FONDATION LOUIS VUITTON

Bas Jan Ader
Ed Atkins
Maurizio Cattelan
Tacita Dean
Isa Genzken
Alberto Giacometti
Cerith Wyn Evans
Rachel Harrison
Mona Hatoum
Ellsworth Kelly
Annette Messager
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Giuseppe Penone
Sigmar Polke
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Wolfgang Tillmans
Akram Zaatari

Press Kit
Collection: Accrochage 2

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I — Press release

Second phase of the inaugural year of the Fondation Louis Vuitton from december 17th, 2014

The Fondation Louis Vuitton will present the second phase of its inaugural programme with a major **exhibition** dedicated to the internationally renowned Danish artist Olafur Eliasson in the lower exhibition galleries and a second selection of works from the **Collection** in the upper galleries, opening on 17 December 2014.

The new presentation of works from the Collection will focus on fifteen artists, representing different generations and nationalities, with varying artistic practices. There are two main themes:

— One theme focuses on the individual, exploring, on the one hand, our relationship to the world in its social, political, and consumerist contexts, and on the other hand our doubts and fears, taking an approach that may be described as expressionist.

Wolfgang Tillmans has designed a large display of his photographic works, portraits, still lifes and landscapes that bear witness to his emphatic relationship to his environment, a display in which two sculptures by Isa Genzken, *Bouquet* and *Zwei Bügelbretter*, form an ironic critical view of a certain reality. Two video works by Ed Atkins, *Us Dead Talk Love* and *Even Pricks*, will be shown nearby, presenting a hybrid and unsettling humanity, while Annette Messager's figures in *Le Masque Rouge*, *La Petite Ballerine*, and *Mes transports (N°7)*, between dolls and marionettes, exude an atmosphere of disquiet and macabre humour. Further along, Maurizio Cattelan's *Charlie Don't Surf* gives the visitor a "biographical" vision of the artist, through a negative and melancholic experience of school. Finally, *Zombie Rothko* by Rachel Harrison exhibits a hybrid of styles, including abstract expressionism, Pop Art, and assemblage.

A major highlight, to be exhibited separately, will be a significant collection of drawings as well as photographs and sculptures by Alberto Giacometti, *Lotar I, II, III, L'homme qui chavire, Tête sur Tige, Trois Hommes qui marchent,* which led by the *Grande femme II*, demonstrate the artist's tireless and anguished quest to "see" the real.

— The second theme explores a more poetic and contemplative dimension through an installation by, *Cloud Paintings*, made up of four translucent paintings in the middle of which has been placed a 4 billion-year-old meteorite, symbolizing the cosmic nature of the whole. Nearby, the monumental photographs by Tacita Dean, *Majesty (Portrait)* and *Hünengrab*, and a series of drawings on 'alabaster and paper' evoke the traces of immutable time.

Other works, exhibited close by, are Bas Jan Ader's video *Primary Time*; the sculpture *Acacia e Foglia di Zucca* by Giuseppe Penone; and *Weinende Frau* by Thomas Schütte. Installations *Capello per Due V* by Mona Hatoum, *TV Rodin (le Penseur)* by Nam June Paik, the video work *Tomorrow Everything Will Be Alright* by Akram Zaatari, allusively evoke memory, the passage of time, the ambiguity of the relationship to the other and to nature, and reflections on identity.

In the spring of 2015, a third presentation of selected works from the Collection will exhibit two further themes from the Collection: Pop Art and works closely related to music.

II — Artists and works

Bas Jan Ader, *Primary Time,* 1974 — Interstitial Space
Born in 1942 (netherlands); disappeared at sea in 1975

The short-lived career of Bas Jan Ader —a mythical figure of the 1970s— was interspersed with artworks, photographs, and filmed performances in which he was the subject and object of protocols that activate both the world's physical information —gravity— and emotions —sadness — in works which draw on the same aesthetic as early video art. Repeated falls, bouts of tears, applied movements take on an existential meaning through minute acts. Ader disappeared at sea in 1975 somewhere between the United State's East Coast and England, in an ultimate action entitled In Search of the Miraculous.

Primary Time (1974) is a reference to Mondrian's work and his use of primary colors, one of the principles of neoplasticism. Ader arranges a bouquet of flowers —another Dutch national symbol— in successive colors: an entirely yellow composition, followed by red, then blue, unable to find any satisfaction in any of them, as if Mondrian's radical abstraction was unable to find life in the simple beauty of a vase of flowers, subject to infinite variations as ephemeral as life itself.

Ed Atkins, *Even Pricks,* 2013 and *Us Dead Talk Love,* 2012 — Galerie ⬭6
Born in 1982 (United Kingdom); lives and works in London.

Ed Atkins' interest in high definition image technology and immersive sound rests on their paradoxical capacity to produce images that he describes as "both ridiculously alive and yet com-pletely dead." His narratives depict a new hybrid humanity, and are activated by a desire to desta-bilize the viewer. Drawing on literature which occupies an important position in his work, he writes scenarios that enrich the soundtrack and structure of his videos. As a tragic experience and essential concern, both artistic and philosophical, death lies at the heart of his work acting as an allegory of the hollowed digital image.

Opening with one of the most romantic tracks from Stephen Sondheim's macabre musical Sweeney Todd, Atkins' *Us Dead Talk Love* (2012) reflects on love and death in an installation built as a dialogue between two detached heads based on modeled 3-D images of the artist's face projected on parallel screens. Sometimes lyrical, sometimes sarcastic, their statements are guided by a repeated abstract questioning of emotions and their recollection. The intricate narrative structure evokes the spiritual and trivial dimensions of desire, the force of sex and its eventual sublimation.

