

## IN TUNE WITH THE WORLD

A New Selection from our Collection

From 11 April  
to 27 August 2018

Giovanni Anselmo, Matthew Barney, Christian Boltanski,  
Mark Bradford, James Lee Byars, Maurizio Cattelan,  
Ian Cheng, Andrea Crespo, Trisha Donnelly, Dan Flavin, Cyprien Gaillard,  
Alberto Giacometti, Dominique Gonzalez-Foerster, Jacqueline Humphries,  
Pierre Huyghe, Yves Klein, Mark Leckey, Henri Matisse,  
François Morellet, Takashi Murakami, Philippe Parreno, Sigmar Polke,  
Gerhard Richter, Bunny Rogers, Wilhelm Sasnal, Shimabuku,  
Kiki Smith, Adrián Villar Rojas, Anicka Yi



Wilhelm Sasnal, *Bathers at Asnières*, 2010

© Wilhelm Sasnal  
Courtesy Foksal Gallery Foundation, Varsovie

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*A New Selection from our Collection*

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« **AU DIAPASON DU MONDE** »

*In Tune with the World*  
A New Selection from our Collection

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Exhibition from 11 April to 27 August 2018

Ever since the first exhibition of emblematic works from its collection, during the 2014 inauguration of the building designed by Frank Gehry, Fondation Louis Vuitton has regularly exhibited different selections of works following the Collection's four distinct predetermined categories: *Contemplative, Expressionist, Pop, Music & Sound* (2014/2016), and groups of works from specific events dedicated to China (2016) and Africa (2017).

Throughout the galleries of the Frank Gehry building, "In Tune with the World" (11 April - 27 August 2018) unveils a new selection of artists from our Collection, of several different mediums, bringing together modern and contemporary works, most of which have never before been exhibited in these spaces.

More than a simple hanging of works, "In Tune with the World" is intended to be an exhibition based on a specific theme. This reflects today's questions about man's place in the universe and the bonds that tie him to his surrounding environment and living world, highlighting the interconnections between humans, animals, plants, and even inanimate objects.

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## Foreword

*by Bernard Arnault*

*President of LVMH / Moët Hennessy - Louis Vuitton*

*President of the Fondation Louis Vuitton*

When Nietzsche wrote, “When you gaze into the abyss, the abyss gazes into you” he inverses, with good reason, the relationship between individuals and the challenges that mark their existence

This spring, for the new exhibition at the Fondation Louis Vuitton of selected works from our Collection, the general tonality imparted by the dialogue among these artists and their works leads to a shared and very distinctive tonality that is truly “in tune with the world” and able to resonate with all visitors.

Since its creation - and even before it opened to the public - the Fondation Louis Vuitton has distinguished itself by building an exceptional collection of contemporary art that is international in scope. This commitment is essential because it addresses the different rhythms and objectives I set out for the Fondation: exhibitions of a historical nature, exhibitions that are resolutely forward-facing, as well as regular presentations of ensembles that serve as reference points for the Fondation’s artistic sensibilities and choices, recounting a story that gradually unfolds as it is written for and with the public.

The unprecedented nature of the Fondation Louis Vuitton in the international cultural landscape and the rapid success it has enjoyed since its opening - welcoming more than 3.5 million visitors in three years - imposes a long-term vision of its activities, a vision that takes on a certain dimension of “heritage”. Yet this is only true so long as this approach remains dynamic, focused on the future and transmission rather than the past.

Because this is a heritage that we are creating for tomorrow, a legacy to be left to future generations. We recently saw two magnificent demonstrations of this at the Fondation with the exhibitions *Icons of Modern Art. The Shchukin Collection*, and *Being Modern: MoMA in Paris*.

The first was dedicated to one of the most stunning private collections of modern art from the 20<sup>th</sup> century, a collection whose works had not been displayed together since the beginning of the century. The second retraced the exemplary accomplishment of philanthropists in New York in creating what would become MoMA, one of the seminal art institutions of our time.

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Sergei Shchukin set an example with his passion and his trailblazing judgement. MoMA is a model for its long-standing engagement with both artists and the public, and for its willingness to interweave works from the previous century with the most contemporary voices in the art world today.

The Fondation continues to evolve as new works join our Collection, creating new meetings between artists and visitors that aim to be ambitious, precise and exceptional, mirroring the Fondation building designed by Frank Gehry. Looking back, the inaugural exhibition in 2016, *Keys to a Passion*, while dedicated to great figures in modern art, presented the four main themes and thrust of our artistic engagement. The first is “contemplative”, a term that evokes meditation amidst nature, a desire to immerse oneself in a work of art, or the radicalism of abstraction. Another theme, “subjective”, reflects the continuation of the expressionist current that opened the 20<sup>th</sup> century, marked by doubts and sometimes disquieting emotions, but by the artists. The third theme, “popist”, encompasses works that amplify, deform and even distance themselves from contemporary life, the era in which we live with its inventions and symbols. The final theme, centered on musical and sound works, resonates with another commitment by the Fondation, embodied by its rich musical program and the Auditorium.

These four defining themes are found in the current exhibition of works from the Collection. The top level of the Fondation is occupied by the explosive intensity of “pop” creations by Takashi Murakami. In quite a different register, one of the pivotal pieces in this new hang is *L'Avalanche*, an electric blue work by François Morellet that is every bit as “contemplative” as it is “popist”.

Mathew Barney worked with bronze and water to create *Water Cast*, a sculpture in which the subjectivity of a being finds harmony with the churning furor of the oceans. In *Animitas*, Christian Boltanski captures the music of nature and floating souls amidst a landscape at the end of the world.

Conceived by Fondation Artistic Director Suzanne Pagé and her team, this hang presents selected works from some thirty artists. Summed up by the title “In Tune with the World”, this distinctive tonality is that of works that engage with our era, as humanity in the twenty-first century is prompted to rethink distinctions once considered immutable: the separation of nature and culture, the lines between fiction and reality, the gap between humans and machines.

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In addition to the sweeping *Anthropometry* by Yves Klein - a work I am particularly fond of - two other historic masterpieces in our Collection symbolize this quest for new balances: *The Man Who Capsizes* by Alberto Giacometti, and Henri Matisse's *Blue Nude with Green Stockings* (*Nu bleu aux bas verts*). The first is a man who has lost his balance but will not fall, as the artist has frozen him for eternity. The second is the figure of a dancer floating in the air, suspended by shape and color, the two elements reconciled by Matisse in his paper cutouts. "In art what matters above all is the relationship between things" Matisse said in a 1930 interview.

I hope this new exhibition of these very distinctive works will mark your memory with a moving and unexpected journey of shared emotion and awareness.

*Bernard Arnault*

## Introduction and visit of the exhibition

by *Suzanne Pagé*

*Artistic Director of the Fondation Louis Vuitton*

*(Text from the Journal #7)*

### “IN TUNE WITH THE WORLD”

Coming after the exhibition *Being Modern: MoMA in Paris* (October 2017 - March 2018), « *Au Diapason du Monde* » (*In Tune with the World*) reveals, a new and very carefully chosen selection from the Fondation Collection displayed throughout the gallery spaces.

