris, threatened with extinction as a consequence of Tangier's economic development.

Previous exhibitions (selection)

- *A Life Full of Holes*, Witte de With, Rotterdam, 2016
- *Faux Guide*, Carré d'Art, Nîmes, 2015
- *Here and Elsewhere*, New Museum of Contemporary Art, New York, 2014
- *Before Our Eyes: Other Cartographies of the Rif*, MACBA, Barcelona, 2014
- *Riffs*, MACRO, Rome, 2012

ANDREA BÜTTNER

Andrea Büttner was born in 1972 in Stuttgart, and lives and works in Frankfurt and London.

With a PhD from the Royal College of Art, where she wrote her thesis on the relationships between art and shame, she also studied at Humboldt University and the Berlin University of Arts. Büttner has a particular preference for pre-modern techniques, such as woodcut, weaving and glass painting, and explores an extremely diverse range of themes (including art history, botany, Catholicism, philosophy and outsider art). The lowly is one of the common threads running through her work, evidenced in her choice of both materials and subjects. The latter, directly or indirectly, address poverty and vulnerability, which we find in their Franciscan asceticism and their motifs of beggars and nuns. For her new work *Shepherds and Kings*, 2017, Andrea Büttner dwells on the gesture of kneeling – as a position of deference as well as nobility. She was been nominated for the 2017 Turner Prize.

Previous exhibitions (selection)

- *Gesamtzusammenhang*, Kunsthalle, St. Gallen, 2017
- *Beggars and iPhones*, Kunsthalle, Vienna, 2016
- *Piano Destructions and Alle Bilder*, CRAC, Sérignan, 2016
- *Andrea Büttner*, Walker Art Center, Minneapolis, 2015
- *Andrea Büttner. 2*, Museum Ludwig, Cologne, 2014

DAVID CLAERBOUT

David Claerbout was born in 1969 in Kortrijk, Belgium.

He lives and works in Anvers and Berlin, and studied at the Académie Royale des Beaux-arts in Anvers and the Rijksakademie in Amsterdam. Using photography, video, digital technologies and sound, his practice develops around the concepts of temporality and duration. For Claerbout, the cinema is the place where the spectator, even though surrounded by other people, affirms his individuality in the personal relationship he or she establishes with the work. This relates back to a certain image of society in which the individual preserves his singularity even though he or she is integrated within the group. This idea is highlighted in his film *The Pure Necessity* (2016), which takes up and fundamentally varies Walt Disney's animated classic, *The Jungle Book*, released in 1967. Far from the lively, upbeat spirit of the original, the film by Claerbout, which lasts exactly one hour, erases all human narration and shows each animal species pared of all dynamism in a succession of shots without intrigue or tension.

Previous exhibitions (selection)

- *Olympia*, Schaulager, Basel, 2017
- *Olympia*, KINDL – Centre for Contemporary Art, Berlin, 2016
- *Future*, De Pont Museum, Tilburg, 2016
- *Die reine Notwendigkeit*, Städel Museum, Frankfurt, 2016
- *David Claerbout: Architecture of Narrative*, SFMOMA, San Francisco, 2011

SANYA KANTAROVSKY

Sanya Kantarovsky was born in 1982 in Moscow. He lives and works in New York.

His artistic practice oscillating between drawing, painting, sculpture and, occasionally, film. His paintings offer an array of scenes from daily life, visited by our dreams and reminiscences of art history. While the poses of his figures are often obscure, a certain candour emanates from his compositions. This is probably due to the artist's palette, whose saturated colours recall the Fauves and other modern painters.

His figures operate in unidentified, enclosed rooms, evoking intimate spaces and interior monologues. In autumn 2017 a retrospective of Sanya Kantarovsky's work is being held at the Fondazione Sandretto Re Rebaudengo in Turin.

Previous exhibitions (selection)

- *The Arcades: Contemporary Art and Walter Benjamin*, Jewish Museum, New York, 2017
- *In the Gutter*, Tanya Leighton, Berlin, 2016
- *Gushers*, Marc Foxx, Los Angeles, 2015
- *Allergies*, Casey Kaplan, New York, 2014

JEAN-FRANCOIS MILLET

Born in 1814 in Gruchy, near Cherbourg, into a farming family of modest means, Jean-François Millet, who died in 1875 in Barbizon, retained throughout his life the taste for reading and the respect for knowledge instilled in him by his parents.