Even Pricks (2013) is the result of serial thoughts on depression and its psychic and physical analogies. Avoiding the leveling of things and beings provoked by depression, he offers an alter-native narrative in which the stream of surreal images staged in a realistic way immerses the captivated viewer in a labyrinthine and exhilarating realm.

Maurizio Cattelan, *Charlie don't surf,* 1997 — Galerie ⬭6
Born in 1960 (Italy); lives and works in New York and Milan

Maurizio Cattelan has become an important presence since the early 1990s, with an oeuvre whose spectacular and provocative shapes —ranging from outrageously comic to melancholic— underline the contradictions of contemporary society. Acting as a media operator, he situates his work in the socio-political arena. At the beginning of his career he staged his departure from the aesthetic realm as a prison break, conceiving his works as "images" that bring into play over-exposed or controversial figures such as Picasso, Pope John Paul II, and Hitler. Simultaneously he developed works that illustrate death or failure through animal metaphors. His practice has taken on various artistic forms: from sculpture to the creation of a miniature gallery, from organizing art exhibitions to publishing newspapers.

Charlie don't surf (1997) is a sculpture of a boy sitting at a small desk, his back turned to the viewer. His hands are flat down on the table, nailed to it with pencils. The sculpture echoes the artist's personal experience of school, "an education of failure," in complete opposition to the confidence and commitment that art enables. The chosen title,

Charlie don't surf, is reminiscent of an Apocalypse Now character's war cry. Charlie was a common nickname designating the Vietnamese enemy during the Vietnam War, and has often been used by the artist to speak about himself.

Tacita Dean, *Presentation Windows,* 2005, *Lightning Series I-VII,* 2007, *Majesty (Portrait),* 2007, *Hünengrab,* 2008, — Galerie ⑨
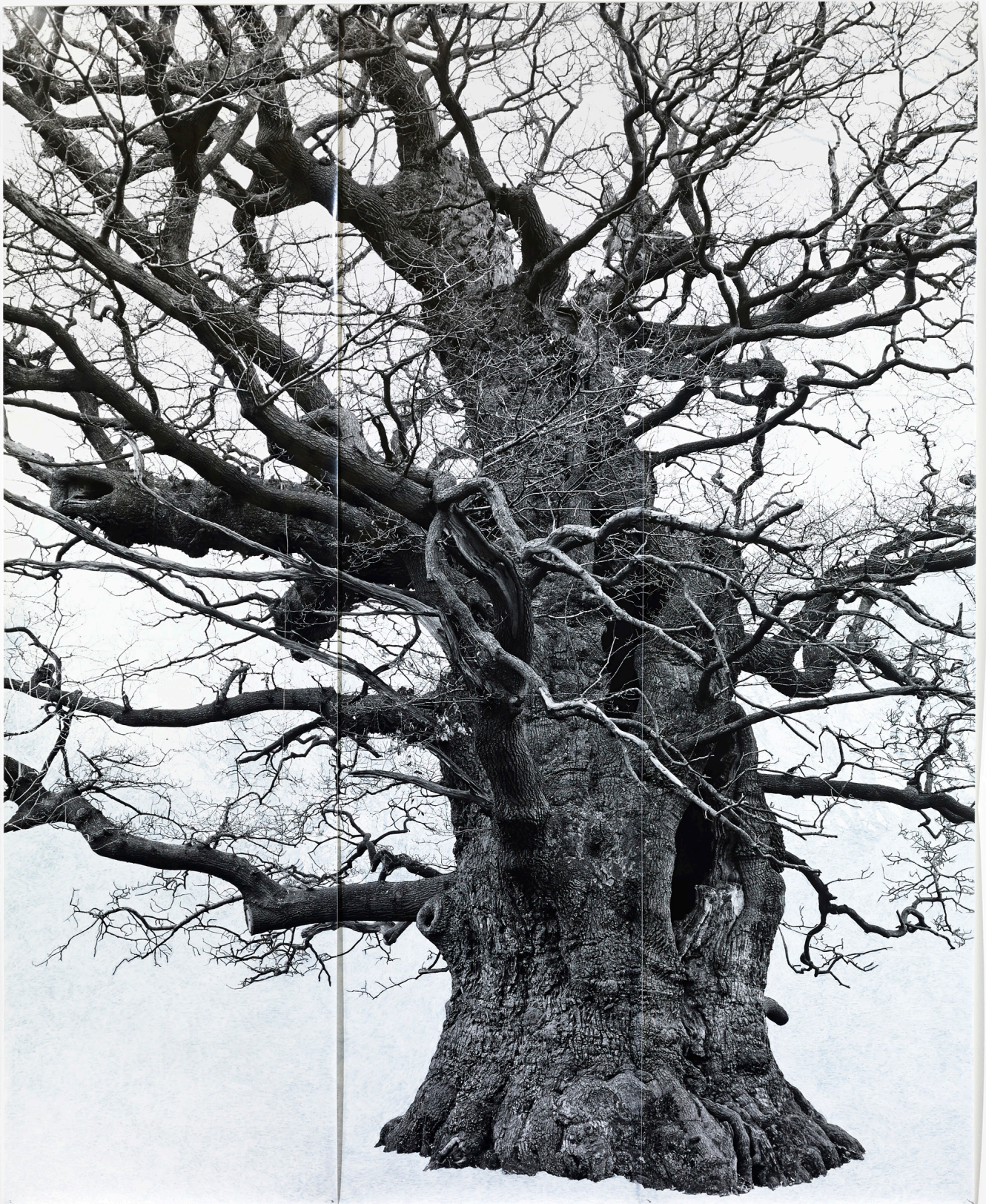*Born in 1965 (United Kingdom); lives and works in Berlin.*

