

## FONDATION LOUIS VUITTON

Eng

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## Contents

"A Dream Come True", by Bernard Arnault		
I — Birth of the project	3	
«The triumph of Utopia», by Jean-Paul Claverie	3	
A new ambition for LVMH's corporate patronage	4	
A building between the woods and the garden	5	
The major stages in the progress of the Fondation Louis Vuitton	5	
II — An exceptional building	7	
A new monument for Paris	7	
A new landmark in 21st-century architecture	7	
Frank Gehry, Architect	8	
Using aerospace technology to support creativity	8	
Talents, skills and innovations	9	
The environmentally-friendly approach at the heart of the project	9	
III — The art program	II	
"Openings" by Suzanne Pagé	II	
Commissions	14	
Collection	15	
Temporary exhibitions	17	
Events	18	
Musical Program	19	
Diary	20	
IV — Cultural Program	25	
"A Fondation for all of us" by Sophie Durrleman	25	
Publics and interpretation	25	
The Documentation centre	27	
The publications of the Fondation	28	
V — Dedicated services	29	
An Easy access	29	
Bookshop of the Fondation	29	
Derivative products inspired by the architecture	30	
Restaurant "Le Frank"	30	
VI — A favourite partner: the Jardin d'Acclimatation	31	
France's oldest amusement park	31	
The Jardin in 2014		
A redesigned park for the opening of the Fondation Louis Vuitton	32	
VII — Practical information	33	

## «A Dream Come True» by Bernard Arnault

The Fondation Louis Vuitton opens an exciting new cultural chapter for Paris. It brings the city a new space devoted to art — especially contemporary art — and above all a place for meaningful exchanges between artists and visitors from Paris, from France, and from the entire world. By encouraging spontaneous dialogue, the new Fondation seeks to inspire both emotion and contemplation.

This is a distinctive cultural initiative because the Fondation is private. It has been made possible thanks to the corporate patronage of LVMH and the Group's companies, notably Louis Vuitton, reflecting the values shared by all the people of LVMH and its shareholders. The Fondation tran-scends the ephemeral present by creating optimistic momentum and embodying a passion for artistic freedom. It is very much a dream come true.

Indeed, the houses of the LVMH Group — Louis Vuitton in particular — have always thrived thanks to the excellence of their creations, and have thus long contributed to an art de vivre steeped in the humanist tradition.

Their success is deeply rooted in our artistic and cultural heritage. For many years I have sought to share this success with artists, creative talents, thinkers, and the general public, especially young people. Since 1991, when Jean-Paul Claverie joined us, LVMH has become one of France's leading patrons of the arts, providing extensive support for cultural heritage programs and youth outreach initiatives, as well as humanitarian actions. We very early began exploring the idea of a foundation, an institution that would tangibly express our commitment to art and culture. We have never wavered from this course and now, in the autumn of 2014, we have sailed to our destination, making this dream a reality.

Following fruitful collaborations in the 1980s with artists such as Sol LeWitt, César and Olivier Debré, Louis Vuitton initiated a stimulating dialogue between the visual arts and the brand's own creativity. Bob Wilson, Olafur Eliasson, and Ugo Rondinone decorated Christmas display windows, while Marc Jacobs asked Stephen Sprouse, Takashi Murakami, Richard Prince, and Yayoi Kusama to work directly on creations for Louis Vuitton. The result was a fresh and vibrant new vision of Louis Vuitton.

LVMH's many years of corporate patronage and Louis Vuitton's collaborations with artists reso-nate powerfully with my personal passion for artistic creation. This passion is what fueled my decision to build the Fondation Louis Vuitton, bringing Paris a place that not only pays tribute to artists, but at the same time inspires them in a virtuous circle of creativity.

Frank Gehry is one of the greatest architects of our times, and I knew he would meet the challenge of designing an amazing monument of 21st century architecture.

He proved a true visionary, embracing the values of excellence and unyielding professionalism that have always defined Louis Vuitton. His building is a veritable masterpiece and is itself the subject of the exhibition on the ground floor of the Fondation, designed specially for the opening by Frédéric Migayrou to offer insights into this remarkable work. This exhibit inspires an enriching dialogue with the retrospective of Frank Gehry's work currently taking place, with our encouragement, at the Centre Pompidou in Paris.