When it opened, in October 2014, our foundation presented a number of emblematic works from its Collection, framed as the basis of its activity and as a token of its commitments. By way of a preamble, it showed pieces by Gerhard Richter, Christian Boltanski, Pierre Huyghe, Bertrand Lavier and Thomas Schütte, along with specially produced commissions, including the permanent ones conceived for the building itself: Ellsworth Kelly in the Auditorium and Olafur Eliasson in the Grotto. On two occasions after that (2014 and 2015) the shaping sensibilities - expressionist, contemplative, Pop-influenced, music/sound, behind that collection - were crystallised in monumental ensembles by such as Sigmar Polke, Wolfgang Tillmans, Gilbert & George, Tacita Dean, Andreas Gursky, Richard Prince, Jean-Michel Basquiat, Douglas Gordon, Mark Leckey, Christian Marclay, Philippe Parreno and Cyprien Gaillard.

Today, by presenting modern and contemporary works from our Collection that have never been seen before, this selection is intended as more than a simple hanging; it is a genuine exhibition “in tune with the world” based on a corpus that has been developed gradually over time, a bit like an accumulation of passionate choices and orientations faithful to their founding principles, it is conceived around a very precise theme, referring, in the sensorial language specific to artworks, to current questions regarding the new approach linking man to his environment. This emerges through the works included, weaving together the ideas of the artists themselves with those of scientists, researchers and anthropologists, each echoing and being echoed by the others.

The theme came logically from today’s world; it concerns humanity’s place in the universe of living forms, whether animal, vegetal, mineral or, of course, human, and in all its biodiversity. That the “non-human” is now a fully-fledged partner in today’s dialogue is something that now seems evident to all. (...)

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The exhibition is articulated in two parts organised throughout Frank Gehry's building:

*Part A: Takashi Murakami (Level 2)*

*Part B: Man in the Living Universe*

1. "Irradiances" (*Level 1*)

Matthew Barney, Mark Bradford, Christian Boltanski, Trisha Donnelly, Dan Flavin, Jacqueline Humphries, Pierre Huyghe, Yves Klein, James Lee Byars, François Morellet, Sigmar Polke, Gerhard Richter, Shimabuku and Anicka Yi.

2. "Here, infinitely..." (*Level 0*)

Cyprien Gaillard, Wilhelm Sasnal, Adrián Villar Rojas.

3. "Man Who Capsizes" (*Level -1 / Pool level*)

Giovanni Anselmo, Maurizio Cattelan, Ian Cheng, Andrea Crespo, Alberto Giacometti, Dominique Gonzalez-Foerster, Pierre Huyghe, Yves Klein, Mark Leckey, Henri Matisse, Philippe Parreno, Bunny Rogers and Kiki Smith.

*Part A : Takashi Murakami*

The second level of the Fondation (**Galleries 9, 10, and 11**) is autonomous; it is devoted to works by **Takashi Murakami** from the Fondation's Collection. The presentation of this ensemble was conceived with the artist himself. The hanging is organized in three sequences:

- One around DOB, the artist's alter ego, who has two faces: a smiling one, which evokes a mischievous mouse that comes directly out of the world of manga; the other, which is monstrous, teems with reminiscences of cataclysms of human or natural causes (atomic bombs, nuclear disasters, earthquakes and tsunamis).
- Another sequence displays the Kawaii aesthetic in the form of sculptures and animation films in a specially designed décor of wallpaper and paintings informed by the same manga culture.
- Finally, being shown for the first time, a monumental "fresco" *The Octopus Eats its Own Leg*, its 35-meter length requiring a specific exhibition device, is about the Eight Immortals of the Taoist religion. Its iconography is inspired by eighteenth-century Japanese painting.  
(...)



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## *Part B: Man in the Living Universe*

This second sequence features twenty-eight artists distributed in accordance with specific ideas and correspondences on the three levels of the building and outside, in the Grotto. The works brought together here are by diverse French and international artists from different generations. The hanging itself is guided by the order of sensorial affinities between the works. It is inspired by Roland Barthes' injunction to himself in *Camera Lucida* (1980): "I have determined to be guided by the consciousness of my feelings".

› Three complementary axes are articulated here, each with its own tone.

### I. "Irradiances" (*Level 1*)

The first level of the building, titled "Irradiances" referencing to a historic piece by Dan Flavin (1963), features highly diverse works (paintings, sculptures, objects, videos, installations) running from **Yves Klein** to **Gerhard Richter**, from **Matthew Barney** to **Pierre Huyghe**, from **Sigmar Polke** to **Jacqueline Humphries** and **Marc Bradford**, and from **James Lee Byars** to **Anicka Yi** and **Trisha Donnelly**; **François Morellet** occupies a specific space.

#### • Gallery 5

The arrangement of the different works here constitutes a kind of landscape in an ecosystem encompassing different elements in the world: light, water, stone, wind, living organisms, etc., concealing a secret connection and harmonies drawn from a cosmic dialogue with nature; of course, these do not exhaust their meaning. *Untitled* is one of **Dan Flavin's** very first fluorescent works. Its highly interiorised luminosity inspires a meditative feeling that inspired the title for this sequence.

The profusion of solar colours in **Gerhard Richter's** *Lilak (Lilac)* (1982) is structured by the artist's differentiated use of his tools - all kinds of brushes, scrapers and spatulas - whereas in *Flow* (2013) the flux of lacquer spread randomly over a glass plate is mastered by placing over it another pane of glass which magnifies the colour by creating a mirror effect.

This unique work on colour recurs with alchemical singularity in **Sigmar Polke's** *Nachtkappe I (Nightcap I)* (1986), which combines vegetable indigo and industrial varnish.  
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In the same vein, **Matthew Barney**'s bronze *Water Cast 6* (2015) bursts forth from the explosive encounter of molten metal and water. The mysterious abstract, plant, like forms take on the unexpected nevermind of fine gold work.

The vertiginous *Cambrian Explosion 10* (2013) by **Pierre Huyghe** echoes the explosion that occurred some 540 million years ago and marked the appearance of the big animal species on Earth. In a saltwater aquarium with black sand and volcanic stones, different kinds of crabs move around freely. In the paint on canvas of *Blue Monochrome IKB 81* (1957), or on the natural material of sponges, as in *Sponge Relief (RE 46)* (1960) and the *Sponge Sculpture (SE 231)* (1960).

In a highly lyrical vein that is unusual in this artist's work, *Reports of the Rain* (2014) by **Mark Bradford** composes a kind of landscape whose almost musical effect hides his characteristic complexity of handling: a surface formed by several layers of accumulated posters and papers that have been torn, lacerated and rubbed down is covered by a final, all-over varnish.

Resonating with **Polke**'s "alchemical" mixing, *Untitled* (2007) by **Jacqueline Humphries**, part of her *Silver Paintings* series, mixes silver industrial lacquer and oil paint, resulting in a landscape conducive to contemplation.

This mood is perturbed by **Trisha Donnelly**'s silent video, *Untitled* (2014), where the mysterious breach in the film image of a cloudy sky and its unusual vertical projection create a disruptive effect that shakes up space and slows down time.

The timeless character of the work by **James Lee Byars**, born of an almost mystical quest for an absolute and a perfect form, is evident in *Is* (1989) and *The Halo* (1985): the ring and the sphere, one in copper, the other in marble, covered with gold.