Tacita Dean was trained as a painter at the Slade School of Art (London) before turning to film and photography, which she chose as her media in the early 1990s. She also creates chalk drawings on blackboard surfaces and paintings on postcards and photographs, further examples of slow and complex procedures—equivalent to the attentive observation of her films, which are structured around long static shots. She tracks the effects of time, notably in the traces left by unique experiences, in natural elements, such as rocks and trees. She also develops this research in the filmed portraits of anonymous individuals or elderly artists. Passionately attached to cinema, Tacita Dean finds, in the fracture between digital and analog film, a metaphor of the acute conscience of time that constantly informs her work.

Majesty (Portrait) (2006) is a photograph of the largest oak tree still intact in the South East of England nicknamed Majesty. In the tradition of 18th-century landscape painting, Dean has stud-ied these remarkable tree specimens since 2001. She isolates the leafless branches and trunk by outlining them with white gouache, ultimately bringing forth the tree's essence. Majesty is pho-tographed as a timeless landmark and dominates the viewer with its massive size, yet initiates a visual dialogue in which the isolated tree appears as a subject whose permanence has overcome time.

In 2008 she made a series of photographs showing prehistoric stone formations in Germany, where she is now based. Captivated by their isolation in the middle of the countryside, she sees them as witnesses of another time, almost invisible in our contemporary era, which is completely foreign to them. She cultivates the contrast between over-painted backgrounds covered with the same opaque paint usually found on school blackboards—one of her favorite mediums—and the shining surface of silver gelatin prints, orienting the viewer toward the frontal visual experience of *Hünengrab* (2008), a permanent monument anchored in a nature beyond time.

Tacita Dean (1965, Royaume-Uni)
Majesty (Portrait), 2007
Gouache on photograph mounted on paper
368 x 299 cm
© Tacita Dean
Photo © Primae/Claude Germain

Cerith Wyn Evans, *A=F=L=O=A=T,* 2014 — Galerie ⑩
Born in 1958 (United Kingdom); lives and works in London

First and foremost a filmmaker and video artist, Cerith Wyn Evans has been producing visual and sound sculptures and installations focusing mainly on language and perception since the 1990s. Rich in references to cinema, literature, and art history, his works, made of neon lights, fireworks, photographs, and musical instruments spatialize sound, playing on the material and the immaterial. Born in Wales in 1958, he has taken part in several international exhibitions (documenta, Kassel, 2002; Venice Biennale, 1995, 2003, and 2013).

A phantom presence, heard before it is seen, Wyn Evans' work is a sound evocation of Frank Gehry's building. Specially designed by the artist for the Fondation, the sculpture is made up of 20 transparent glass flutes, extended by long transparent tubes, all ending in a visible blowing mechanism. Hung in the shape of an ellipse and placed above and below eye level, each of them plays only a note from a composition created by the artist. The superimposed sound tracks envelop visitors in a vibratory continuum.

Isa Genzken, *Bouquet*, 2004 et *Zwei Bügelbretter*, 2008 – Galerie ⑩
Born in 1948 (Germany); lives and works in Berlin

For more than 30 years, Isa Genzken has developed a multifaceted oeuvre, including a wide range of media and approaches that have given birth to sophisticated minimal forms as well as to numerous hybrid and constructed assemblages. The link to architecture and monuments is fundamental in her work. Very early on she used the computer as a tool to determine the shapes of her sculptures, turning to direct contact with the material later in the 1980s—first plaster, then concrete, colored translucent resin, and ultimately mirrors, in slender sculpted shapes that echo modernist architecture. Since 1997, her assemblages, partly a fantasized translation of the urban and social context, have originated from a Pop appropriation of consumer objects that liberates shapes and colors.

Bouquet (2004) is a spray-painted column onto which various junk objects and showy decorations are mounted; formally it falls within the lineage of the assemblages made from scrap objects and figurines following 9/11. Topped with a towering flower arrangement—hence its title—the sculpture combines the colors of the German flag, which is present at the base of the pedestal, with figurines that essentially refer to the Western world and traditional American imagery, suggesting the artist's own double identity. By symbolically addressing reality, she highlights the fragile accounts of everyday life that are influenced by fate and fantasy.

In Zwei Bügelbretter (2008) two ironing boards confront each other, objects of estrangement associated with a boring task generally assigned to women: one is upright, while the other sways in an unstable diagonal tension. Decorated with a flower stem and a piece of braid, the cheerful colors are an ironic allusion to the freer yet more complex position of women in our contemporary world. In the hall, *Rose II*—a second version of a metal rose created between 1993 and 1997 for the city of Leipzig—is a monumentally impressive, and initially private homage to an entire community.

