

FONDATION  
VINCENT  
VAN GOGH  
ARLES

# Action, Geste, Peinture



Femmes dans l'abstraction,  
une histoire mondiale  
1940-1970

03.06 – 22.10.2023



# FONDATION VINCENT VAN GOGH ARLES

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## PRESS KIT

Action, Gesture, Paint: Women in Abstraction, A Global History (1940–70)  
Exhibition from 3 June to 22 October 2023  
[Press preview on Friday 2 June at 1pm](#)

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## Exhibition presentation

The exhibition *Action, Gesture, Paint: Women in Abstraction, A Global History (1940–1970)* brings together 85 artists from around the world who worked to define and expand gestural and expressive abstraction between 1940 and 1970. Inspired by avant-garde movements such as Art Informel and Surrealism, they considered their creative practice as a space in which to act, experiment, and develop self-awareness.

The selection of this particular historical moment calls attention to the intense upheaval experienced by these artists, who come from over 30 countries – global conflict, genocide, forced migration, exile... The works presented signal a collective sense of freedom led by a growing number of women who were becoming active protagonists in the art world. They show similarities (abstraction as well as a focus on materials and actions or events) and common influences (interpreted by each artist in her own way) but also a diverse range of cultural references. The language of modernity takes on a dimension that is at once cross-cultural and individual, with works shaped by both emotional states and specific creative contexts.

Whether originating from a simple gesture, or informed by dance or performance, the 132 paintings exhibited here reflect live art and its physical and expressive power. They chart a trajectory punctuated by filmed recordings of performances such as Carolee Schneemann's *Meat Joy* (1964) and Atsuko Tanaka's *Round on Sand* (1968), as well as five paintings by Vincent van Gogh.

The presence of Van Gogh, the only male artist in the exhibition, adds an extra dimension to the show; it allows us to consider abstraction from a new angle, and to situate it within a lineage that is based on materiality and an acknowledgement of the conditions under which works are created. Van Gogh immersed himself in nature so that his paintings would be in harmony with it and strove to achieve a direct and close relationship between gesture and expression in his brushwork. It is a line of inquiry shared by the artists in this exhibition.

Exhibition Curators: Bice Curiger, in collaboration with Julia Marchand and Margaux Bonopera

*This touring exhibition is an initiative of the Whitechapel Gallery in London by Iwona Blazwick and Laura Smith. It has been shaped by a curatorial advisory board including Iwona Blazwick, Margaux Bonopera, Bice Curiger, Christian Levett, Erin Li, Julia Marchand, Joan Marter, Laura Rehme, Agustin Perez Rubio, Elizabeth Smith, Laura Smith, Candy Stobbs and Christina Vegh.*