Frank Gehry's building is in fact the first artistic statement by the Fondation, initiating an approach to artistic creativity that debuts with the public opening and will progressively affirm its vocation.

The Fondation will devote itself above all to evolving trends in art and to contemporary creation. At the same time, it will propose a sense of historical perspective, notably vis-à-vis 20th century modern art. This will allow visitors to become more familiar with and approach newer creations. Indeed, looking at the past may be the best way to become more receptive to the most unexpected ideas. The Fondation Louis Vuitton invites us to see works and creations that have been collected or commissioned for their relevance to specific preferences and clearly expressed approaches.

Throughout autumn 2014 and in subsequent months, the Fondation will propose a diverse array of activities:

- The permanent collection, comprising works belonging to the Fondation or from my personal collection, will be displayed to emphasize the main identifying lines in a continuum from modern art to contemporary creativity. The collection will make a distinctive impression on visitors centered on a fundamental criterion, namely the ability to convey distinct viewpoints, whether transient or enduring, through individual works of art.
- Temporary exhibitions will be organized in conjunction with other public and private institutions, as well as private collections, with direct participation by the artists themselves.
- The Fondation will also welcome music, beginning with an inaugural performance by pianist Lang Lang and continuing with pioneering electronic band Kraftwerk in the Auditorium, a true jewelbox where canvases commissioned from Ellsworth Kelly are hung. Tarek Atoui and Dominique Gonzalez-Foerster have been invited as well for performances in other spaces in the building. The modular design of Auditorium makes this an ideal venue for novel experiences and artistic encounters. The Fondation will of course welcome young audiences, as LVMH has done for years through our educational programs.

For the opening exhibition, the Fondation Louis Vuitton invites visitors on a "voyage of creativity" through a discovery of the architecture and emblematic works from the permanent collection, including creations by Frank Gehry to Gerhard Richter via Thomas Schütte, Pierre Huyghe, Christian Boltanski, Ellsworth Kelly, Olafur Eliasson, Sarah Morris, Adrián Villar Rojas, Bertrand Lavier, Taryn Simon, and many others. Each of them has contributed to the dynamics of our approach. I could never fully express our gratitude for their help in realizing the artistic endeavor led by Suzanne Pagé, with her widely-recognized experience and inventiveness, supported by the engagement of her entire team.

I would like to thank each of our visitors for the personal spirit of discovery that has drawn them here. My most sincere hope is that we are able to share the enthusiasm that has motivated all those who helped make this extraordinary project a reality.

I am reminded of something Picasso once said that might well have served as our inspiration throughout this project: "Art wipes the soul clean of the dust of everyday life. A cleansed soul restores enthusiasm, and enthusiasm is what we — and future generations — need most."

Bernard Arnault
President of the Fondation Louis Vuitton

## I — Birth of the project

## « The Triumph of Utopia », by Jean-Paul Claverie

The idea of a foundation came up at my very first meeting with Bernard Arnault on 28 August 1990, at a lunch he had invited me to. At the time, I was an adviser to the French minister of culture, Jack Lang. A few months later, Bernard Arnault asked me to join him at the LVMH group. In the course of the many conversations that followed, we discussed and developed the idea of a foundation implementing and giving permanent form to an artistic, cultural and educational programme. The dream took over twenty years to come true In the 1990s, before it was put in place, LVMH embarked on a series of exhibitions – nearly forty in the end –, books and commissions, and acts of patronage outside its walls, which would constitute the base of the Fondation's identity. But with this project, it would be taking on the role of fully-fledged cultural and artistic player.

#### An emblematic site

For Bernard Arnault, there could only be one setting for such a project: Paris. But we still had to find an emblematic site where the dream of the Fondation could be built. The Jardin d'Acclimatation in the Bois de Boulogne, at the western end of Paris, always represented a real prospect. Grounded in the popular image of Paris, the garden evokes the magic of the world of childhood and of the city in the late nineteenth century. LVMH held the concession of the Jardin d'Acclimatation thanks to its acquisition by Marcel Boussac in the 1950s, not long after his encounter with Christian Dior in 1947 and the creation of the famous 'Maison' that was acquired by Bernard Arnault in the 1980s. I suggested that a study be made of the planning rules. The only way we could build on this listed site would be by demolishing existing buildings and replacing them with something new, square metre for square metre. In 2001, the acquisition of an insalubrious and asbestos riddled building, the Bowling de Paris, on Avenue du Mahatma-Gandhi, provided a sufficient area for reuse – some 11,000 square meters out of the total twenty hectares of the site. In developed form, this constitutes the exact overall area of the spaces comprising the Fondation, built on the exact location of what, under Napoleon III, were the aquarium and the Palmarium, a giant glasshouse comparable to the Grand Palais, which also inspired Frank Gehry.