Alberto Giacometti, *Trois hommes qui marchent I*, 1948-51, *Tête sur tige*, 1947-52, Grande femme II, 1959-60, *L'homme qui chavire*, 1950-51, *Buste d'Homme (Lotar II)*, 1964-65, *Buste d'Homme assis (Lotar III)*, 1965, *Sans titre, v.* 1951, *Homme et Arbre, v.* 1951, *Paris sans fin,* 1969 — Galerie ⑪
Born in 1901 (Switzerland); died in 1966 (Switzerland).

Born in the Engadin valley in 1901, Alberto Giacometti encountered Swiss Post-Impressionist and Symbolist painting through his father, a painter. In 1922 he settled in France, where his research brought him closer to post-Cubism and then Surrealism. Following his break with the avant-garde in 1935, he returned to working with life models. Giacometti continuously reworked and destroyed his sculptures, the figure apparently dissolving as he repeatedly sought to "see" reality. Heads, busts, full-length, immobile or in motion, the human figure was his sole subject, an obsession. He tirelessly attempted to instigate a presence in the world. He continued this research both in sculpture and painting until the end of his life.

In his easily recognizable figures Giacometti brings out a profound humanity that is almost generic, concentrating on the head, his "entirely unknown object, devoid of any dimensions." This pursuit is first materialized in *Tête sur tige* (1947), a work that was inspired by his personal experience, at the age of 20, of a fellow traveler's sudden death. This proximity to death and his traumatic vision, from which he retained the ultimate "silent cry," would haunt his work all his life. *Tête d'Homme (Lotar II)* (1964–1965), in which a look of anxiety animates an uneven heap of matter. One of the artist's last sculptures, *Tête d'Homme (Lotar III)* (c. 1965), is a strikingly emaciated figure with excessively long arms, an intense gaze, seemingly lost and coming from far away, of a fleeting life. Acknowledging the many stages of existence, Giacometti bypasses appearances, going straight to the heart of the human being. Beyond an emotional reading, Giacometti's oeuvre incorporates an essential parameter into sculpture: positioning itself in space, which thus itself increases in density. *Homme qui chavire* (1950), a small vulnerable male figure balanced precariously, illustrates "the feeling of fragility inherent in living beings, as if a tremendous energy was necessary for them to remain upright," whereas *Trois hommes qui marchent I* (1948) shows three figures who remain isolated in their encounter, merely "passing one another by." *Grande femme II* (1960), the artist's biggest sculpture, is an expression of this same preoccupation on another scale. Originally conceived for a public square in front of the Chase Manhattan Bank in New York, the sculpture is solemnly imposing in its eternally inaccessible stature. The archetype of the standing woman echoes that of *L'Homme qui marche*.

Alberto Giacometti (1901-1966, Suisse)
Homme qui chavire, 1950,
Painted Bronze, Alexis Rudier Fondeur, 1951
© Succession Alberto Giacometti (Fondation Alberto et
Annette Giacometti, Paris et Adagp, Paris), 2014
Photo © Primae/davidbordes.com

<u>Rachel Harrison</u>, *Zombie Rothko*, 2011 – Galerie ⑥
Born in 1966 (USA); lives and works in New York

Rachel Harrison has been creating sculptures that combine abstract forms and recovered material since the 1990s, and has established herself as one of the most fascinating sculptors of her generation. Expressive and colorful, her work contains multiple references to Pop art and Abstract Expressionism, as well as to Minimalism and assemblage. Her works embody a world filled with paradoxes and contradictions.

Harrison's sculptures are presented directly on the ground, on makeshift bases (cardboard boxes, plastic buckets, trestles), or on basic white pedestals, in unstable balance as if they were still being made, so encouraging the viewer's rotation around them. *Zombie Rothko* (2011) comprises a Rothko type surface, constituted of flat orange, purple, and blue paint slapped onto a rough block, with a plastic doll, the swimming pool from which she emerges, as well as her hair and bathing suit, all in the same colors.

<u>Mona Hatoum</u>, *Capello per due V*, 2013 – Galerie ⑧
Born in 1952 (Lebanon); lives and works in Berlin.

An artist of Palestinian origin, Mona Hatoum came to London in 1975 to study art. She currently lives in Berlin after several decades in the UK. Her videos and performances address issues of exile, displacement, and violence, echoing Middle Eastern conflicts. She is part of a group of female artists who have engaged, since the 1980s, through their specific status as Oriental women, to explore a more global experience that questions estrangement and pressure in society. At the end of the 1980s Hatoum's artistic approach became genuinely physical, oscillating between a threatening veil and absolute fragility, through various materials: everyday objects, hair, bodily fluids, paper, blown glass, wire fencing, as well medical imagery and electricity. She examines corporal realities and a global socio-political vision simultaneously.

Mona Hatoum often refers to dramatic personal experiences in her work. Yet *Cappello per due V* (2013) seems to suggest a lighthearted memory. Two straw hats lie on a bench, interwoven. However this work contains a more complex dimension, interrogating the relationship to the other, as well as peaceful coexistence, both among individuals and populations.

<u>Ellsworth Kelly</u> — Galerie ⑦
Born in 1923 (USA), lives and works in Spencertown, New York.

A leading figure of international art, Ellsworth Kelly has redefined abstraction in art through a pictorial language that combines refined shapes and dazzling colors based on observation of his surroundings. Influenced by major figures such as Henri Matisse, Pierre Bonnard, and Jean Arp, it was in Paris, where he lived from 1948 to 1954, that he developed his abstract vocabulary. His paintings unfold into space, which itself becomes an element of composition.