*Exhibition dates:*

*Whitechapel Gallery: from 9 Feb. until 7 May 2023*

*Fondation Vincent van Gogh Arles: from 3 June until 22 Oct. 2023*

*Kunsthalle Bielefeld: from 2 Dec. 2023 until 3 March 2024*

## List of artists exhibited

### Paintings & drawings

Mary Abbott (1921-2019)  
Maliheh Afnan (1935-2016)  
Gillian Ayres (1930-2018)  
Ida Barbarigo (1925-2018)  
Anna-Eva Bergman (1909-1987)  
Janice Biala (1903-2000)  
Bernice Bing (1936-1998)  
Sandra Blow (1925-2006)  
Chinyee (\*1929)  
Wook-kyung Choi (1940-1985)  
Jay DeFeo (1929-1989)  
Amaranth Ehrenhalt (1928-2021)  
Asma Fayoumi (\*1943)  
Lilly Fenichel (1927-2016)  
Perle Fine (1905-1988)  
Else Fischer-Hansen (1905-1996)  
Elna Fonnesbech-Sandberg (1892-1994)  
Juana Francés (1924-1990)  
Helen Frankenthaler (1928-2011)  
Judith Godwin (1930-2021)  
Gloria Gómez-Sánchez (1921-2007)  
Elsa Gramcko (1925-1994)  
Grace Hartigan (1922-2008)  
Buffie Johnson (1912-2006)  
Yuki Katsura (1913-1991)  
Helen Khal (1923-2009)  
Elaine de Kooning (1918-1989)  
Lee Krasner (1908-1984)  
Maria Lassnig (1919-2014)  
Bice Lazzari (1900-1981)  
Lifang (1933-2020)  
Bertina Lopes (1924-2012)  
Marta Minujín (\*1943)  
Joan Mitchell (1925-1992)  
Aiko Miyawaki (1929-2014)  
Yolanda Mohalyi (1909-1978)  
Nasreen Mohamedi (1937-1990)  
Lea Nikel (1918-2005)  
Tomie Ohtake (1913-2015)  
Fayga Ostrower (1920-2001)  
Mercedes Pardo (1921-2005)  
Betty Parsons (1900-1982)  
Pat Passlof (1928-2011)  
Alice Rahon (1904-1987)  
Carol Rama (1918-2015)  
Marie Raymond (1908-1988)  
Judit Reigl (1923-2020)  
Britta Ringvall (1912-1987)  
Erna Rosenstein (1913-2004)  
Behjat Sadr (1924-2009)  
Nadia Saikali (\*1936)  
Zilia Sánchez (\*1926)  
Fanny Sanín (\*1938)  
Niki de Saint Phalle (1930-2002)  
Miriam Schapiro (1923-2015)  
Sarah Schumann (1933-2019)  
Ethel Schwabacher (1903-1984)  
Sonja Sekula (1918-1963)  
Janet Sobel (1894-1968)  
Vivian Springford (1913-2003)  
Atsuko Tanaka (1932-2005)  
Franciszka Themerson (1907-1988)  
Alma Thomas (1891-1978)  
Yvonne Thomas (1913-2009)  
Hedwig Thun (1892-1969)  
Nína Tryggvadóttir (1913-1968)  
Elsa Vaudrey (1905-1990)  
Maria Helena Vieira da Silva (1908-1992)  
Michael West (1908-1991)  
&  
Vincent van Gogh (1853-1890)

### Performances, videos et photographs

Trisha Brown (1936-2017)  
Mary Ellen Bute (1906-1983)  
Rosemarie Castoro (1939-2015)  
Martha Graham (1894-1991)  
Barbara Hammer (1939-2019)  
Yayoi Kusama (\*1929)  
Ana Mendieta (1948-1985)  
Yvonne Rainer (\*1934)  
Carolee Schneemann (1939-2019)  
Joyce Wieland (1931-1998)

## List of Van Gogh paintings exhibited

*Ravine with a Small Stream*,  
Saint-Rémy-de-Provence, October 1889  
Oil on canvas, 32,2 × 41,5 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam

*Green ears of corn*, Arles, June 1888  
Oil on canvas, 54 × 65 cm  
The Israel Museum  
Donation Fondation Hanadiv, Jerusalem

*Landscape with snow*, Arles, February 1888  
Oil on canvas, 38,2 × 46,2 cm  
Solomon R. Guggenheim Museum, New York  
Thannhauser Collection, Gift of Hilde Thannhauser, 1984

*Trees*, Paris, July 1887  
Oil on canvas, 46 × 38 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam

*Undergrowth*, Paris, July 1887  
Oil on canvas, 46 × 38 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam

## Extract from the exhibition catalogue

### *Expressive-Actionist: In and Out of Painting*

Introduction to the expanded exhibition at Fondation van Gogh Arles

Bice Curiger

It may seem odd to encounter five paintings by Vincent van Gogh in an exhibition dedicated to the burgeoning presence of women in the art world of the mid-twentieth century. However, the Fondation's explicit commitment to looking at Vincent from a present-day perspective also means tracing impulses in his art that are still relevant today. In this exhibition, expressive and gestural motifs are the common ground shared by Van Gogh and the women artists shown here.

Art history has classified Van Gogh as a Post-Impressionist and a precursor of Fauvism and Expressionism (both figurative and abstract). It is not only worthwhile but imperative to look at what lies behind the formal accents of stylistic classifications, to focus on the act and materiality of painting, to take into account psychological processes of creation, and to address the artistic, personal, contemporary and social circumstances that underlie art making.

The scope of the selection testifies to a broad geographical and cultural vision: the expanded painterly output of the artists presented here comes not only from the United States and Europe but from several other continents as well. Covering the period between 1940 and 1970, these artists produced their work in extremely turbulent times, marked by the Second World War and the ensuing trajectory of a new beginning.

While representing a diversity of cultural backgrounds, this exhibition is characterised above all by strong moments of mutual contact. Artists absorbed and processed the influence of a thriving internationalism through constant modification and individual adjustment of the laws that govern their work while also responding and referring to a "shared" art of modernism. The three decades after 1940 saw incisive change and explorative beginnings, especially for women, with many becoming active protagonists in art for the first time. Some were self-taught, others were finally able to train at art academies and exhibit their work. This actually occurred more frequently than art history chose to document.