#### Bernard Arnault, the builder

The son of a renowned construction entrepreneur, Bernard Arnault is passionate about architecture. He has put his faith in the new generation in Asia, Europe, and the United States. It occurred to me that there was a deep affinity between the work of Frank Gehry and Bernard Arnault's vision of the building that between ourselves we were already referring to as 'La Fondation.' I was constantly trying to arrange for him to discover the Guggenheim Museum in Bilbao. We visited it together on November 24, 2001. I can still hear his words to me: 'How could someone imagine something so incredible? And, above all, build it?' It was a revelation. The Fondation Louis Vuitton, as a building by Frank Gehry in the Bois de Boulogne, no doubt came into being as a result of that aesthetic and emotional epiphany. On the way back to Paris, he told me he wanted to meet Frank as soon as possible. The meeting took place in December 2001, in New York. When the two men parted, Frank left with an invitation to come to Paris. The trip to Paris was made in February 2002. This was the second, decisive phase. He was delighted with the Jardin d'Acclimatation. I was able to glimpse the extent of Frank's familiarity with French culture when he mentioned Proust and the idea of recapturing the past, along with the great iron and steel structures of the century of the Industrial Revolution. I also became aware of his passion for Paris and for France, and of what the project discussed with Bernard Arnault meant to him emotionally.

The third phase began in the plane taking Frank back to Los Angeles, with a flurry of sketches filling a whole book in the course of the eleven-hour flight. Frank vouchsafed to me that these first sketches, to a large degree spontaneous, came to him from a kind of inner 'photographic film'. He was careful not to hinder them or filter them through dogmatic assumptions. 'I just look at what is before my eyes. Afterwards, I simply react. Drawing makes me happy. After that, you go to the model, then comes the computer and, finally, the studio. It is also important to emphasise what I think is the very rare quality of human relations that Frank sought to develop with everyone involved in the project. A comment by Frank sums it all up: 'If you are happy, it makes me happy.' In the course of the meetings between the client/patron and the architect, the project that took shape became increasingly captivating and seductive. Frank lent a sensitive, attentive ear to Bernard Arnault's ideas. His architectural gesture was expressed freely and with full artistic coherence. He was able to assimilate technical, environmental and administrative constraints and turn them into assets. A real bond developed between the two men and the two teams. In this way, a utopian project became a reality. Thanks to him, LVMH has a new star, and Paris a new emblematic building. The Fondation Louis Vuitton is also a sign of confidence and an act of great generosity toward future generations: in a few decades, the building will become the property of Parisians. It is the gift of a patron of the arts in which he has expressed all his passion for creativity, and of a business leader who has mobilized human talents and material resources to bring his contemporaries something truly soul-enriching.

Jean-Paul Claverie Advisor to the Chairman

## A new ambition for LVMH's corporate patronage

Created in 2006 on the initiative of Bernard Arnault, the Fondation Louis Vuitton marks a new stage in the sponsorship policy of the LVMH group and its associates and the crystallization of activities that it has undertaken over the past twenty-five years to support art, culture and heritage. Five years after meeting the architect Frank Gehry, Bernard Arnault launched a major project with him, collaborating with Renaud Donnedieu de Vabres, Minister of Culture, Bertrand Delanoë, Mayor of Paris, and Yves Carcelle, Chairman of Louis Vuitton.

Both a company foundation and a private cultural initiative, the Fondation Louis Vuitton was born through shared enthusiasm and determi nation, and is a commitment to a region, a city and a country. Located in the heart of Greater Paris, in the Bois de Boulogne and on the dividing line between Paris and Neuilly-sur-Seine, just on the edge of the Jardin d'Acclimatation, the Fondation Louis Vuitton makes a decisive contribution to the cultural landscape of the Ile de France and will renew interest in the area west of Paris. Built at the heart of a historically and culturally important site, this structural innovation enriches our national legacy and the world's cultural heritage.