## • Gallery 6

*L'Avalanche (Avalanche)* (2006) by **François Morellet** evokes at once elevation and a potential fall, order and chaos - all with a discreet humour. Thirty-six blue neon tubes hanging from cables of different lengths compose a landscape, going gradually from vertical to horizontal.

In her 3D video *The Flavor Genome* (2016) **Anicka Yi** addresses the secret relations between the human, the vegetable and the animal, drawing on anthropological knowledge. Her fictional documentary on the search for an artificial aroma is set between the Amazonian jungle and a fictive laboratory. This work is not without an element of latent critique regarding the North's pillaging of the South. (...)

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Like an apparition, a magnetic wave shoots out from the heart of a perfect rose, like the first, primordial rose, in the short video by **Trisha Donnelly**, *Untitled* (2008).

• **Gallery 7**

In Gallery 7, a space off to one side, *Animitas* (2014) the film made by **Christian Boltanski** in real-time using a fixed camera in the Atacama Desert, is presented in a staging by the artist himself.

Shot in this Chilean desert which is reputed to have the purest light in the world, the film was made in the space of a single day, from sunup to sundown. The installation it shows comprises eight hundred little Japanese bells whose sound evokes “the voices of floating souls and the music of the stars” according to the artist. *Animitas* also designates a place of pilgrimage with its small altars put up along the roadside in honour of the dead. For the exhibition, the artist has chosen to install a bed of fresh flowers whose withering will heighten the memorial dimension. A bright sign saying « Après » (After), made with blue lamps, heightens the emotional impact

Outside this sequence, in the Observatory, *The Snow Monkeys of Texas—Do snow monkeys remember snow mountains?* (2016) by **Shimabuku** questions the capacity of adaptation and memory of Japanese monkeys moved to Texas, suggesting a possible recollection of the past. (...)

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2. “Here, Infinitely...” (*Level 0*)

• Gallery 4

The three artists from the same generation presented here have in common the fact that each one appropriates a major work from the history of art: Michelangelo’s *David* for **Adrián Villar Rojas**, Rodin’s *The Thinker* for **Cyprien Gaillard** and Seurat’s *Bathers at Asnières* for **Wilhelm Sasnal**.

Each one brings together different temporalities through precise historical references against a background of melancholy or menace - whether due to history or to a lost civilisation - in relation to a world where humankind, too, could also disappear.

*Theater of Disappearance* (2017) by **Adrián Villar Rojas** shows, in actual size, the truncated legs of Michelangelo’s *David*, like a vestige of the original sculpture carved in marble from Carrara, as used by the great Renaissance sculptor. On the base, the kittens made by 3D printing in a contemporary synthetic material are the only tangible signs of a possible life.

In *Bathers at Asnières* (2010) **Wilhelm Sasnal** revisits Seurat’s work, imbuing it with a new gravitas. This tone has to do with the new framing and the story told by the artist’s grandmother of the summer heat wave of 1939 when Poland was humming with the rumours of war, which inspired the work.

In *Nightlife* (2015), projected onto a monumental screen, **Cyprien Gaillard** films in 3D Rodin’s sculpture *The Thinker* outside the Cleveland Museum of Art, combining two other sites: Los Angeles and Berlin. This immersive work obsessively combines nocturnal images of great beauty with hypnotic music adapted from the reggae of Alton Ellis, with “I was born a loser / I was born a winner” repeated in a loop. The searing atmosphere heightens the intensity of the experience for the viewer, who is simultaneously gripped by the compelling rhythm of the sound and image and by the sophisticated play of light. (...)

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**3. “Man Who Capsizes”** (*Level -1 / Pool level*)

At this level, the articulation of the works is organised around the body as it undergoes the mutations and fantasies of a world that is in the throes of transformation, taking as its starting point the eponymous sculpture by **Alberto Giacometti**, *The Man Who Capsizes*. From the dematerialized body (**Yves Klein**) to the unresolved body (**Kiki Smith**), to the body made fragile (**Giovanni Anselmo**, **Alberto Giacometti**); from the virtual body in the form of a hologram (**Dominique Gonzalez-Foerster**), to the modelled, hybrid body (**Bunny Rogers**), or the cloned body (**Maurizio Cattelan** and **Andrea Crespo**). This body may also give way to a creature programmed by software (**Ian Cheng**), or even an automaton (**Philippe Parreno**). Here we find a stuffed and bound animal (**Maurizio Cattelan**) evoking the end of human utopias as well as a new creature that is as fascinating as it is disturbing (**Pierre Huyghe**).

• **Galleries 1 and 2**

Powerfully present as we enter, a set of **Giacometti** sculptures are like so many points or lines in the space that they make dense, while maintaining their original emotional power. Some of these have already been shown at the Fondation, such as *Three Men Walking I* (1948), *Tall Woman II* (1960). To these works is added, for the first time, *Venetian Woman III* (1956-57).

The virtual heightens the theatricalization of dream and madness in *M.2062 (Fitzcarraldo)* (2014), an “apparition” by **Dominique Gonzalez-Foerster**. In this the hero of the eponymous **Werner Herzog** film, embodied by the artist herself, stands before us proclaiming, “I want to build an opera in the jungle” accompanied by the sound of a **Caruso** recording.

In *Entrare nell’Opera (Enter into the Work)* (1971) by **Giovanni Anselmo**, a leading figure of the **Arte Povera** movement, the body melts into the immensity of the world, into light and infinity. Photographed from afar and from above in an indeterminate space (in reality, the slopes of **Mount Stromboli**), a man runs, seemingly driven by the desire to enter such “situations of energy” (“I, the world, things, life, we are situations of energy”).

The paper cut-out by **Henri Matisse**, *Blue Nude with Green Stockings* (1954), shows a levitating body “cut out from colour” captured in the flow of dance, a recurrent theme in this artist’s work. A plant form on the right anchors the composition in the space of the sheet. This work was the original used to make a lithograph published by **Tériade** in the journal *Verve* (1954). (...)

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In *Annunciation* (2010), a bronze by **Kiki Smith**, the suspended and seemingly unresolved gesture by the figure - an angel, woman or child - seems to define the whole work, like the line or point in space with **Giacometti**. The strangely banal detail of the mule hanging away from the raised foot adds to the mystery.

The body asserts its presence via its imprint in **Yves Klein's** *Untitled Anthropometry (ANT 104)* (1960). The artist had his models covered with International Klein Blue and then used them as "living brushes". Body, support and medium are one.

In the second part of his ongoing, almost addictive fiction, *Emissary Forks at Perfection* (2015), **Ian Cheng** uses a predictive algorithm to create a virtual ecosystem that self-generates in real time. Thousands of years after the extinction of the human race, artificial intelligence, in the form of a canine "emissary", seeks to invent its possible successor, a New Man.

Extremely troubling, between dream and nightmare, reality and fiction, *Untitled (Human Mask)* (2014) by **Pierre Huyghe** is filmed in a murky chiaroscuro that seems out of time. This situation was inspired by real-life events: somewhere in a nearly empty restaurant, shortly after the earthquake, tsunami and nuclear disaster that hit Fukushima, Japan, in 2011, the camera follows a monkey wearing a Noh mask and dressed as a young girl as it wanders round the room.