During and after the war, existential necessity and emigration often determined the lives of these artists. Their travels must have been marked by bitter ruptures and abrupt transitions but they also encountered positive change with the perspective of new horizons. Even when reduced to a minimum, the biographies of these women hint at exceptional lives buffeted by the times, illustrated, for instance, by Tomie Ohtake: "Born in Japan, died in Brazil."

Leaving home and actually travelling alone, unchaperoned by husband or brother, had now become possible. A (new) emotional mindset is inscribed in the art produced under these circumstances. In 1949 Simone de Beauvoir wrote: "For woman there is no other way out than to work for her liberation. This liberation can only be collective."<sup>1</sup>

This generation of women and their growing presence also impacted the art of their day. They were in the process of finding an idiom of their through painting – also as an instrument of liberation. At the same time they gave expression to something that could only be captured in the medium of painting.

Let us return to Vincent van Gogh, this artist of such far-reaching influence in our modern, globalised world. In temperament, he sought renewal; in spirit, he wanted to transcend the conventions of art. He went outdoors to paint pictures, at one with nature, aiming in his brushwork to achieve a direct, close relationship between action and expression. Works well composed and yet vibrant with impulsive power, driven by speed and acceleration, inscribed in the trail of the paintbrush as solidified depiction. Such work was made possible by the triumphant introduction – around 1850 – of oil paint in screw-top metal tubes, which infused plein-air painting with a new lease of life.

In a letter to his brother Theo, Vincent describes how he relates to the brush, his paint-drenched tool: “So then my brush goes between my fingers as if it were a bow on the violin and absolutely for my pleasure. Today I attempted the sheep shearer in a colour scale ranging from lilac to yellow.”<sup>2</sup>

In addition to this energy and emotion, Vincent, like many of his artist colleagues, also took inspiration from the then popular Japanese woodcuts, indicative of the influence of non-Western culture in a world that was becoming increasingly international. This influence gave Vincent the impetus to rise above conventional patterns of composition and to chart new experiential territory in the act of painting itself, as eloquently confirmed by a quotation from *L'Art japonais*, a publication popular in artistic circles of the time: “When Hokusai draws an engraving, he is concise, swift, impulsive, often brutal ... His brush seems to take on an ethereal quality as it follows the amorous flows of his thoughts in a sort of voluptuous delight. Hokusai then has the ingenuity of a tender soul, soaring above the noisy world; he has the refinement and strokes of genius which only come to an imagination overwhelmed with colour, light and truth.”<sup>3</sup>

In *Green Ears of Wheat* (1888) Van Gogh looks up at an ear of wheat in a poppy field. It is a work of pulsating intimacy with the earth, as if he were inviting us into the midst of organic events, to feel with a plant swaying in the wind. The painting's brushwork varies – flat strokes in the sky, pastose application in the landscape, the ear of wheat energetically reaching for the sky in the middle. Closer study reveals the brushwork dissolving and disappearing, paradoxically becoming abstract at the very moment the artist penetrates his subject matter with the greatest empathy.

In Van Gogh's *Landscape with Snow* (1888), the snowflakes have settled in dancing white brushstrokes, as if they had fallen onto the canvas. The paint, oscillating between natural and artificial, demonstrates its own autonomy. Perhaps sensually, physically applied in an attempt to generate a rapport between artist and viewer?

He described his approach to brushwork in a letter to his friend Émile Bernard: “I follow no system of brushwork at all; I hit the canvas with irregular strokes which I leave as they are, impastos, uncovered spots of canvas – corners here and there left inevitably unfinished – reworkings, roughness; well, I'm inclined to think that the result is sufficiently worrying and annoying not to please people with preconceived ideas about technique.”<sup>4</sup>

Van Gogh seizes the freedom to chart a new mental territory within the framework of his painting; this he shares with the women presented here. *Action, Gesture, Paint*: the years between 1940 and 1970 represent an eruptive laboratory for painting, and indeed for art in general. Women made an important contribution, evidenced in the scope of the materials that appear on their pictorial supports. This in itself is a telling demonstration of a newly mobilised, heightened power of expression: sand (Juana Francés, Bice Lazzari), metal (Martha Edelheit), wood, glue and shellac (Marta Minujin), marble powder (Aiko Miyawaki), sawdust (Zilia Sánchez), enamel (Janet Sobel, Michael West), graphite and string (Jay DeFeo), sewn burlap (Noemi Di Benedetto), soil and doll's glass eyes (Carol Rama), plaster (Franciszka Themerson), metal foil (Anna-Eva Bergman), and much more, an array that occasionally figures, in neutralised form, as “mixed media”.