A famous member of the Barbizon school, this “peasant painter” is one of the internationally best-known French artists of the nineteenth century. Although the “penniless provincial” regularly visited the Louvre and Sainte-Geneviève library, he had no liking for Parisian life. The pull of the countryside coincided with the revolution of 1848. The spirit of the age demanded Realist painters. In 1849 he fled the political upheavals and settled in Barbizon, his focus never straying from the connections between humankind and nature. Although Millet produced only a relatively modest graphic œuvre, his work is of particular significance owing to its contribution to the industrialisation of the image. His etchings, which he conceived in part to earn himself a name with the public, along with print reproductions of his paintings, captivated Van Gogh and enjoyed huge popularity. The print publishing firm Goupil, for which the Van Gogh brothers both worked, contributed to their international distribution. Several reproductions from the Goupil Collections are brought together in the exhibition, alongside original Millet prints and cheap prints purchased from online retailers.

NICOLAS PARTY

Nicolas Party was born in 1980 in Lausanne, Switzerland, and lives and works in Brussels and New York.

He studied at the ECAL in Lausanne and the Glasgow School of Art, where he completed his Masters in 2009. Painting on different surfaces (canvas, volumes of wood, or stone), he also executes large wall frescos that make visual reference to art history, advertising and the decorative arts in equal measure. He is influenced just as much by graffiti as by Giorgio Morandi, Félix Vallotton and Ferdinand Hodler. Party’s work incorporates familiar motifs and subjects: arrangements of fruit, pastoral scenes, portraits and quotidian objects. With its clear forms, vibrant colours and precise compositions, his instantly accessible and appealing painting reflects on the medium itself and interrogates the divide between representation and abstraction. His mural painting captivates the visitor with its emphatic stylisation and its facticity, which directs us towards a nature that is more artificial than ever and a living world that is becoming alien. The ornamental aspect is heightened as the flowers obey a foreign rule governing the decoration of a room.

Previous exhibitions (selection)

- *Three Cats*, The Modern Institute, Glasgow, 2016
- *Hammer Projects: Nicolas Party*, The Hammer Museum, Los Angeles, 2016
- *Pastel et Nu*, Centre culturel suisse, Paris, 2015
- *Still Life, Stones and Elephants*, Swiss Institute, New York, 2012

DAN PERJOVSCHI

Dan Perjovschi was born in 1961 in Sibiu, Romania.

He lives and works in Bucharest, mixing drawing, caricature and graffiti in a satirical commentary on the current political, social and cultural situation. His practice has its roots in his work as a press cartoonist in the early 1990s in post-Communist Romania, where he developed his style of rapid and incisive drawing with a generous dash of dark humour. After initially working on paper, for the past decade Perjovschi has been executing his drawings directly on the walls, floors and windows of the galleries and museums in which he exhibits, treating them as an extension of his sketchbook.

Previous exhibitions (selection)

- *Meanwhile, what about Socialism?*, NewBridge Project Space, Newcastle, 2016
- *Imagined Communities, Personal Imaginations*, Private Nationalism Budapest, Budapest Gallery, 2015
- *Food. Produire – Manger – Consommer*, MuCEM, Marseille, 2015
- *Drawing Protest: From Museum Walls to Facebook Walls and Back*, Shedhalle, Rote Fabrik, Zurich, 2014

JUERGEN TELLER

Juergen Teller was born in 1964 in Erlangen, Germany, and lives and works in London.

He studied photography in Munich. Ever since the start of his career in the late 1980s, Teller has moved seamlessly between the world of art and the world of fashion photography. He makes no distinction between paid commissions and his own work, photographing all his subjects – members of his family, celebrities and himself – in the same natural and spontaneous manner, that of a highly sophisticated snapshot. His aesthetic seeks to underline the “imperfect beauty” of things. He shoots from unflattering and surprising angles and never retouches the results. For the past few years Juergen Teller has regularly produced self-portraits which border on the grotesque. In his *Self-portrait, Plates/Teller No. 36* (2016), the image of the donkey perhaps awakens our slumbering desire for a return to nature and a simple life, and in the case of the artist to the Bavarian countryside of his roots.