In parallel with the commission realized for the Auditorium, the Fondation is presenting a group of works by Kelly from the Collection; *Green Relief* (2009), *Red curve in relief* (2009), *Concorde relief* (2009), *Blue diagonal* (2008), *Purple curve in relief* (2009), accompanied by a work lent by the artist. These paintings all follow the same principle, each being composed of two joined panels: a colored panel placed on top of a plain white panel hung parallel to the wall; the former falls within, or slightly overlaps, the latter. In addition to the contrast of colors there is a play on the thickness of the two canvases and variations in the straight or curved edges. Characteriscally, geometry becomes the very vehicle of subtle optical destabilization. Key to these works is an allusion to the classical notion of "relief": the shadow cast by the upper panel on the white panel beneath imparts a particular intensity.

<u>Annette Messager</u>, *La petite ballerine*, 2011, *Le masque rouge*, 2011, *Mes transports (N°7)*, 2012-2013 – Galerie ⑥
Born in 1943 (France); lives and works in Malakoff.

Annette Messager belongs to a generation of artists who, since the 1970s, have renewed artistic language. Without taking a declarative stance, she affirms her double identity as a

woman and artist. The characters she invents nurture a certain ambiguity: the "collector," the "trickster," the "lover," the "practical woman," whose imaginary lives thwart preconceptions and expose what is left unsaid. In the 1980s she started integrating photographic close-ups of body fragments, insert-ing soft toys and puppets into mechanized worlds in which symbolic and emotional charges are concentrated, in works that appear in turn to be ludicrous, grotesque, or dramatic reflections of life. In 2005 Messager represented France at the Venice Biennale and was awarded the Golden Lion.

La Petite ballerine (2011), a title that draws on Degas' *La Petite danseuse*, comprises a "grinning" puppet sitting on the tutu that belongs to a child whose head and torso are made of black crumpled aluminum foil, and who the puppet is embracing. Oscillating between love and violence, they emanate awkwardness, which conveys the characteristic ambivalence of romantic relationships.

The doll in Le Masque rouge (2011) wears a red mask, and lies inert, legs and arms spread wide, defenseless, seemingly dead, captured, at the end of the show once the magic has gone, as a tragic metaphor for life. Like a number of her works, the more recent series titled *Mes transports (N°7)* (2012–2013) explores the double meaning between word and image, both physical transport and the rush of love. Two characters are on a small cart, one is standing while the other is lying down, both circled by the metallic structure of a female dummy. Here the sentimental significance is cruelly caricatured, reduced to a tragicomic dramatization.

Annette Messager (1943, France)
Mes transports (N°7) 2012-2013
Mixed Media
72 x 64 x 51 cm
© Adagp Paris 2014
Photo © Primae/Claude Germain

<u>Nam June Paik</u>, *TV Rodin (Le Penseur)*, 1976-78 — Interstitial Space
Born in 1932 (Korea); died in 2006 (USA).

Korean-born artist Nam June Paik is considered to be one of the founding fathers of video art. After studying art history and music in Tokyo, he traveled to Germany in 1956, where he met Karlheinz Stockhausen, who introduced him to electro-acoustic music; later he also met John Cage. Paik joined the Fluxus movement in 1960 and elaborated numerous performances based on deconstructing sonic forms. Alongside this exper-
imentation, he created his first works using television as a medium. He explored the manipulation and colorization of images through sound, or by disturbing the cathode-ray tube. Playing with image multiplication, he used collage, embedding, and random imposition to create video sculp-tures, at times anthropomorphic, in which images follow one another in quick succession on screens stacked on top of one another. Far ahead of his time, he started inventing mixing and sampling variations in 1974; by 1984 he was already anticipating the global reach of artworks through his interest in communications satellite systems.
Visualizing video as a sculptural body, Nam June Paik combined monitors with diverse objects—a chair in *TV Chair* (1968), a statue in *TV Buddha* (1974) and *TV Rodin (Le Penseur)* (1976), respectively symbols of Oriental and Occidental thought. His work is inspired by Zen and Oriental philosophies, and invites the viewer to endless examination within a closed-circuit device, in which sculptures endlessly contemplate their own image, recorded live by a camera. In *TV Rodin (Le Penseur)* Paik transfigured the introspective symbol (initially planned for the Porte de l'Enfer) into a troubled Narcissus, worried about his own identity.

<u>Giuseppe Penone</u>, *Acacia & Foglie di Zucca*, 1982 — Galerie ⌷8
Born in 1947 (Italy); lives and works in Turin.

Giuseppe Penone is one of the leading figures of Arte Povera, a movement initiated in Turin in 1967, introducing new sculptural styles through the use of organic and ordinary materials and simple gestures. Growing up in a village in Liguria, Giuseppe Penone was profoundly influenced by Northern Italy's natural environment, which has been shaped by man over the centuries. Since the 1970s his work has been based on a poetic approach to nature that reflects on the extent of man's power over his environment, and, by extension, over the world. Examining breath, skin, nails, imprints, growth rings, his research combines notions of individuality and universality where trees—man's alter ego—are a recurring pattern. He uses both classic materials (bronze, marble) and organic elements (thorns, stones, water) in his sculptures and installations, offering an overall experience that triggers thought, vision, touch, and smell.