The business of painting generates friction and artists soon began playing with and depicting physical forces. Not only did they work with the paint itself and alien materials; the bodies of the artists themselves, their movements and perceptions, began to penetrate the images.

They applied paint to unprimed canvas laid out on the floor, on which they sometimes poured, dribbled and hurled (Helen Frankenthaler) their medium. Others worked with or without a paintbrush or scraped off the traces it made (Behjat Sadr, Elna Fonnesbech-Sandberg). Janet Sobel dripped free arabesques of enamel paint on canvas, prefiguring what would later be known as all-over painting.<sup>5</sup>

Forces that become manifest in pictures not only affect the painting process; they also push out into space. The picture formats, especially those of the American artists in this exhibition, consigned memories of venerable easel painting to oblivion. They turned to abstraction, questioning and even shattering the very notion of what painting is.<sup>6</sup>

In France, in 1961, Niki de Saint Phalle aimed a shotgun at bags of paint hidden behind a layer of plaster so that the contents splattered and spilled all over the pictorial surface. The white of the plaster covered dolls, masks of politicians, skulls, children's toys, plastic pistols and tin soldiers – for the artist nothing less than an accumulation of patriarchal symbols.

Maria Lassnig's gestural painting is explicitly related to the body. She called a work of 1960 *Quadratisches Körpergefühl* (Square body feeling). Might the abstract image, the colour of reddish flesh, also be read as the depiction of a stomach or a backside? Lassnig's propensity to evoke the physical body makes her the precursor of the then incipient, radical Viennese Actionism – for instance, Valie Export's *Körperkonfigurationen (Body Configurations)* from 1972, documenting her performances in the urban architectural context where she plastered herself on massive foundations, stairs and kerbstones.

The exhibition *Action, Gesture, Paint* extends the panorama not only back to Van Gogh but also forwards, to the radical evolutions that shook up and revitalised dance and performance in the 1960s and 1970s. Classical genres began dissolving and overlapping, which led to fruitful cross-pollination.

In 1957 the Japanese artist Yayoi Kusama arrived in New York, lured by Abstract Expressionism, but she immediately began pitting herself against it.<sup>7</sup> In 1967 she made her first *Self-Obliteration*, as she calls the net and dot paintings that she has been making ever since in her quest to relate to infinity. She paints canvases but has also painted herself and even a horse which she mounted, an event that she had filmed.

Immersion in collective experience as a means of liberation from entrenched patterns was the great rallying cry of social revolution in the 1960s. The art world took part, staging increasingly shocking events.

It was above all women, working in an "intermedial" field, who exerted an influence on performance art and happenings. Carolee Schneemann, with her concept of staging art as "Kinetic Theater", referred explicitly to the painter Joan Mitchell: "[Her] work was another link to physicalisation of the body, since with her work, I recognised the stroke as an event."<sup>8</sup>

In 1964 Schneemann produced her partially choreographed and partially improvised, live performances of *Meat Joy* in Paris, London and New York, which she had filmed in 16 mm. The performance shows orgiastic scenes of couples writhing around on the floor half naked, smeared with paint, flour, and the blood of dead chickens and fish. These were collective actions of sensuous rebellion against a still omnipresent puritanism.<sup>9</sup>

In 1968, at a café in Seoul, South Korea, Kang Kuk-jin and Jung Kang-ja, the latter wearing only underpants, asked the audience to inflate and attach transparent balloons to the latter's semi-naked body and then to pop them. It was a celebration of nudity, both physical and emotional, with the public as conspirators.

Lygia Clark emphasised the connection to the public in her participatory group events of the 1970s titled *Corpo coletivo*, which blurred the distinction between participant and viewer, the action coalescing into a self-composing image.

In contrast, Lygia Pape celebrated her very own personal resurrection in her 8 mm film *O Ovo* (The Egg, 1967), in which we see her breaking out of a white paper cube at the edge of the ocean, as if born of the sea spray.

The conquest of space in the actions of these women has a history of notable predecessors in the field of dance. Martha Graham, for instance, impressively demonstrated her innovative choreography of movements between self-determination and participation within the collective in *Heretic*, an expressionist group dance recorded on film in 1929.