Previous exhibitions (selection)

- *Enjoy Your Life!*, Martin-Gropius-Bau, Berlin, 2017
- *Kanye, Juergen & Kim*, Phillips, London, 2015
- *I am Fifty*, galerie Suzanne Tarasieve, Paris, 2014
- *Woo!*, Institute of Contemporary Art, London, 2013

OSCAR TUAZON

Oscar Tuazon was born in 1975 in Seattle, and lives and works in Los Angeles.

He studied at Cooper Union and on the Whitney Museum of American Art Independent Study Program, both in New York. Tuazon creates innovative and frequently functional objects, structures and installations that can be used, occupied or invested by the visitor. Inspired by architecture and strongly influenced by Land Art and minimalism, the artist employs steel, glass, concrete and cement, as well as tree trunks, industrial waste and various objects found on building sites. His works, which evoke both survivalist architecture and utopian constructions, question the possibility of withdrawing and taking refuge from the world, and at the same time evoke a menacing modern industrialism through their use of raw materials.

Previous exhibitions (selection)

- *Skulptur Projekte Münster*, Münster, 2017
- *Hammer Projects: Oscar Tuazon*, Hammer Museum, Los Angeles, 2016
- *Public Space*, Modern Art Gallery, London, 2016
- *Alone in An Empty Room*, Ludwig Museum, Cologne, 2014
- *Tools for Conviviality*, The Power Plant, Toronto, 2012

VINCENT VAN GOGH

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

At the age of sixteen he joins Goupil & Cie, a firm of art dealers in The Hague, and subsequently works in the company's offices in Brussels, London and, finally, Paris. Losing interest in the commercial art world, he grows ever more religious and in 1878–1879 becomes a lay preacher in Belgium.

In August 1880 he decides to become an artist. He wants to be a painter of everyday life, and, above all, of peasant life, and takes his inspiration from Jean-François Millet, among others. Landscapes and still-lives also define his oeuvre. In 1886 in Paris he discovers Japanese prints and mixes with the artists of the Impressionist movement.

Convinced that colour is the key to modernity, Van Gogh leaves for Provence in search of bright light and vibrant colours. Dreaming of establishing a community of artists, in February 1888 he settles in Arles. Paul Gauguin joins him in October, but their collaboration proves unworkable and ends in late December. Disappointed and ill, in May 1889 Van Gogh has himself admitted to a psychiatric hospital in Saint-Rémy. He stays there for a year, continuing his quest for an expressive art based on colour and brushwork. During these twenty-seven months spent in Provence, Van Gogh produces more than five hundred paintings and drawings.

In May 1890 he moves to Auvers-sur-Oise, where in the space of two months he produces the final seventy paintings of an oeuvre that comprises more than two thousand works. He dies on 29 July 1890 at the age of thirty-seven. Van Gogh's artistic genius and the poignant story of his life transform him into a veritable international icon.

Previous exhibitions at the Fondation

- *Calm and Exaltation: Van Gogh in the Bührle Collection*, 2017
- *Van Gogh in Provence: Modernizing Tradition*, 2016
- *Van Gogh Drawings: Influences and Innovations*, 2015
- *Colours of the North, Colours of the South*, 2014

SANTON FIGURINES FROM THE MUSEON ARLATEN

Founded by the French poet Frédéric Mistral (1830–1914), the Museon Arlaten ethnographic museum in Arles offers a panorama of Provençal life in the lower Rhône valley from the end of the 18th century right up to the present. It houses, among other things, a collection of *santons* – hand-painted pottery figurines of people and animals – dating from the 18th and 19th century. *Santons* are directly associated with Christmas cribs and with the shift of religious worship to the domestic sphere following the French Revolution of 1789. Issuing from the 19th-century tradition, local to the Provence region, of the *Pastorale* nativity play, the individual characters acquired a Provençal identity. In addition to the traditional biblical figurines, nativities are made up of representatives of rural life (shepherds, peasants, local village trades) and townsfolk. The *santons* on display at the Fondation Vincent van Gogh Arles are “secular” figures and include tradespeople and the tambourine player.