Since his first detailed drawings of his own skin, Penone has given existential meaning to surface rendering, demonstrating his opposition to the smoothness of modern society. More than simple aesthetic translations, tree bark, marble, and more recently leather, are vital venous networks revealing life's flow in a Heraclitean motion. The squash leaf attached to the tree trunk in *Acacia e Foglie di Zucca* (1982) explores the idea of veins as the structure of life, on a reduced scale. While it allows perfect reproduction of the object, through the very technique of its production the bronze from which the sculpture is made expresses simultaneously the presence and absence of what is being represented.

<u>Sigmar Polke</u>, *Cloud Paintings*, 1992-2009 — Galerie ⌷9
Born in 1941 (Germany); died in 2010 (Germany).

Born in Silesia, a German province that became part of Poland after the Second World War, Sigmar Polke and his family moved to West Germany in 1953. He was briefly an apprentice in a stained glass factory between 1959 and 1960, before becoming a student at the Düsseldorf Academy where he met Gerhard Richter. He integrated a photomechanical structure into his paintings early in 1963, which was the starting point of his first image manipulations.

In the 1970s Sigmar Polke's work superimposed iconographic and abstract patterns. He incessantly experimented with various formats (printed and transparent), as well as with pigments and rare materials: lacquer, solvent, artificial resin, silver oxide, and arsenic.

He continually repeated these experiments with transparent formats or printed fabric covered with ordinary patterns, borrowing preexisting images, establishing his painting as a heterogeneous territory, both hybrid and proliferous. By using an iconography linked to traumatic historical events (the Reign of Terror, concentration camps) or by directly "quoting" famous artists (Goya, Dürer), Sigmar Polke invites the spectator to question the power of representation. Open to contradiction, in parallel to this critical reading of the image he presents a hallucinatory experience of its ghostly presence, as is metaphorically suggested by one of his works entitled *Laterna Magica* (1995).

His *Cloud Paintings* (1992–2009) comprise four large nearly monochromatic paintings of identical size on semi-transparent silk fabric that reveals the structures of the frames, and a meteorite. The 4-billion-year-old meteorite is the third biggest discovered in Sikhote Alin in Siberia, following a meteor shower in February of 1947. Placed on a pedestal, this extraterrestrial object is a concrete piece of evidence of the cosmic dimension inherent in the group, from which an ethereal and immaterial atmosphere emanates. By using paint of the same golden tonality, and featuring fragments of cloud in subtle variations between transparency, translucence, and opacity, Sigmar Polke employs the full scope of the vocation of the painting to be understood as both a physical and metaphysical experience.

Thomas Schütte, *Weinende Frau* and *Mann im Matsch*, 2009 — Galerie ⟨10⟩
Born in 1954 (Germany); lives and works in Düsseldorf.
Thomas Schütte's work is multidisciplinary, personal, and unclassifiable, a repertoire, in a theatrical sense, as he himself likes to call it. Influenced by the teachings of Gerhard Richter, and distanced from the predominantly minimal and conceptual art forms, he creates architectural maquettes conceived as "models for reflection," a personal interpretation of his thoughts on the representation of power and social responsibility in art. The monument as a concept is at the core of his reflections. The figure, inseparable from its political inscription in space, first appeared in his miniaturized models and installations as an indicator of scale in the 1980s. Following a trip the artist made to Rome in 1992, the figure become autonomous. Using a mixture of techniques and traditional materials such as clay, wax, ceramic, steel, and bronze, Schütte reexamines classical figurative themes: female nudes, full-length figures. His etchings, flower and portrait watercolors, some of them intimate, are calmer in their tone. The question of scale, which stems from the monument, arises in the figurative representations, larger than life, distant and self-absorbed.

Unlike the contorted couples in *United Enemies* (1993–1997) and *Grosse Geister* (1995–2004), a cross between robots and the Pillsbury Doughboy—these "big spirits" are meant to embody a menacing modern world—Mann im Matsch is a timeless representation. First presented in 1982 as a figurine within a small-scale model, the figure became monumental in Mann im Matsch – Der Suchende, a bronze version of the work in the Collection, which was commissioned in 2009 to stand in Oldenburg, the artist's hometown.

In the watercolor series *September Notes* (1989), Thomas Schütte inscribed the neologism "mudern," a combination of the words "mud" and "modern," next to a man stuck in mud, possibly symbolizing modernity's quagmire and the failure of its utopias. Over the course of the project the man mutates from an expressionist and mature figure into a younger and emotionless one. In his most recent incarnation, the artist equips him with a divining rod, thus providing him with a divinatory power, so inverting the meaning of the sculpture. Previously a monument to modern man's estrangement, the sculpture now suggests that constraints can be surpassed, illustrating the artist's insatiable exploration, comparable to the young water diviner's quest.

Wolfgang Tillmans, *Haircut*, 2007, *Still Life, Bourne Estate*, 2000, *Uno*, 1986-2004, *Dos*, 1995-2005, *Zimmerlinde*, 2006, *Himmelblau*, 2007, *End of winter (a)*, 2005, *Yours dogs*, 2008, *Ushuaia Lupine (a)*, 2010, *Einzelgänger II*, 2003, *Einzelgänger III*, 2003, *Einzelgänger IV*, 2000, *Berlin*, 2000, *Copenhagen*, 2000, *London Olympics*, 2012, *Torso*, 2014
Born in 1968 (Germany); lives and works in Berlin, New York, and London.
Since the 1990s Wolfgang Tillmans has established himself as the foremost photographer of

a libertarian youth coming out of a post-punk generation associated with acid-house music, and the influential i-D and The Face magazines. In his large-format inkjet prints, usually unframed, Tillmans has captured the vulnerable bodies and informal poses of his friends at rave parties and gay events, following them intimately over a period of years. Acknowledging photography as a social art with a direct link to reality, Tillmans has produced an oeuvre that has captured the essence of an era through his empathy with his immediate surroundings and his immersion in them; thus he has reinterpreted traditional genres: portraits, still lifes, landscapes. He has never ceased to question photographic technique, as is evident in his images enlarged and cropped with the help of a photocopier, and his abstract prints created in a darkroom with nothing but a single beam of light.