A stuffed horse, bound by rope and hanging in the air, is identified with humanity in *The Ballad of Trotsky* (1996) by **Maurizio Cattelan**. This refers to Trotsky's exile and the failure of his revolutionary utopia. In *Spermini (Little Sperm)* (1997), the artist lines up 150 self-portrait masks and evokes with his trademark irony current debates about doubles, reproduction and cloning.

In **Andrea Crespo's** *Self-Portrait with Phantom Twin* (2017), the ambiguity of gender is explicit and refers us to resonant questions asked by the "post-Internet" generation, to which this artist belongs. Transhumanism and cyborgs are among the issues evoked by this ghostly double portrait in a mirror made by means of digital printing.

In *Study for Joan Portrait* (2016) and *Study for Joan Portrait (Silence of the Lambs)* (2016), **Bunny Rogers** invents a hypothetical Joan of Arc face. Four computer-generated images are inspired by traditional images of Joan of Arc and by the film *The Silence of the Lambs*. These anonymous, asexual, modelled portraits, emptied of all human substance, are no more than featureless faces and bodies with undefined contours. (...)

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• **Gallery 1 (entrance) and Gallery 3**

At the beginning of the sequence, **Philippe Parreno**'s video *The Writer* (2007) shows an eighteenth-century automaton writing a text chosen by the artist, whose content is reiterated by the soundtrack: "What do you believe, your eyes or my words?"

*Anywhen* (2017), by the same artist, closes the exhibition. It shows an octopus, an animal whose tremendous reactive capacities and hypersensitivity to its environment are manifested by its immediate changes of colour. The film records the transformation of a bioluminescent cephalopod, focusing on the eyes and the movement of its tentacles, alternating these images with others showing bacteria and nocturnal views of the Earth. Heightening the mystery, the voice of a woman ventriloquist recites the text written by the artist, inspired by James Joyce's *Finnegans Wake*.

• **Grotto**

Outside the building, the gigantic inflatable *Felix the Cat* (2017) by **Mark Leckey** is as melancholy and disturbing as it is playful. Representing one of the first ever cartoon characters, this ambiguous figure has a fragile and disturbing monumentality.

Finally, an events program featuring artists, scientists, and researchers continues the conversation throughout the exhibition period.

*Suzanne Pagé*

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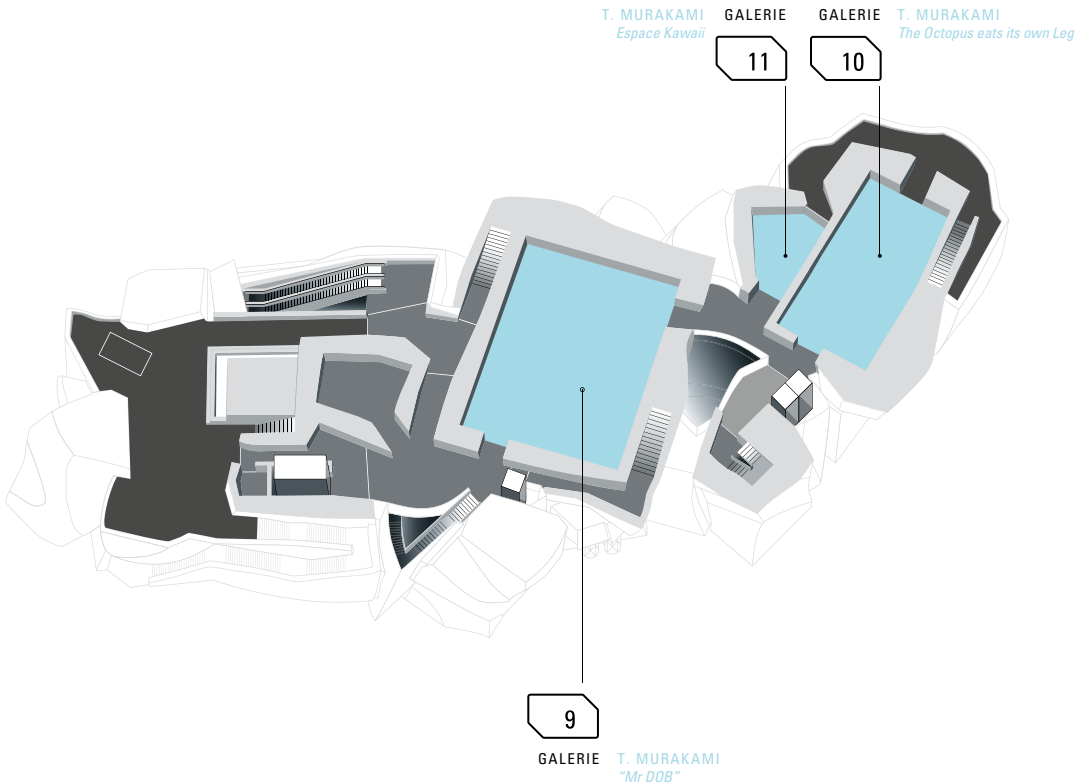
**General Curator:** *Suzanne Pagé*

**Curators:** *Angéline Scherf, Ludovic Delalande and Claire Staebler*

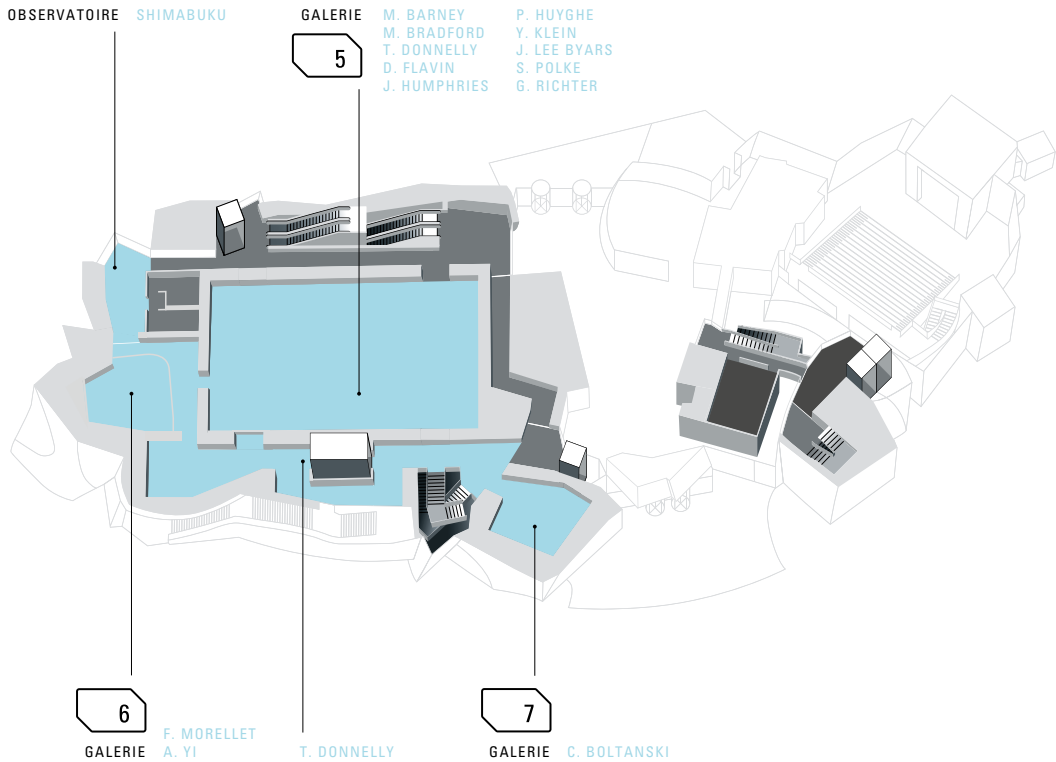
**Set Designer:** *Marco Palmieri*

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**Level 2**  
 Takashi Murakami