THE GOUPIL COLLECTIONS

An international print publishing firm active from 1827 to 1920, Goupil was representative of the new culture of images which established itself in the second half of the 19th century. Goupil – for which Vincent and Theo van Gogh both worked – published hundreds of thousands of prints, which were sold around the world. They ranged from small photographs to lavish colour engravings and from originals to illustrations and reproductions – as witnessed by the prints and chromotypes after Millet on show in *La Vie simple – Simplement la vie / Songs of Alienation*. These prints are on loan from the Goupil Collections, a vast body of photographs, negatives, prints, printing plates and books which is today housed as a separate department at the Musée d’Aquitaine and which functions as a graphic arts resource accessible to students and researchers.

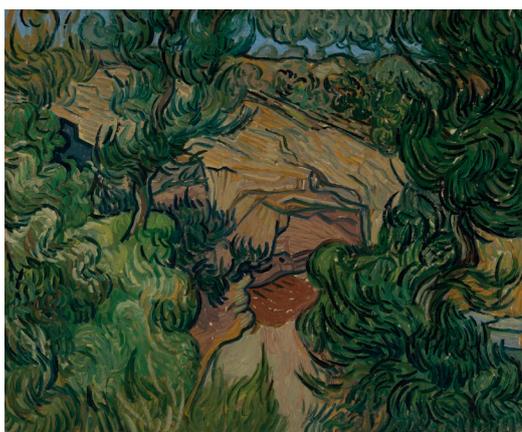
After Goupil’s liquidation, its collections were purchased by the Bordeaux art dealer Vincent Imberti, who brought them to Bordeaux. Following Vincent’s death in 1987, his grandson, Guy Imberti, donated a body of photographs to the City of Bordeaux. In 1990 the municipality bought the remainder of the prints, engraved copper plates, lithographic stones, etc, and decided to create a museum in an industrial building on Cours du Médoc. The Goupil Collections are today housed in the Musée d’Aquitaine, where they effectively form a Department of Prints. They comprise 70,000 photographs, 46,000 prints, 7,200 matrices (engraved copper plates, lithographic stones, typogravure and chromotypogravure blocks and glass negatives), 1,000 books and illustrated magazines and fifteen linear metres of diverse archival materials. The Goupil Collections reflect all aspects of the business of an international art publisher, made accessible to researchers.

COLLECTION OF THE FONDATION VINCENT VAN GOGH ARLES, CALLED THE YOLANDE CLERGUE COLLECTION

In the 1980s, with the approach of the centenary of Van Gogh’s stay in Arles, a growing number of local residents condemned the absence of any tribute to the city’s most famous adoptive citizen and discussed ways in which the situation might be rectified. It was this that prompted Yolande Clergue to found the “Association for the Creation of the Fondation Vincent van Gogh – Arles” in 1983. She set about assembling, in Arles, a collection of contemporary art whose works were conceived by their respective makers as a personal homage to the universal art of Vincent van Gogh.

The collection comprises works by major artists of the 20th and 21st century, including Lucien Clergue (1934–2014), Robert Durand (1927–2015), Hans Namuth (1915–1990), Erró (b. 1932), Frank Horvat (b. 1928), Jasper Johns (b. 1930), Candida Höfer (b. 1944), Izis (1911–1980), Christo (b. 1935), John Rewald (1912–1994), Yasuhiro Ishimoto (1921–2012), Henri Cartier-Bresson (1908–2004), Hiroki Kamizono, Alex Katz (b. 1927), Herlinde Koelbl (b. 1939) and Marc Riboud (1923–2016).

ANNUAL LOAN FROM THE VAN GOGH MUSEUM, AMSTERDAM



Vincent van Gogh
Entrance to a Quarry, Saint-Rémy-de-Provence, mid-July 1889
Oil on canvas, 60 x 74.5 cm
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

VINCENT VAN GOGH, ENTRANCE TO A QUARRY, MID-JULY 1889

Loan 2017–2018

During his stay at the Saint-Paul-de-Mausole psychiatric hospital in Saint-Rémy-de-Provence, Van Gogh turns to the surrounding countryside to enrich his geography as an artist. He tirelessly paints and draws new Provençal motifs: cypress trees, olive groves and hills.