It marks a new stage launched by a renewed orientation:

- A long-term commitment to a specific location and to perpetuating an institution.
- A major act of philanthropy for Paris with the construction of an exceptional building in the public domain of the city, and the signature with the municipality of an occupancy contract for 55 years.

Propelled by its vocation in the general interest, the Fondation Louis Vuitton confirms its commitment to contemporary art and to making it accessible to as many people as possible. To encourage contemporary artistic creation both nationally and internationally, the Fondation Louis Vuitton maintains a permanent collection, commissions works from artists, and organizes temporary exhibitions of modern and contemporary art and multidisciplinary installations. Its priorities include implementation of an educational function, particularly to young publics.

## A building between the woods and the garden

The Fondation Louis Vuitton is located on the frontier between the Bois de Boulogne and the Jardin d'Acclimatation, a well-known part of the capital frequented for over a century by generations of Parisians. This 19th century landscaped park was designed by Alphand and Barillet-Deschamps and has been a source of inspiration for architects since its earliest days. The landscaping project that accompanies the construction of the Fondation building recalls the original spirit of the place. Based on a study of the site's history, it recaptures the overall effect of the Jardin d'Acclimatation: walks have been renewed, architectural elements have been restored to life, a wide range of trees and plants will renew the park's botanical and historical heritage. In the course of a stroll one meets numerous visual surprises, starting with the vast sails of the foundation building emerging from the foliage of centuries-old oak and beech. The foundation's project is thus above all a project for the site itself. From the very beginning, with Frank Gehry's first walks through the Jardin d'Acclimatation, it was a question of creating a building that communicated with nature with the history of the environment, with the woods and the glass and iron architecture of the Jardin at the end of the 19th century.

# Major stages in the progress of the Fondation Louis Vuitton

2001 Bernard Arnault meets Frank Gehry

ightarrow The idea of collaborating on the Fondation Louis Vuitton project is born.

October 2006 The birth of the Fondation Louis Vuitton

→ In the presence of Renaud Donnedieu de Vabres, the minister for Culture and Communication, Bertrand Delanoë, the mayor of Paris, and Frank Gehry, the project's architect, Bernard Arnault, Chairman and CEO of the LVMH group, and Yves Carcelle, CEO of Louis Vuitton, officially announce the birth of the Fondation Louis Vuitton.

December 2006 Agreement with the City of Paris

→ Through a state property occupancy agreement signed with the City of Paris in December 2006, the Fondation Louis Vuitton has for 55 years, as of 1st January 2007, a one-hectare plot to establish a building dedicated to art and design.

August 2007 Planning permission is granted.

March 2008 Opening of the construction site.

→ The site opens with the beginning of the earthworks and work on the diaphragm walls.

September 2009 The civil engineering work begins.

2010 *The mock-up*.

→ The mock-up of the Fondation Louis Vuitton is displayed at the Centre Pompidou Metz during the inaugural "*Masterpieces?*" exhibition in the architecture section.

2011 Completion of the carcass and fitting of the iceberg's metallic framework.

2012 Installation of the iceberg's shells, Ductal® and then the glass roofs.

18 December 2013 Laying the final stone in the presence of Bernard Arnault, Bertrand Delanoë and Anne Hidalgo.

March 2014 Acceptance of the building.

Spring 2014 Final landscaping of the surrounding environment.

20 October 2014 Official inauguration, under the patronage of François Hollande.

24-25-26 October 2014 Open doors weekend.

27 October 2014 Opening to the public.

## II — An exceptional building

## A new monument for Paris

Frank Gehry has designed a building that, through its strength and singularity, represents the first artistic step on the part of the Fondation Louis Vuitton. This large vessel covered in twelve glass sails, situated in the Bois de Boulogne, on the edge of avenue du Mahatma Gandhi, is attached to the Jardin d'Acclimatation. Set on a water garden created for the occasion, the building blends into the natural environment, amidst the wood and the garden, playing with light and mirror effects.