**Level 1**  
 Man in the Living Universe  
 1. "Irradiances"

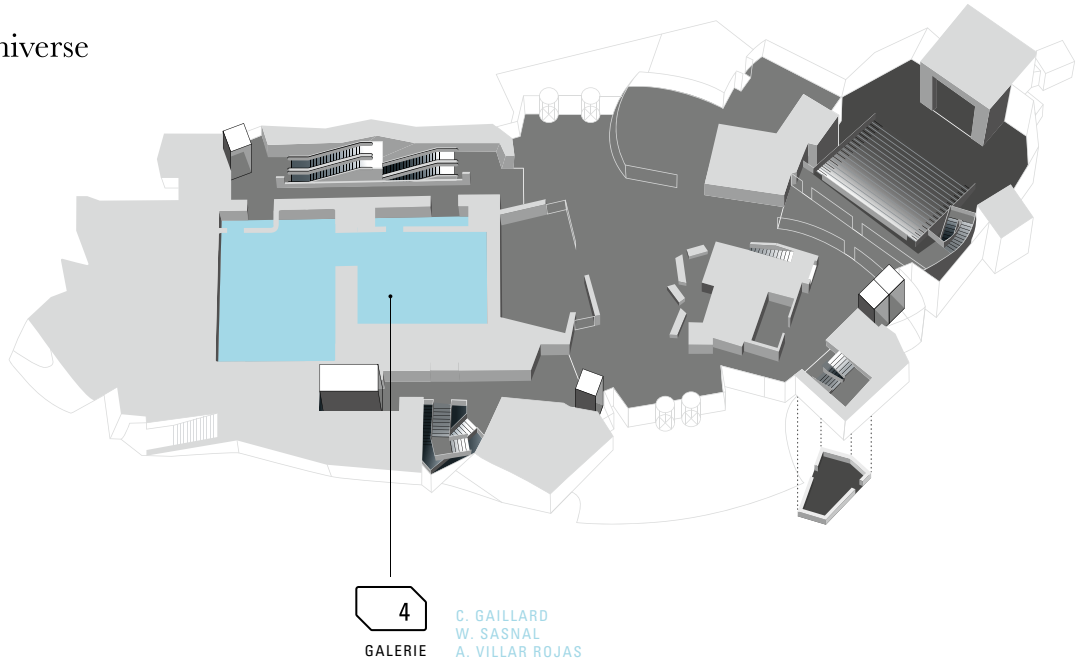




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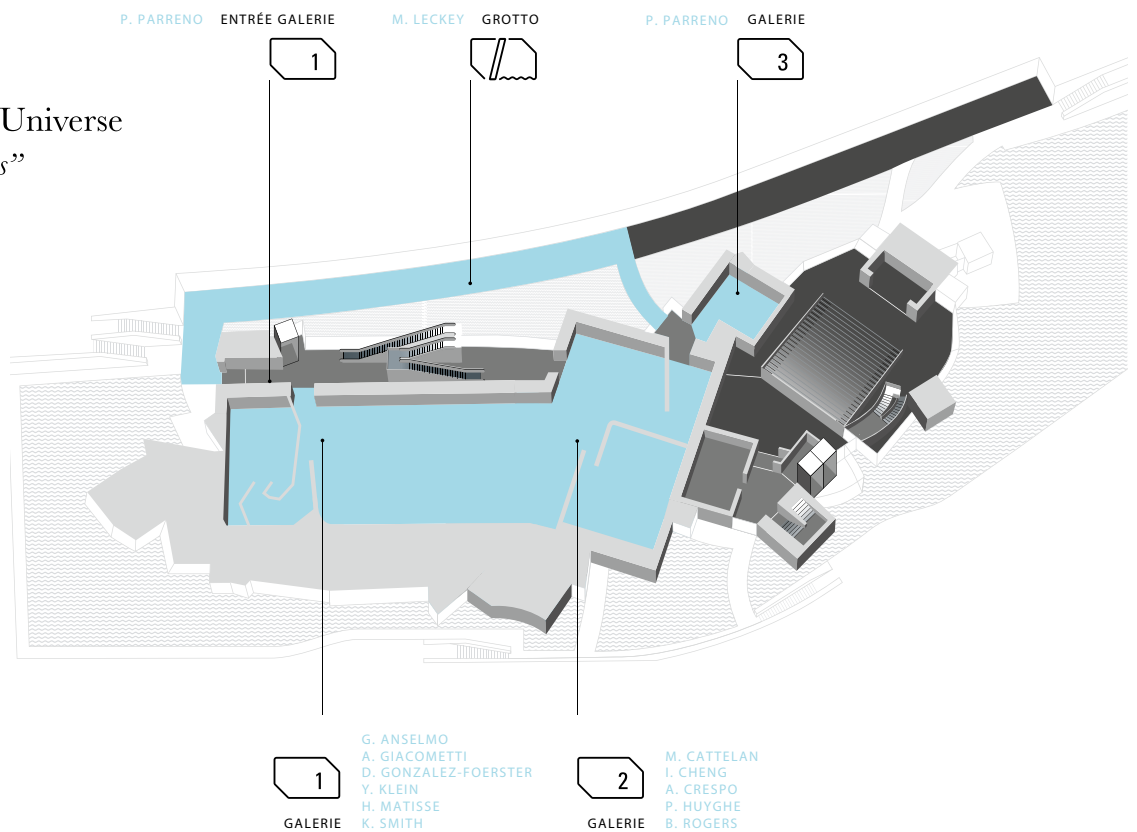
**Level 0**

Man in the Living Universe  
 2. "Here, Infinitely..."



**Level -1**

Man in the Living Universe  
 3. "Man Who Capsizes"



## List of artists and Visuals for the press

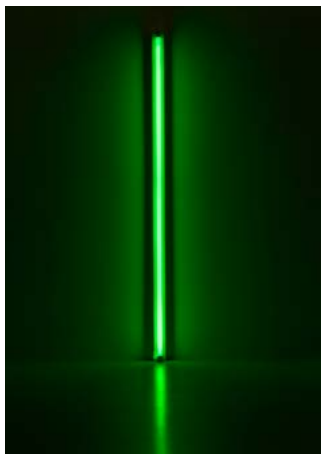
### Man in the Living Universe

#### 1. Irradiances (*Level 1*)

Echoing the expansive character of **Dan Flavin's** work, *Irradiances* encompasses works in multiple formats, including painting, sculpture, video, and installation. Various natural elements - light, water, sky, wind, stone, vegetation, living organisms - provide the framework around which the pieces presented form a landscape reflected in acute likeness.