The low Alpilles range rising behind the hospital buildings provides Vincent with an opportunity to paint the rugged massif as well as the quarry located nearby. In 1889 he treats this latter in two canvases, of which he executes the first in mid-July – just after suffering a fresh health crisis – and the second in October.

Writing to his brother Theo on 22 August 1889, Vincent says of *Entrance to a Quarry*: “And it was precisely a more sober attempt, matt in colour without looking impressive, broken greens, reds and rusty ochre yellows, as I told you that from time to time I felt a desire to begin again with a palette like the one in the north.”² This palette of the North is that of the earth, made up of ochres and dark greens.

² Letter from Vincent van Gogh to his brother Theo, 22 August 1889, Saint-Rémy-de-Provence
<http://vangoghletters.org/vg/letters/let797/letter.html>

LETTER FROM VINCENT VAN GOGH TO PAUL GAUGUIN, ARLES, MONDAY 21 JANUARY 1889

Van Gogh’s correspondence, which consists of some 900 surviving letters written by or addressed to the artist, is considered a pinnacle of epistolary literature and constitutes a vast source of knowledge about the Dutch painter’s life and work. Van Gogh wrote principally to his brother Theo, but also to other members of his family and to artist colleagues.

Next to the painting *Entrance to a Quarry*, the Fondation here presents a letter from Vincent van Gogh to Paul Gauguin. A valuable testimony of the complex friendship uniting the two artists, the letter grants us a direct and vivid insight into Van Gogh’s thoughts and concerns. It is dated 21 January 1889, in other words barely a month after Gauguin left the Yellow House, where he had spent two months living alongside Van Gogh. Vincent here verbalises his distress and remorse at having caused Gauguin’s precipitous departure. We can see in the letter a hymn to the brotherhood among artists and, more broadly, to the friendship among men.

This letter is on loan from the Musée Réattu in Arles.

Letter from Vincent van Gogh to Paul Gauguin, 21 January 1889 (Letter 739)

Courtesy: Musée Réattu, Arles

THE FONDATION VINCENT VAN GOGH ARLES

FULFILLING VINCENT'S WISH

The Fondation offers a unique approach to Vincent van Gogh, namely by exploring, through the medium of temporary exhibitions, the resonance of his art and thinking with international artistic production today. Thanks to partnerships established with public and private collections, the Fondation presents one or more original canvases by Vincent van Gogh all year round, in company with a changing selection of works by contemporary artists such as Yan Pei-Ming, Roni Horn, David Hockney and Urs Fischer, among others.

It was in Arles, where Vincent lived and worked from February 1888 to May 1889, that his art reached its pinnacle. As from 1983, with the centenary of this stay in mind, Yolande Clergue invited contemporary artists to present a work in homage to Van Gogh. Thanks to patron Luc Hoffmann, in 2010 the Fondation Vincent van Gogh Arles was created as a public utility foundation. The City of Arles placed at its disposal the hôtel Léautaud-de-Donines, a prestigious residence dating back to the 15th century. Renovated and transformed by the architectural agency Fluor, the building was inaugurated in 2014 and offers over 1000 m² of exhibition space. The Fondation's resolutely contemporary bias is underscored by the integration within the museum complex of two permanent artworks by Raphael Hefti and Bertrand Lavier.

The Fondation also offers a wide range of in-house and extramural cultural events and activities: artist talks and podium discussions, symposia, film screenings, creative workshops and courses, performances and concerts, as well as guided tours and educational activities tailored to different publics. Our art education programme focuses in particular upon children and young people, with special tours of the exhibitions as well as workshops held in schools in Arles and the surrounding area.

The shop is conceived as a colourful link between the Fondation's historical and contemporary architecture. It offers exhibition catalogues, art books, limited-edition prints, fine-art reproductions, handcrafted products and other items, and also includes a children's section.

The Fondation fulfils the wish, cherished by one of the world's most famous painters, to create in Arles a place of reflection, fertile production and stimulating dialogue between artists.