The building stretches over a total surface area of 11000 m², including 7000 m² publicly available. It offers 11 galleries dedicated to the presentation of the collections, contributions from artists and temporary exhibitions, along with a 350-seater auditorium with a modular design, in other words some 3,850 m² of museum space. The visitor can complete their tour with terraces that enjoy exceptional views over Paris, La Défense and the surrounding area. From the Eiffel Tower to the canopy of the Bois de Boulogne, from the Jardin's Pigeon Tower to the skyscrapers of La Défense, the visitors can discover, from the Fondation's heights, brand new Grand Paris views.

The museum's privileged setting in this landscaped garden, its creative and innovative architecture and the new cultural hub that it intends to represent for as many people as possible are designed to attract both local families and tourists from all over the world, along with architecture and contemporary art enthusiasts.

Inseparable from the image of its building and encompassing a large-scale artistic project, the Fondation Louis Vuitton looks to form an integral part of the Parisian landscape and become an international benchmark in the years following its inauguration.

## A new landmark in 21st – century architecture

From the very first sketch, the building that Frank Gehry designed for the Fondation Louis Vuitton is its inaugural artistic gesture. The building designed by Frank Gehry combines all of the architect's methods, codes and modes of expression and marks a new step in his work.

Guided by Proust's memory, he took his inspiration from the lightness of late 19th-century glass and garden architecture to make his first sketch. Through the creation of a host of mockups, the architect has successfully given a sense of momentum to the building designed as a yacht or a vessel: set on a water garden, rising among the Jardin d'Acclimatation's century-old trees, it blends in seamlessly with the natural environment.

The choice of the materials expresses the idea of transparency: a glass shell covers the body of the building, an assembly of blocks known as the "iceberg", giving it its volume and movement. The definitive mock-up was then scanned to provide the digital model for the project. The architect took a revolutionary approach to the work with glass in particular to bring his vision to life: "Our wish was to conceive a building that would evolve with the passing of the hours and with the changing light so as to create an impression of the ephemeral, and of continual change". This architectural challenge is one of the iconic architectural achievements of the 21st century.

## Frank Gehry, Architect

An internationally renowned architect, Frank Gehry lives in Los Angeles and over the past forty years has designed major buildings, primarily in the United States and Europe. These include his Santa Monica residence, which served as his manifesto, the Guggenheim Museum in Bilbao, the DZ Bank Building in Berlin, the Walt Disney Concert Hall in Los Angeles, the IAC Building and the New York Tower. He has been teaching at Yale University for the past few years. Driven by a constant quest for innovation and meaning, project after project he pushes back the boundaries of traditional architecture to create powerful and poetic buildings.

Education University of Southern California (USC) in Los Angeles and Graduate School of Design at Harvard University. — 1979 Residence in Santa Monica. — 1989 Walt Disney Concert Hall in Los Angeles and Vitra Museum in Weil-am-Rhein. The same year,

Frank Gehry receives the Pritzker Architecture Prize. — I993

Weisman Art Museum, Minneapolis.

Inauguration of the American Center in Paris, the first building designed by Frank Gehry in France (now the Cinémathèque de Paris).

— 1996

Dancing House, Prague.

— 1997

Opening of the Guggenheim Museum in Bilbao.

Gold Medal from the Royal Institute of British Architects.

First meeting with Bernard Arnault and first sketches of the Fondation.

Sydney Pollack pays tribute to him with his film "Sketches of Frank Gehry".

**—** 2007

IAC Building, New York.

New York Tower by Gehry.

Biomuseo, Panama; Fondation Louis Vuitton.

## Using aerospace technology to support Frank Gehry's creation

Frank Gehry's creativity calls for constant technical innovation. Both in the project's very design and in undertaking the work, the Fondation Louis Vuitton venture has overturned the principles of architecture. From the very first stages, all of the partners involved in the project learnt how to handle and relied on a unique tool: Digital Project, a 3D software developed by Gehry Technologies based on the Catia tool from the aircraft manufacturer Dassault. This software's exceptional performance made it possible to create the complex shapes imagined by Frank Gehry, in extremely close collaboration with the different teams working simultaneously on a joint model.