Since 1992 he has designed the presentation of his exhibitions himself. Creating constellations of photographs suspended, stuck to the wall, or on tables with no preordained hierarchy, he uses space as a laboratory in which images as a whole echo the human community. Tillmans has designed the installation of his work for the Fondation himself.

Wolfgang Tillmans (1968, Allemagne)
Ushuaia Lupine (a), 2010
Inkjet print
209 x 138,5 cm
© Wolfgang Tillmans
Photo courtesy Maureen Paley Gallery, London
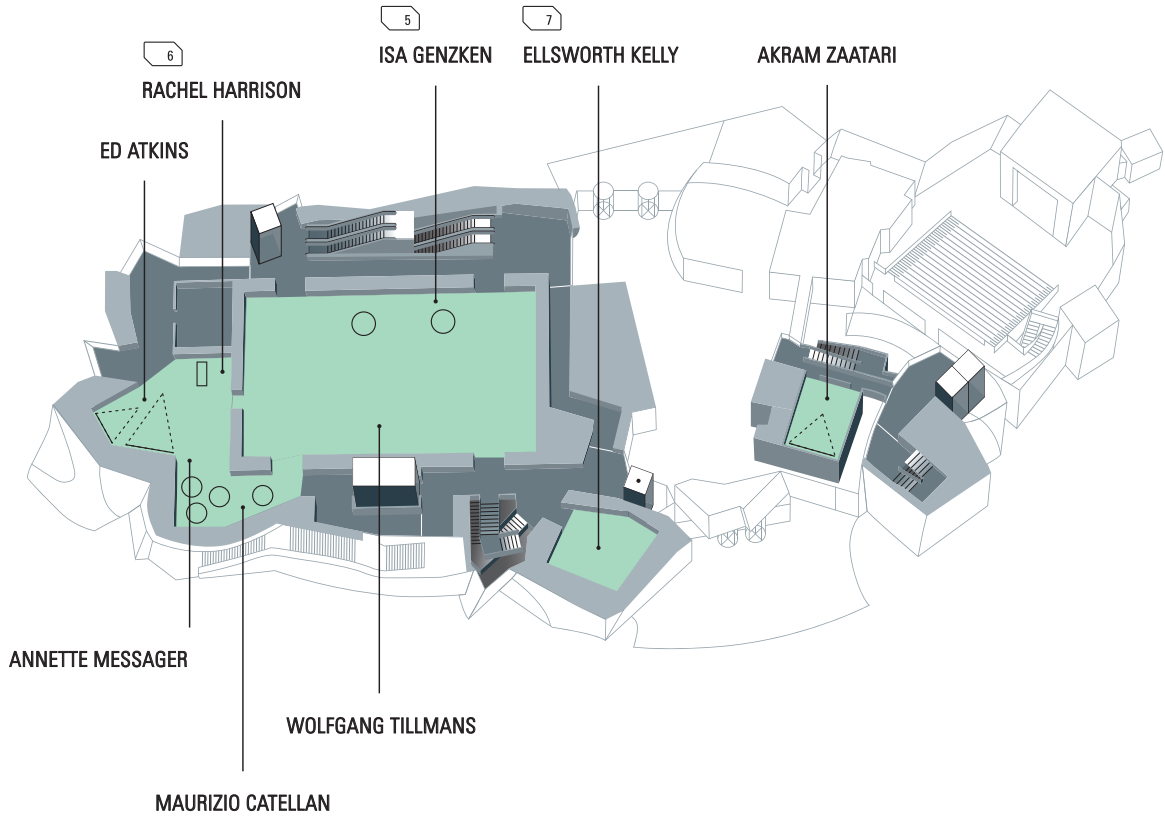et Galerie Chantal Crousel, Paris

<u>Akram Zaatari</u>, *Tomorrow Everything will be Alright*, 2010 – Studio
Born in 1966 (Lebanon); lives and works in Beirut.