Works by: **Matthew Barney**, **Mark Bradford**, **Christian Boltanski**, **Trisha Donnelly**, **Dan Flavin**, **Jacqueline Humphries**, **Pierre Huyghe**, **Yves Klein**, **James Lee Byars**, **François Morellet**, **Sigmar Polke**, **Gerhard Richter**, **Shimabuku**, and **Anicka Yi**.

*Visuals available for the press*



**Dan Flavin**  
*Untitled, 1963*

Green fluorescent tube  
244 x 10 x 7 cm  
© Adagp, Paris, 2018  
© Primae / Claude Germain

**Yves Klein**  
*Sponge Sculpture (SE 231), 1960*

Pigment, sponge and synthetic resin  
60 x 25 x 20 cm  
© Succession Yves Klein c/o Adagp, Paris, 2018  
Courtesy succession Yves Klein



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**James Lee Byars**

*Is, 1989*

Gilded marble

60 x 60 x 60 cm

© The estate of James Lee Byars

Courtesy Michael Werner

**Gerhard Richter**

*Lilak, 1982*

Oil on canvas

Diptych - 260 x 400 cm

© Gerhard Richter

Courtesy Antony Meier Fine Arts,  
San Francisco



**Matthew Barney**

*Water Cast 6, 2015*

Bronze

130.8 x 200.7 x 299.7 cm

© Matthew Barney

© Joshua White, Courtesy Regen  
Projects, Los Angeles

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**Pierre Huyghe**  
*Cambrian Explosion 10, 2013*

Aquarium, live marine ecosystem, lava  
rock, sand

175 x 200 x 200 cm

© Adagp, Paris, 2018

© Stefan Altenburger Photography Zürich

**Sigmar Polke**  
*Nachtkappe I, 1986*

Indigo, alcohol varnish on canvas

305.8 x 225.7 cm

© The Estate of Sigmar Polke, Cologne

/ Adagp, Paris, 2018

Courtesy David Zwirner, New York



**Mark Bradford,**  
*Reports of the Rain, 2014*

Mixed media on canvas

183.5 x 244.2 cm

© 2018 Mark Bradford

Courtesy White Cube London

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**Jacqueline Humphries**  
*Untitled, 2007*

Oil on linen  
228.6 x 243.8 cm  
© Jacqueline Humphries  
© Primae / David Bordes

**François Morellet**  
*L'avalanche, 2006*

36 neon tubes of 250 cm, transformers  
and high-voltage transmission cables  
370 x 770 x 670 cm  
© Adagp, Paris, 2018  
© Mnam Centre Pompidou  
/ Georges Meguerditchian



**Anicka Yi**  
*The Flavor Genome, 2016*

3D Video  
22 min.  
© Anicka Yi  
Work exhibited in partnership with  
Solomon R. Guggenheim Museum, New York,  
2017  
New York, 2018

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**Trisha Donnelly**

*Untitled, 2008*

Video, color, silent

7 min. 30 s.

© Trisha Donnelly DR

Courtesy Donnelly–Galerie Air de Paris

**Shimabuku**

*The Snow Monkeys of Texas:  
Do snow monkeys remember  
snow mountains?, 2016*

HD video, color, sound, vinyl wall text, cactus

20 min.

© Shimabuku, 2018

Courtesy Air de Paris, Paris



**Christian Boltanski**

*Animitas, 2014*

Talabre, San Pedro de Atacama, Chile

Film, color, sound

13h16 s.

© Adagp, Paris, 2018

© Louis Vuitton / Christian Kain

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**Man in the Living Universe**  
**2. Here, infinitely... (Level 0)**

Three artists from the same generation appropriate legendary works from art history - Michelangelo's *David*, Seurat's *Bathers at Asnières*, and Rodin's *The Thinker* - to explore humanity's dominating role in history and its possible extinction.

Works by: Cyprien Gaillard, Wilhelm Sasnal, Adrián Villar Rojas.

*Visuals available for the press*



**Adrián Villar Rojas**  
*From the series **The Theater of Disappearance/David's Legs***

Carrara marble and Nylon 12 PA

345 x 150 x 104 cm

© Adrián Villar Rojas

© Mark Blower

**Wilhelm Sasnal**  
***Bathers at Asnières, 2010***

Oil on canvas

160 x 120 cm

© Wilhelm Sasnal 2010-2018

Courtesy Foksal Gallery Foundation, Varsovie



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**Cyprien Gaillard**  
*Nightlife, 2015*

3D motion picture

14 min. 56 s.

© Cyprien Gaillard

Courtesy the artist and Sprüth Magers



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**Man in the Living Universe**  
**3. Man Who Capsizes (*Level -1*)**

This exhibition builds on the title of **Alberto Giacometti's** sculpture, *L'Homme Qui Chavire* (*The Man Who Capsizes*) (1950) and includes works dealing with the body by artists from different generations. The body here appears in every possible manifestation, from the most tangible to the most fantastical, facing new ecological and technological challenges. Works by: **Giovanni Anselmo, Maurizio Cattelan, Ian Cheng, Andrea Crespo, Alberto Giacometti, Dominique Gonzalez-Foerster, Pierre Huyghe, Yves Klein, Mark Leckey, Henri Matisse, Philippe Parreno, Bunny Rogers, and Kiki Smith.**

*Visuals available for the press*



**Alberto Giacometti**  
***The Man Who Capsizes, 1950***

Painted bronze, Ed. 5/6, Alexis Rudier Fondeur - Fonte 1951  
59.1 x 26.5 x 27.5 cm

© Succession Alberto Giacometti (Fondation Alberto and Annette Giacometti, Paris) + Adagp, Paris, 2018

© Primae / David Bordes

**Alberto Giacometti**  
***Venetian Woman III, 1956***

Painted bronze, Ed. 2/6, Susse Fondeur, fonte de 1957  
118.7 x 17.9 x 35.2 cm

© Succession Alberto Giacometti (Fondation Alberto and Annette Giacometti, Paris) + Adagp, Paris, 2018

© Primae / David Bordes



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**Dominique Gonzalez-Foerster**  
***M.2062 (Fitzcarraldo), 2014***

Video projection, hologram, pepper ghost effect,  
color, sound

15 min.

© Adagp, Paris, 2018

Courtesy Esther Shipper, Berlin

**Giovanni Anselmo**  
***Entrare nell'Opera, 1971***

Inkjet photograph on canvas

350 x 510 cm

© Giovanni Anselmo



**Henri Matisse**  
***Blue Nude with Green Stockings, 1952***

Gouache on paper cut and pasted on vellum paper mounted  
on canvas

258 x 167 cm

© Succession H. Matisse

Courtesy H. Matisse

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**Kiki Smith**  
*Annunciation, 2010*

Bronze  
150 x 50 x 80 cm  
© Kiki Smith  
© Primae / David Bordes

**Yves Klein**  
*Anthropométrie sans titre, (ANT 104), 1960*

Dry pigment and synthetic resin on paper mounted  
on canvas  
278 x 410 cm  
© Succession Yves Klein c/o Adagp Paris 2018  
Courtesy succession Yves Klein



**Ian Cheng**  
*Emissary Forks at Perfection, 2015*

Live simulation, colour, sound  
Infinite duration  
© Ian Cheng  
Courtesy of the Artist

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**Pierre Huyghe**  
*Untitled (Human Mask), 2014*

Film, color, sound

19 min. 07 s.