"Then, as you well know, I love Arles so much, [...]"

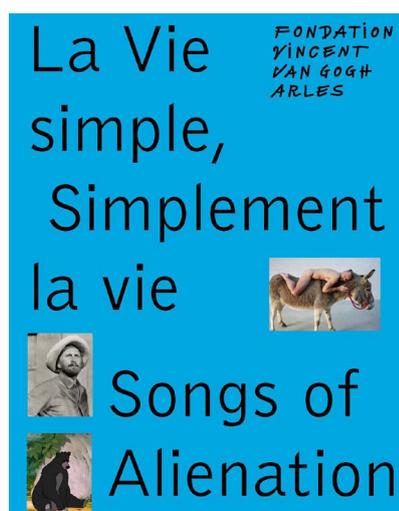
Letter from Vincent to Theo (18 February 1889).

EXHIBITION CATALOGUE

LA VIE SIMPLE – SIMPLEMENT LA VIE / SONGS OF ALIENATION

A model for living, a nostalgic impulse, a complex reality, a fantasy or a utopia – what is the “simple life”? Many are those who have dreamed of, experienced, embraced or endured a “simple life” in a multitude of guises. Some hope to arrive at the quintessence of a true life, wanting to pursue an existence away from the worlds of industrialisation, standardisation and capitalism.

In invoking epochs and artistic universes of a very diverse nature, the thematic exhibition *La Vie simple – Simplement la vie / Songs of Alienation* interrogates the representations, contradictions and blind spots inherent in the notion of the “simple life”. It presents works by living artists in association with historical objects of popular devotion and prints of paintings and engravings testifying to the industrial power of the illustration in the nineteenth century. A profusion of genres flourishes within this vast ensemble, reinforced by the energy of contemporary art.



The artists invited to take part in the exhibition offer us food for thought on themes such as humility, empathy, alienation, botany as a metaphor of power, survivalist architecture and our – too human – relationship with nature.

This free exploration is reflected in this catalogue, which offers different perspectives on the “simple life” in essays by Bice Curiger, Clémentine Deliss, Flora Katz, Julia Marchand and Dominique Serena-Allier. The publication’s 110 illustrations include photographs of the galleries of the Fondation Vincent van Gogh Arles, documenting the new works created *in situ* for the exhibition.

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FONDATION VINCENT VAN GOGH ARLES – PRESS KIT

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www.fondation-vincentvangogh-arles.org

Section: Professionals — Press / Password: presse

SELECTION OF PICTURES OF THE EXHIBITION



VIEW OF THE EXHIBITION: ANDREA BÜTTNER AND YTO BARRADA

Andrea Büttner (from left to right):

Coins, 2017. Woodcut, 124 x 173 cm / *Beggar*, 2016. Woodcut, 155,5 x 125 cm

Beggar, 2016. Woodcut, 164 x 140 cm. Courtesy: Hollybush Gardens and the artist.

Yto Barrada, *Student work tables in the greenhouse, educational farm, Tangier*, 2011

Rock, paper, scissors series. C-print

Courtesy: Galerie Polaris, Paris

Photo: Hervé Hôte



VIEW OF THE EXHIBITION: JUERGEN TELLER, SANYA KANTAROVSKY AND COLLECTION OF THE FONDATION

Juergen Teller, *Self-portrait, Plates/Teller No. 36*, 2016

Unframed Giclee print, 279 x 419 cm

Courtesy: the artist. © Juergen Teller, all rights reserved

Sanya Kantarovsky, *House 28, Apt. 8*, 2016

Oil and watercolor on canvas, 218,4 x 165,1 cm

Courtesy: Stuart Shave/Modern Art, London

Works from the Collection of the Fondation Vincent van Gogh Arles, called the Yolande Clergue Collection