The recourse of women to their own faces as the arena of artistic action is noticeably frequent in the 1970s. In the video *Gestures* (1974), Hannah Wilke kneads her own face. Maria Lassnig's animated film of 1971 shows a self-portrait that expresses the ambiguity of being trapped, constructing the self and finding an identity. And Eleanor Antin filmed herself at length while applying makeup and calls her close-up *Representational Painting* (1971).

We have come full circle, tracing the long path, via abstraction, that women have followed in neutralising and deflecting the male-dominated gaze that has been directed at them for so long.

## Footnotes

1. Simone de Beauvoir *The Second Sex*, trans. Constance Borde and Sheila Malovany-Chevallie (New York: Vintage Books, 2011), p. 753.
2. Letter from Vincent van Gogh to Theo, Saint-Rémy-de Provence, on or about 20 September 1889: <https://www.vangoghletters.org/vg/letters/let805/letter.html#translation>.
3. Louis Gonse, *L'Art japonais* (Paris: A. Quantin, 1883), pp. 288. However, Van Gogh encountered historical works in Dutch museums and, as a youth, already much admired the suggestively agitated brushstroke in seventeenth-century paintings, as in the work of Frans Hals.
4. Letter from Vincent van Gogh to Émile Bernard, Arles, on or about 12 April 1888: <https://www.vangoghletters.org/vg/letters/let596/letter.html>.
5. Sobel's all-over technique with enamel paint is said to have inspired Jackson Pollock's drip paintings from 1946 to 1950. He saw her work in 1944 at an exhibition in New York that he visited with Clement Greenberg and was much impressed by it. See Clement Greenberg, "'American-Type' Painting", in *Art and Culture* (Boston, MA: Beacon Press, 1961), p. 218. (The passage is only in this version and in the revised version of 1958.)
6. In his landmark essay "The Legacy of Jackson Pollock", written two years after Pollock's death in 1956, artist and theoretician Allan Kaprow described the late painter as an updated Van Gogh who had moved the gesture of painting into space. Like many others, Kaprow would later work on further developing this gesture.
7. "When I arrived in New York, action painting was the rage, de Kooning, Pollock and others. I wanted to be completely detached from that and start a new art movement. I painted obsessional, monochromatic paintings from morning till night. They were huge paintings that had no composition like a 33-foot white infinity net painting." Yayoi Kusama in an interview with Grady T. Turner, *Bomb Magazine* (1 January 1999): <https://bombmagazine.org/articles/yayoi-kusama/>
8. She continues: "All of the theoretical elements that come around my work, I keep tracing them back to elements of painting and [realise] that I'm a kind of classicist. My inspiration comes from [Gaston] Bachelard and D'Arcy Thompson's *On Growth and Form* (1917) – the biology and pre-history of forms and that's what's really nourishing my unconscious." Carolee Schneemann in conversation with Amelia Jones, in *Perform, Repeat, Record: Live Art in History*, eds Amelia Jones and Adrian Heathfield (Bristol: Intellect, 2012), p. 446.
9. "There were many reasons for my use of the naked body in my Kinetic Theater works: to break into the taboos against the vitality of the naked body in movement, to eroticise my guilt-ridden culture and further to confound this culture's sexual rigidities – that the life of the body is more variously expressive than a sex-negative society can admit." Carolee Schneemann, "Istory of a Girl Photographer, 1974": <https://www.schneemannfoundation.org/writing/istory-of-a-girl-pornographer>

Press images: works of the artists exhibited, with captions and credits



FR  
Wook-kyung Choi (1940–1985)  
*Sans titre*, vers 1960  
Acrylique sur toile, 102 × 137 cm  
Arte Collectum  
© Wook-kyung Choi

EN  
Wook-kyung Choi (1940–1985)  
*Untitled*, c. 1960  
Acrylic on canvas, 102 × 137 cm  
Arte Collectum  
© Wook-kyung Choi



FR  
Marie Raymond (1908–1988)  
*Jeu d'espace*, 1969  
Huile sur toile, 55,5 × 46 cm  
Collection privée  
© Adagp, Paris, 2023

EN  
Marie Raymond (1908–1988)  
*Jeu d'espace* (Space game), 1969  
Oil on canvas, 55.5 × 46 cm  
Private collection  
© Adagp, Paris, 2023



FR  
Joan Mitchell (1925–1992)  
*Sans titre*, 1957  
Huile sur toile, 241 × 181 cm  
Collection ASOM  
© Joan Mitchell