A founding member of the Arab Image Foundation, Akram Zaatari's video work is based on the history of Lebanon and its territorial conflicts. His films and video installations draw on archival images, eyewitness accounts, and situations illustrating everyday life in his home country. Oscillating between reality and fiction, he addresses the constructed dimension always inherent in History, and the images that document it. Various representational tools and mechanisms appear in his films, such as a video-editing monitor, teleprompter, or the artist's own hands gathering notes.
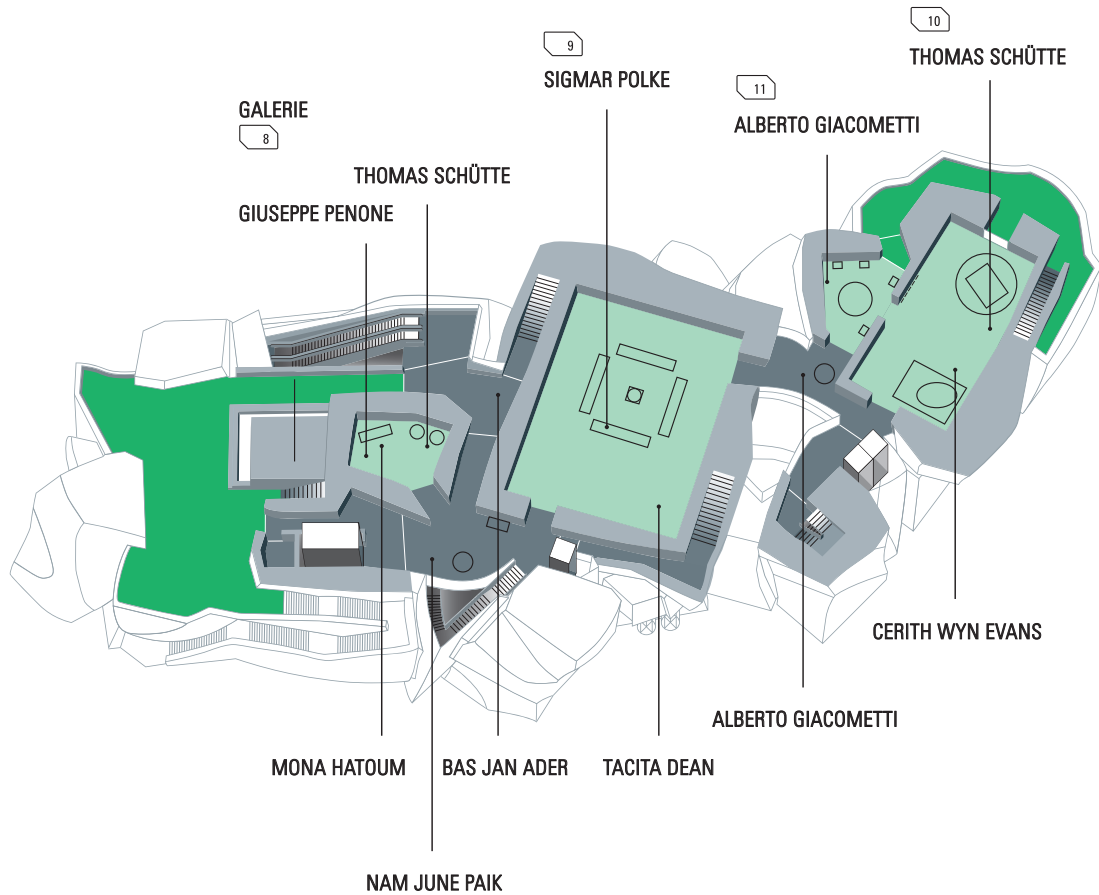
In *Tomorrow Everything will be Alright* (2010), presented at the Istanbul Biennial in 2011, a conversation materializes on a typewriter between two men who have been apart since the year 2000 and who decide to meet again ten years later, one attempting to persuade the other. The exchange's unusual aspect stirs up doubt regarding the text's purpose: is this an authentic ex-change, a script, or maybe a dream? The film ends in an exterior setting, along a beach at sunset, on the road to a meeting-place called "le rayon vert," maintaining a constant ambiguity. This reference to Éric Rohmer (Le Rayon vert, 1986) highlights Akram Zaatari's interest in cinema.

The text above is from the Foundation's Journal.

III — Exhibition route

1

6
RACHEL HARRISON

ED ATKINS

5
ISA GENZKEN

7
ELLSWORTH KELLY

AKRAM ZAATARI

ANNETTE MESSAGER

WOLFGANG TILLMANS

MAURIZIO CATELLAN

2

GALERIE
8

THOMAS SCHÜTTE

GIUSEPPE PENONE

9
SIGMAR POLKE

11
ALBERTO GIACOMETTI

10
THOMAS SCHÜTTE

CERITH WYN EVANS

ALBERTO GIACOMETTI

MONA HATOUM   BAS JAN ADER   TACITA DEAN

NAM JUNE PAIK

IV — Practical information

To book tickets

Visit the website
fondationlouisvuitton.fr

Opening hours

27 October – 3 November
2014 and from 20 December
2014 to 4 January 2015
(school holidays)
Open every day 10am – 8pm,
and late night Friday until
11pm

Opening hours from 3
November (outside school
holidays)
Monday, Wednesday and
Thursday from 12 noon–
7pm, and late night Friday
until 11pm
Saturdays and Sundays 11am
– 8pm

Closed on Tuesdays.
Closed on 25 December
2014 and 1 January 2015.

Access

Adress:
*8, avenue du Mahatma Gandhi
Bois de Boulogne,
75116 Paris*

Metro:
Line 1 Station Les Sablons,
exit Fondation Louis Vuitton.

Fondation bus: departures
every 15 minutes from Place
Charles de Gaulle, at the end
of avenue de Friedland.
Station Vélib, Fondation
Louis Vuitton stop
Bus 244, stops in front of the
Fondation at weekends.

Ticket prices

Full rate: 14 euros
Reduced rate: 10 and 5 euros
Family rate: 32 euros
(2 adults + 1 to 4 children
aged under 18)
Disabled visitors requiring
special access: free

*Tickets give entry to all the
areas of the Fondation and to
the Jardin d'Acclimatation*

Visitor information

+32 01 40 69 96 00

Mobile application

Application FLV, with
exclusive artist interviews.
Available free on
Smartphones, in French and
English on the AppStore and
Google Play.

V — Press enquiries

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