Photo: Hervé Hôte



VIEW OF THE EXHIBITION: OSCAR TUAZON AND GLASS-FRONTED BOXES FROM THE MUSEON ARLATEN

Oscar Tuazon, *Wall shelter*, 2016

Aluminium panels, 243 × 196 × 154 cm

Courtesy: Galerie Chantal Crousel, Paris and the artist

Glass-fronted Box, *Nun's cell*, Carmelite convent, ca. 1850

Cardboard, wood, glass and other composite materials,

27 × 29,3 × 15,2 cm

Courtesy: Museon Arlaten, musée départemental

d'ethnographie, Arles

Photo: Hervé Hôte



VIEW OF THE EXHIBITION: DAN PERJOVSCHI AND SANTON FIGURINES FROM THE MUSEON ARLATEN

Dan Perjovschi, *Simple drawing*, 2017

Marker pen on wall

Courtesy: Michel Rein, Paris/Bruxelles and the artist

Santon figurines from the Museon Arlaten

Courtesy: Museon Arlaten, musée départemental d'ethnographie, Arles

Photo: Hervé Hôte



VIEW OF THE EXHIBITION: JUERGEN TELLER AND JEAN-FRANÇOIS MILLET

Juergen Teller, *Self-portrait, Plates/Teller No. 36*, 2016

Unframed Giclee print, 279 x 419 cm

Courtesy: the artist. © Juergen Teller, all rights reserved

Jean-François Millet, lithography, etchings and reproductions

Courtesy: musée Thomas-Henry, Cherbourg-en-Cotentin



VIEW OF THE EXHIBITION: NICOLAS PARTY

Nicolas Party, *Portrait of Mr and Mrs Arnaudo*, 2017

Oil on wall

Courtesy: the artist, The Modern Institute/Toby Webster Ltd, Glasgow and Galerie Gregor Staiger, Zurich

Photo: Hervé Hôte



VIEW OF THE EXHIBITION: PAWEL ALTHAMER

Pawel Althamer, Marcin Kalinski, Reeve Schumacher,
Świetlica Matejki, 2017

Ceramic, thread, plants, wood, parakeets

Courtesy: the artist, neugerriemschneider, Berlin
and Foksal Gallery Foundation, Warsaw

Photo: Hervé Hôte



VIEW OF THE EXHIBITION: NICOLAS PARTY AND DAN PERJOVSCHI

Nicolas Party, *Five still lifes with flowers supplied by the Marinette flower shop in Arles. Four vases provided by the director*, 2017

Oil on wall

Courtesy: the artist, The Modern Institute/Toby Webster Ltd, Glasgow and Galerie Gregor Staiger, Zurich

Dan Perjovschi, *Simple drawing*, 2017

Marker pen on wall

Courtesy: Michel Rein, Paris/Bruxelles and the artist

Photo: Hervé Hôte

SELECTION OF WORKS ON SHOW



DAVID CLAERBOUT

The Pure Necessity, 2016

2D animation, colour, stereo sound, approx. 60 min.

Courtesy the artist and galleries Sean Kelly, New York
and Esther Schipper, Berlin



JEAN-FRANÇOIS MILLET

The Diggers, 1855

Etching, 36 x 51 cm

© Cherbourg-Octeville, musée d'Art Thomas-Henry

Photo: Daniel Sohier



ANDREA BÜTTNER
Beggar, 2016
Woodcut, 164 x 140 cm.
Courtesy: the artist, Hollybush Gardens



YTO BARRADA
Bouquet of iris, Jalobey, Tangier, 2007
C-print, 125 x 125 cm
Courtesy: l'artiste et la Galerie Polaris



LUCIEN CLERGUE
Kirk Douglas in the role of Vincent van Gogh during the filming of
Lust for Life, directed by Vincente Minnelli, 1953
B/w photograph, 50.5 x 40.5 cm
Collection of the Fondation Vincent van Gogh Arles,
called the Yolande Clergue Collection



JUERGEN TELLER
Self-portrait, Plates/Teller No. 36, 2016
Unframed Giclee print, 279 x 419 cm
Courtesy of the artist © Juergen Teller, all rights reserved

PRACTICAL INFORMATION

Exhibition from 7 October 2017 to 2 April 2018

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

ADMISSION

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

OPENING HOURS

Fondation and bookshop open Tuesday through
Sunday from 11am to 6pm.

Last admission 45 minutes before closing.

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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 6 71 47 16 33
ALICE.PROUVE@AEC-IMAGINE.COM

PARTNERS