EN  
Joan Mitchell (1925–1992)  
*Untitled*, 1957  
Oil on canvas, 241 × 181 cm  
ASOM Collection  
© Joan Mitchell



FR  
 Atsuko Tanaka (1932-2005)  
*Peinture*, 1962  
 Huile sur toile, 132 x 91 cm  
 Musée Cantini, Musées de Marseille  
 Ville de Marseille, Dist. RMN-Grand Palais / Claude Almodovar  
 / Michel Vialle

EN  
 Atsuko Tanaka (1932-2005)  
*Paint*, 1962  
 Oil on canvas, 132 x 91 cm  
 Musée Cantini, Musées de Marseille  
 Ville de Marseille, Dist. RMN-Grand Palais / Claude Almodovar  
 / Michel Vialle



FR  
 Mercedes Pardo (1921-2005)  
*Pequeña nada* (Un petit rien), 1959  
 Huile sur toile, 59,6 x 72,6 cm  
 Collection privée, New York  
 Avec l'aimable autorisation de Henrique Faria, New York  
 © Adagp, Paris, 2023  
 Photo d'Arturo Sánchez

EN  
 Mercedes Pardo (1921-2005)  
*Pequeña nada* (Little Nothing), 1959  
 Oil on canvas, 59.6 x 72.6 cm  
 Private collection, New York  
 Courtesy of Henrique Faria, New York © Adagp, Paris, 2023  
 Photo by Arturo Sánchez



FR  
 Niki de Saint Phalle (1930-2002)  
*Tyrannosaurus Rex (Étude pour King Kong)* (série *Tirs*, 1961-1963), printemps 1963  
 Objets divers, plastique, plâtre et peinture sur panneau de bois, 198 x 122 x 25 cm  
 Fondation Gandur pour l'Art, Genève  
 © Niki Charitable Art Foundation / 2023, ProLitteris, Zürich  
 Photo : André Morin © Fondation Gandur pour l'Art, Genève

EN  
 Niki de Saint Phalle (1930-2002)  
*Tyrannosaurus Rex (Étude pour King Kong)* (Tyrannosaurus Rex (Study for King Kong), from the *Tirs* [Shooting Pictures] series, 1961-1963), spring 1963  
 Various objects, plastic, plaster and paint on wood panel, 198 x 122 x 25 cm  
 Fondation Gandur pour l'Art, Genève  
 © Niki Charitable Art Foundation / 2023, ProLitteris, Zürich  
 Photo by André Morin © Fondation Gandur pour l'Art, Genève



FR  
Lea Nikel (1918-2005)  
*Sans titre*, 1967  
Huile sur toile, 118 x 90 cm  
Succession Lea Nikel  
© Lea Nikel Estate

EN  
Lea Nikel (1918-2005)  
*Untitled*, 1967  
Oil on canvas, 118 x 90 cm  
Lea Nikel Estate  
© Lea Nikel Estate



FR  
Helen Frankenthaler (1928-2011)  
*April Mood (Humeur d'avril)*, 1974  
Acrylique sur toile, 152 x 434 cm  
Collection ASOM  
© 2023 Helen Frankenthaler Foundation, Inc. / Adagp, Paris

EN  
Helen Frankenthaler (1928-2011)  
*April Mood*, 1974  
Acrylic on canvas, 152 x 434 cm  
ASOM Collection  
© 2023 Helen Frankenthaler Foundation, Inc. / Adagp, Paris

## Press images: Van Gogh paintings exhibited, with captions and credits



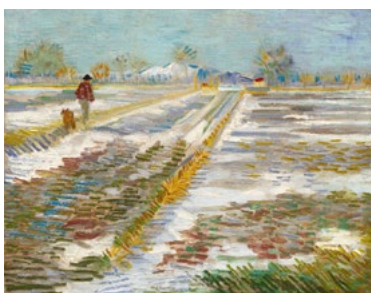
FR  
Vincent van Gogh, *Ravin avec un petit ruisseau*,  
Saint-Rémy-de-Provence, 1889  
Huile sur toile, 32 × 41 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam

EN  
Vincent van Gogh, *Ravine with a Small Stream*,  
Saint-Rémy-de-Provence, 1889  
Oil on canvas, 32 × 41 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam



FR  
Vincent van Gogh, *Les épis verts*, Arles, juin 1888  
Huile sur toile, 54 × 65 cm  
The Israel Museum Donation Fondation Hanadiv, Jérusalem