© Adagp, Paris, 2018

Courtesy the artist, Marian Goodman Gallery - New York, Hauser&Wirth - London,  
Esther Schipper - Berlin and Anna Lena Films - Paris



**Maurizio Cattelan,**  
*La ballata di Trotski, 1996*

Taxidermised horse with leather saddlery,  
rope and pulley

270 x 200 x 75 cm

© Maurizio Cattelan, 2018

**Andrea Crespo**  
*Self-Portrait with Phantom Twin, 2017*

Digital print

162.5 x 91.4 cm (x2)

© Andrea Crespo 2018

© Primae / David Bordes



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**Bunny Rogers**

*Study for Joan Portrait, 2016*

(Detail)

Silver gelatin prints

70 x 58 cm (x5)

© Bunny Rogers

© Uli Holz

**Philippe Parreno**

*Anywhen, 2017*

Video

10 min.

© Philippe Parreno

© Andrea Rossetti



**Mark Leckey**

*Felix the Cat, 2013*

Fabric, metal, plastic

10 x 5 x 5 m

© Mark Leckey

Courtesy the Artist and Cabinet, London

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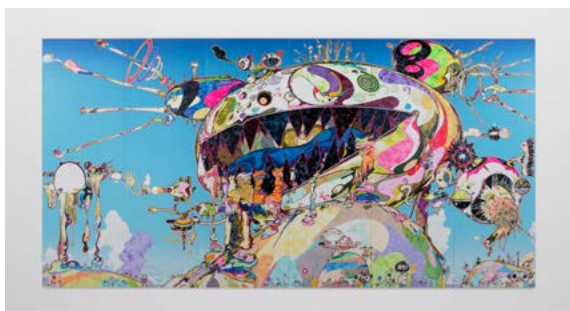
***Takashi Murakami***  
*(Level 2)*

Since the early 1990s, **Takashi Murakami** (born in Japan in 1962) has cultivated a unique world, at once dark and marvelous, populated with fantastical characters, magical animals, fabulous creatures, and mischievous monsters.

Driven by an unrestrained imagination and a tenaciously novel language in which ancestral technique and cutting-edge technology meet, Murakami's prolific body of work is characterized by a multiplicity of formats and materials including painting, sculpture, installation, and animated film. Drawing on the political, social, and cultural history of Japan, his deeply colored world borrows as much from the *Kawaii* and pop esthetic common to manga as from the old masters of classical painting and Buddhist iconography, while also incorporating references to recent trauma such as the atomic bomb and the tsunami of 2011.

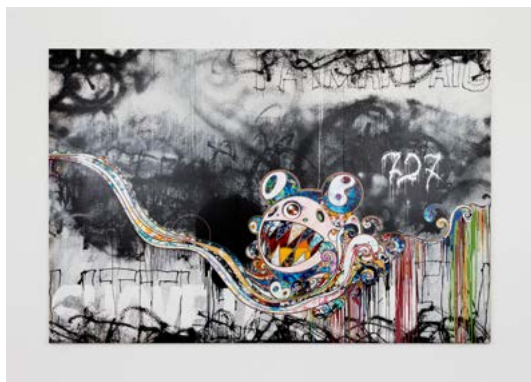
Drawn from a collection of works in the Fondation Collection, this presentation - developed in close collaboration with the artist - is structured in three parts: the iconic character DOB; *The Octopus Eats Its Own Leg*, a monumental fresco dedicated to the Eight Immortals; and an immersive *Kawaii* space.

*Visuals available for the press*



**Takashi Murakami**  
***a.k.a Gero Tan: Noah's Ark, 2016***  
Acrylic, gold and platinum leaf on canvas  
360 x 720 cm  
© Takashi Murakami/ Kaikai Ki Co.Ltd.  
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**Takashi Murakami**  
*727 : Noah's Ark (Background in collaboration with Madsaki), 2016*

Acrylic on canvas

Triptych - 300 x 450 cm

© Takashi Murakami/Kaikai Ki Co.Ltd.

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**Takashi Murakami**  
*The Octopus Eats Its Own Leg, 2017*

Acrylic, gold leaf and platinum leaf on canvas

300 x 3500 cm; 350 x 700 cm (x2)

© Takashi Murakami/ Kaikai Ki Co.Ltd.

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## Programme of Conversations

### What new relationship connects humankind to its environment?

In parallel with the *In Tune with the World* exhibition, a number of events will be scheduled at which artists, scientists, sociologists, anthropologists and philosophers come together for face-to-face encounters with the public.

Responding to today's research, artists explore human, animal, vegetal and mineral connections together with the way that new technologies and Artificial Intelligence revolutionise the relationship between themselves, others and the world.

*These “conversations” take place during the exhibition period to provide regular opportunities to interact with the public. Developed to accompany the exhibition.  
(The schedule is subject to additions and modifications.)*

**WEDNESDAY 11 APRIL AT 5 PM**

*Takashi Murakami and Hans-Ulrich Obrist*



**Conversation around the works of Takashi Murakami**

*Takashi Murakami: Artist*

*Hans-Ulrich Obrist: Artistic Director at the Serpentine Galleries, London*



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**SATURDAY 14 APRIL AT 4 PM**

*Philippe Parreno and Vinciane Despret*



Conversation around animal sensitivity perceived as a form of communication, from the new approach that links man with other living species.

*Philippe Parreno*: Artist

*Vinciane Despret*: Philosopher of science and understanding, ethologist, professor at the University of Liège

**WEDNESDAY 30 MAY AT 5 PM**

*Philippe Descola*



*Philippe Descola*: Anthropologist, professor at the Collège de France

**THURSDAY 7 JUNE AT 5 PM**

*Christian Boltanski and Caroline Eliacheff*



Conversation around the idea of transmission. How do artists become inspired by individual and collective histories, questioning memory and creating new myths?

*Christian Boltanski*: Artist

*Caroline Eliacheff*: Pediatric psychiatrist, psychoanalyst

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**MONDAY 2 JULY AT 3 PM**

*Cédric Villani*



*Cédric Villani*: Mathematician, Director of the Institut Henri Poincaré, Winner of Fields Medal 2010. Leader of a mission on Artificial Intelligence commissioned by the French Government.

**THURSDAY 5 JULY AT 5 PM**

*Dominique Gonzalez-Foerster* and *David Lapoujade*



Appearances-disappearances are at the heart of the reflections of these two speakers.

*Dominique Gonzalez-Foerster*: Artist

*David Lapoujade*: French philosopher, professor at Université Paris-I Panthéon-Sorbonne

Date to be confirmed:

*Emanuele Coccia*



*Emanuele Coccia*: Philosopher

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# Publications

Fondation Louis Vuitton – Le Journal #7 will be accompanied by a special issue dedicated to the artists.



Format: 230 x 330 mm  
Numbers of pages: 2 x 64 pages  
Price: 12 euros  
Published by Fondation Louis Vuitton

## Around the exhibition

### Family activities

#### **“PLANET MURAKAMI” STORY TRAIL, ages 3/5**

*Every weekend, every day during French school holidays*

*At 11.30am - Duration: 1h*

*Tours only available in French, upon reservation, 16€, 12€, 7€, free with the Family Pass*

You and your children will take off with a Super Captain to discover distant planets and meet the colourful characters of Takashi Murakami! Nursery rhymes and songs will bring the artworks alive and keep your little explorers amused along the way.