EN  
Vincent van Gogh, *Green ears of corn*, Arles, June 1888  
Oil on canvas, 54 × 65 cm  
The Israel Museum Donation Fondation Hanadiv, Jerusalem



FR  
Vincent van Gogh, *Paysage enneigé*, Arles, février 1888  
Huile sur toile, 38,2 × 46,2 cm  
Solomon R. Guggenheim Museum, New York  
Collection Thannhauser, don de Hilde Thannhauser, 1984

EN  
Vincent van Gogh, *Landscape with snow*, Arles, February 1888  
Oil on canvas, 38,2 × 46,2 cm  
Solomon R. Guggenheim Museum, New York  
Thannhauser Collection, Gift of Hilde Thannhauser, 1984



FR  
Vincent van Gogh, *Arbres*, Paris, juillet 1887  
Huile sur toile, 46 × 38 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam

EN  
Vincent van Gogh, *Trees*, Paris, July 1887  
Oil on canvas, 46 × 38 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam



FR  
Vincent van Gogh, *Sous-bois*, Paris, juillet 1887  
Huile sur toile, 46 × 38 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam

EN  
Vincent van Gogh, *Undergrowth*, Paris, July 1887  
Oil on canvas, 46 × 38 cm  
Van Gogh Museum (Vincent van Gogh Foundation), Amsterdam

## 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, 7 May 1888)

The Fondation offers a unique approach to Vincent van Gogh, in exploring the resonance of his art and thinking with the work of artists today. Vincent's art reached its pinnacle during his stay in Arles from February 1888 to May 1889. Beginning in 1983, likewise in Arles, Yolande Clergue invited contemporary artists to donate a work to pay homage to Van Gogh. Thanks to patron Luc Hoffmann, in 2010 a public utility foundation was established. The City of Arles placed at its disposal the Hôtel Léautaud de Donines, a prestigious fifteenth-century residence which, following its renovation by the architectural agency Fluor, opened in 2014 with over 1,000 square metres of exhibition space. The Fondation's resolutely contemporary bias is underscored by the integration within the complex of two permanent artworks by Raphael Hefti and Bertrand Lavier.

All year round, thanks to partnerships established with public and private collections, the Fondation presents one or more original canvases by Vincent van Gogh, in company with works by leading contemporary artists such as **Yan Pei-Ming, Roni Horn, David Hockney, Urs Fischer, Nicole Eisenman, Laura Owens** and **Alice Neel**. Also on display are works by the nineteenth-century masters who inspired Vincent, particularly Jean-François Millet and Adolphe Monticelli. In addition to monographic and thematic exhibitions, the Fondation hosts extramural symposia, which examine changes and developments in the arts and artistic techniques in Van Gogh's own day, as well as Vincent's affinities with other artists and forms of artistic expression. Art mediation and educational programmes are also key areas of focus for the Fondation, which seeks to bring visitors even closer to the artists and themes presented, for example through guided tours and activities tailored to different publics, as well as through workshops held in schools in Arles and the surrounding area. The Fondation shop, conceived as a luminous, colourful and iridescent link between the original building and its contemporary interiors, welcomes visitors in the bright and clear light so dear to Van Gogh.

The Fondation fulfils Vincent's wish 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 (Arles, 18 February 1889).



Entrance gate Vincent (2014)  
by Bertrand Lavier  
© Fondation Vincent van Gogh Arles;  
FLUOR architecture  
Photo: Flavia Vogel



# List of exhibitions held at the Fondation Vincent van Gogh Arles

Since its opening in 2014, the Fondation has exhibited 72 paintings by Vincent van Gogh, thanks to partnerships with public and private collections (in particular with the Van Gogh Museum Amsterdam, the Kröller-Muller Museum in Otterlo and the E. G. Bührle Collection in Zürich). 47 drawings and one original letter by the artist have also been exhibited.

## 04.04 – 31.08.2014

Van Gogh Live ! Inauguration with Guillaume Bruère, Raphael Hefti, Thomas Hirschhorn, Gary Hume, Bethan Huws, Bertrand Lavier, Camille Henrot, Fritz Hauser, Elizabeth Peyton  
Curator: Bice Curiger

Van Gogh – Colours of the North, Colours of the South  
Curator: Sjraar van Heugten

## 20.09.2014 – 26.04.2015

Bertrand Lavier, L'affaire tournesols  
Curator: Bice Curiger

Yan Pei-Ming, Night of Colours  
Curator: Xavier Douroux

## 12.06 – 20.09.2015

Van Gogh Drawings: Influences and Innovations  
Curator: Sjraar van Heugten

Roni Horn, Butterfly to Oblivion  
Curator: Bice Curiger

Tabaimo, aitaisei-josei  
Curator: Bice Curiger

## 11.10.2015 – 10.01.2016

David Hockney, The Arrival of Spring  
Curators: Gregory Evans & Bice Curiger

Raphael Hefti, On Core / Encore  
Curator: Bice Curiger

## 13.02 – 24.04.2016

Très traits, with Eugène Leroy, Christopher Wool, Andreas Gursky, Silvia Bächli, Adrian Ghenie, Roy Lichtenstein, Isabelle Cornaro  
Curator: Bice Curiger

Saskia Olde Wolbers, Yes, These Eyes Are the Windows  
Curators: Bice Curiger & Julia Marchand

Giorgio Griffa  
Curator: Bice Curiger

## 14.05 – 11.09.2016

Van Gogh in Provence: Modernizing Tradition  
Curator: Sjraar van Heugten

Glenn Brown, Suffer Well  
Curator: Bice Curiger

## 01.10.2016 – 29.01.2017

Urs Fischer, Mon cher...  
Curator: Bice Curiger

## 04.03 – 17.09.2017

Calm and Exaltation. Van Gogh in the Bührle Collection  
Curators: Bice Curiger & Lukas Gloor

Alice Neel: Painter of Modern Life  
Curator: Jeremy Lewison

Rebecca Warren  
Curator: Bice Curiger

## 07.10.2017 – 02.04.2018

La Vie simple – Simplement la vie / Songs of Alienation  
with 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  
Curators: Bice Curiger & Julia Marchand

## 21.04 – 28.10.2018

Hot Sun, Late Sun. Modernism Untamed  
with Adolphe Monticelli, Vincent van Gogh, Pablo Picasso, Germaine Richier, Alexander Calder, Sigmar Polke, Giorgio de Chirico, Joan Mitchell, Etel Adnan, Sun Ra  
Curator: Bice Curiger

Paul Nash. Sunflower Rises  
Curator: Simon Grant

## 17.11.2018 – 10.02.2019

The Autumn of Paradise. Jean-Luc Mylayne  
Curator: Bice Curiger

James Ensor & Alexander Kluge: Dark Centuries  
Curator: Julia Marchand

## 02.03 – 20.10.2019

Niko Pirosmami – Wanderer Between Worlds  
Curator: Bice Curiger

Vincent van Gogh: Speed & Aplomb  
Curator: Bice Curiger

Vincent van Gogh: The Return of the Sower  
Curator: Lukas Gloor

## 16.11.2019 – 13.04.2020

... et labora  
with photographs from the Ruth + Peter Herzog Collection, works by Mika Rottenberg, Yuri Pattison, Emmanuelle Lainé, Andreas Gursky, Michael Hakimi, Thomas Struth, Liu Xiaodong, Cyprien Gaillard and Provençal ex-votos  
Curator: Bice Curiger

## 28.06 – 13.09.2020

Complicity: Roberto Donetta (1865–1932)  
with Natsuko Uchino, Rose Lowder, Cyprien Gaillard and Provençal ex-votos, with the florist Marie Varenne and Square Saint-Pierre au coucher du soleil (1887)  
by Vincent van Gogh  
Curators: Bice Curiger & Julia Marchand

## 03.10.2020 – 28.03.2021

My Cartography: The Erling Kagge Collection

## 19.06 – 31.10.2021

« Laura Owens & Vincent van Gogh »  
Curators: Bice Curiger & Mark Godfrey

## 27.11.2021 – 28.03.2022

Breathing One's Breath  
Curators: Bice Curiger, Julia Marchand and Margaux Bonopera

## 21.05 – 23.10.2022

Nicole Eisenman and the Moderns. Heads, Kisses, Battles  
Curator: Bice Curiger

## 11.11.2022 – 10.04.2023

Nature humaine - Humaine nature  
with Gilles Aillaud, Ed Atkins, Valentin Carron, Vincent van Gogh, Gyár-fás Oláh, Shara Hughes, Jochen Lempert, Otobong Nkanga, Robert Rauschenberg, Pamela Rosenkranz, Daniel Steegmann Mangrané, Gisèle Vienne, Yuyan Wang, Luigi Zuccheri  
Curators: Bice Curiger, Julia Marchand and Margaux Bonopera