#### **“KAWAII” FAMILY TOUR, ages 6/10**

*From 14 April to 10 June 2018*

*Every weekend, every day during French school holidays*

*At 2.30 pm – Duration: 1h*

*Tours available only in French, upon reservation, 16€, 12€, 7€, free with the Family Pass*

Take your family on a journey through the playful world of Takashi Murakami to meet his funny creatures and monsters. Wear little glasses that give you a different perspective on the world while your guide reveals the secrets of Murakami’s “Kawaii” creations.

#### **WORK “PAPER MONSTER” FAMILY ACTIVITY, ages 6/10**

*From 16 June to 26 August 2018*

*Every weekend*

*At 2.30pm – Duration: 2h30*

*Upon reservation, 18€, 14€, 9€, free with the Family Pass*

Discover with your children Takashi Murakami’s playful pop universe in the company of a cultural guide. Together, set sail through the galleries for an encounter of the many Kawaii characters and monsters imagined by the artist... Build your own creature in the form of a “papertoy” - a toy made of paper inspired by the Japanese origami tradition.

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## Adults

### SHORT TOURS

Led by specialised guides, micro-tours are a chance to discover architectural highlights at the Fondation Louis Vuitton at a glance. Designed to be enjoyed either alone or in a small group, these tours are the perfect introduction to the building, providing a satisfying overview.

*Every day, every 30 minutes during the opening hours (in French only)*

*Duration: 30 minutes*

*Free, no reservations required. Meet at the sign-posted “Micro visites” locations.*

### EVENING VISITS

The evening visits allow visitors to discover or further understand a notion of the exhibition in the company of a cultural mediator. Focusing on a specific angle of the history of art to take the time to approach the works differently...

*Every Friday at 7 pm*

*Duration: 45 minutes*

*Free, no booking required, within the limit of available spaces. Meet in the hall*

### LATE HOURS

Every first Friday of the month, the Fondation Louis Vuitton opens its doors in the evening, an opportunity for visitors to discover the building, artworks and exhibition from a different angle. Visits, artistic, musical and collective performances, and other lively moments take place throughout these evenings. The evenings of May 4, June 1, and July 6 will be dedicated to the exhibition “In Tune with the World”.

*Every first Friday of the month from 7pm to 11pm.*

*Upon reservation, special Evening Access price: 10€, 5€*

## Open Space

#1 JEAN-MARIE APPRIOU

11.04 – 01.07.2018

Gallery 8

*Open Space is a programme dedicated to the most contemporary expressions of creativity, which invites national and international artists to create site-specific projects. Open Space takes place regularly in different settings around Frank Gehry's building.*



**Jean-Marie Appriou**

*Lips and ears, 2018*

Aluminium

250 x 390 x 130 cm

In recent years, **Jean-Marie Appriou** has developed an approach to sculpture in which he appropriates traditional craftsmanship and subverts it to expand its potential. Working alone or with skilled artisans, he explores materials, such as aluminium, glass, bronze and terracotta, using unconventional processes. From these alchemic experiments emerge human, animal and plant forms that relate to and complement one another to create different scenarios. This fantastical world, which inspires wonder and occasionally unease, draws on a variety of influences from Egyptian mythology to Pre-Raphaelite painting, from science-fiction literature to film and cartoon strips.

For *Open Space*, **Jean-Marie Appriou** presents a new work, *Lips and ears*, 2018, a monumental sculpture in aluminium of two heads, supported by a boat. Anonymous and universal, these frozen figures seem to share a secret, and impose their mysterious and timeless presence on their surroundings.

**Jean-Marie Appriou** lives and works in Paris.

**COMING SOON**

#2 MATT COPSON

07.07 – 28.09.2018

*Curators: Ludovic Delalande and Claire Staebler*

## Practical Information

### Reservations

On the website: [www.fondationlouisvuitton.fr](http://www.fondationlouisvuitton.fr)

### Opening hours

*Mondays, Wednesdays and Thursdays from  
12 pm to 7 pm*

*Fridays from 12 pm to 9 pm, Late opening the first  
Friday of the month until 11 pm*

*Saturday and Sunday from 11 am to 8 pm*

*Closed on Tuesdays*

### Holidays opening hours

*Everyday from 11 am to 8 pm*

*Fridays from 11 am to 9 pm, Late openings the  
first Friday of the month until 11 pm*

*Closed on Tuesdays*

### Price

*Full Price: 14 euros*

*Reduced rate: 10 and 5 euros*

*Family ticket: 32 euros (2 adults + 1 to 4 children  
under 18)*

*Priority and free access for people with limited  
mobility + 1 accompanying person*

### Access

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

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

**Fondation Shuttle:** *Departs every 20 minutes  
from la place Charles-de-Gaulle-Etoile, at the  
intersection with Avenue de Friedland*

*(This transportation service is strictly reserved for  
visitors of the Fondation Louis Vuitton with a  
ticket to the Fondation and a valid ticket on sale  
on board or at [www.fondationlouisvuitton.fr](http://www.fondationlouisvuitton.fr))*

**Bus 244**, stop in front of the Fondation on  
weekends and holidays. Autolib station located  
at 6, avenue du Mahatma Gandhi, Bois de  
Boulogne, 75116 Paris.

### Visitor information

+ 33 (0)1 40 69 96 00

### The Fondation applications

*Audioguide included with ticket / Application  
Fondation Louis Vuitton*

*New guide with interviews and insider videos.  
Available at the welcome desk, equally available  
for free download on smartphones through the  
Fondation Louis Vuitton Application, on the App  
Store and Google Play. Free WiFi access.*

### Application Lucky Vibes

*The new game by the Fondation Louis Vuitton!  
Available for free on the App Store.*

### Application Archi Moi

*The Fondation for apprentice architects.  
iPad available at welcome desk, equally available  
for free on the App Store.*

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**Notes to editors - About Fondation Louis Vuitton:**

*Fondation Louis Vuitton is a private cultural institution of public interest, located in the Bois de Boulogne in Paris. It was created through the corporate philanthropy of the LVMH/Moët Hennessy Louis Vuitton group and its CEO, Bernard Arnault.*

*The Fondation focuses on modern and contemporary artists, which it presents to an international audience. It's one of the largest foundations in France and Europe. The building, designed by architect Frank Gehry, constitutes the Fondation's artistic manifesto and, through its originality, comprises a major expression of French and international urban heritage of the 21<sup>st</sup> century. The programming aims to foster knowledge and the presentation of contemporary art by constituting a permanent collection of artworks, developing an exhibition programme, and commissioning new works by contemporary artists. Through its collections and programming, the Fondation is deeply rooted in the history of the art movements of the 20<sup>th</sup> and 21<sup>st</sup> centuries. It also strives to enrich public knowledge of the most contemporary artists and artworks, while highlighting its attachment to creating dialogue between audiences, artists, and intellectuals.*

*This commitment goes hand in hand with the desire to contribute to establishing a strong and vivacious modern and contemporary art scene; it is expressed through exhibitions enabling the widest possible audience to encounter the artistic masterpieces of the 20<sup>th</sup> century.*



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**FONDATION LOUIS VUITTON**

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