Team spirit along with real time coordination of all of the sectors of activity and know-how involved in the Fondation project represented a decisive asset in carrying out this exceptional venture. Grouping all of the design offices in one and the same place, which made it possible to optimise the design studies and foster an indispensable everyday dialogue between the teams, represents a unique development process in France for construction on this scale. Carrying out the project, which led to the creation of life-size prototypes on the site or in the laboratory, was also an opportunity for the engineers and architects to rethink and improve working methods both during the preliminary studies and on the site.

Unfailing attention was paid to the choice and manufacture of the Fondation's materials. The glass production represents a decisive innovation. The 13,500 m² of the twelve glass sails are made up of unique panels, developed using innovative technologies. A specific furnace was created to meet the requirements in terms of curvature and slenderness set by the designer. The "iceberg" is itself covered in 19,000 white sheets of ultra-high performance fibre-reinforced concrete, known as Ductal®. Each plate is manufactured from a mould and a specific template according to its position in the building. Finally, the design of the assemblies and the manufacturing technique for the layered glue-laminated wooden beams that support the glass sails were at the heart of the research undertaken to deliver the project.

## Talents, skills and innovations

The energy and originality of the architectural creation are expressed through the extremely complex shapes and volumes that required real technical and technological prowess to create. The glass roofs, the iceberg and the glass shells were formed using unique pieces, requiring the development of specific technologies for their production. Innovations that obliged Frank Gehry and his agency Gehry Partners supported, on the site, by the Studios Architecture agency, to join forces with partners to design the work.

The Fondation Louis Vuitton was assisted by QUADRATURE INGENIERIE for the project coordination. SETEC, RFR, T/E/S/S and ALEP represented the prime contractors, VINCI being the general contractor.

The achievement of this project was awarded several engineering prizes in France and the United States. Gehry Technologies received the BIM (Building Information Model) Excellence Award from the American Institute of Architects. In France, the French Ministry of Ecology, Sustainable Development and Energy and the Ministry for Industrial Recovery awarded the Grand Prix National de l'Ingénierie to Setec Bâtiment, Quadrature Ingénierie, RFR and T/E/S/S/. Bonna Sabla received the Trophée FIB (Concrete Industry Federation) for the Ductal® vacuum moulding. In September 2013, Harvard included the Fondation's building in its curriculum for its architecture studies.

# The environmentally-friendly approach at the heart of the project

From the construction site to using the building, the Fondation has worked in a constant high environmental quality approach. The Fondation Louis Vuitton project has adopted an exemplary environmental approach and was chosen as a pilot project for drawing up new HQE® guidelines dedicated to cultural buildings. Since the project's launch, the concern to have a site with a low environmental impact has been placed at the heart of the approach. Carrying out a number of prior detailed studies on fauna, flora, ground water, noise pollution and accessibility has made it possible to determine, take into account and maintain all of the environmental parameters at each stage of the project: design, construction and use.

#### PRESS KIT

Establishing effective waste traceability and reducing energy consumption were the primary objectives throughout the construction. The HQE\* innovation is not limited to merely energy savings or recycling. The choice of materials with a reduced environmental impact and the implementation of a carbon assessment completed the scheme.

Once the building is open, preserving natural resources will remain a constant concern. Rainwater will be recovered to power systems that do not require drinking water. Stored and filtered, it will be primarily used to clean the building's façades and glass roofs. It will also supply the water garden on which the Fondation is set and be used to water the planted areas and terraces. The consumption of drinking water used in the Fondation will thus be limited and adjusted according to need.

Geothermal energy will also serve to heat and cool the Fondation Louis Vuitton premises using the natural and renewable resources available on the site. The building's air conditioning makes the most of the particularly advantageous geographical location: two ground water tables run under the building. The first, known as the "Paris limestone water table", is located 25 metres underground and the second, known as the "chalk water table", between 60 and 80 metres. Water flows through them at a constant temperature of approximately 13°C. The water in the water table is not consumed, it is brought up in a closed circuit and then, via a heat exchanger, cools or heats secondary circuits used by the building for water chillers and floor heating circuits. Once its calories and frigories have been transferred, it is reinjected into its original water table.

## III — The art program

## « Openings », by Suzanne Pagé

From October 2014 to March 2015 the inauguration of the Fondation Louis Vuitton will take place in three stages. Each will include a temporary exhibition, an exhibition of a specific and more or less extensive selection from the Collection — comprising works belonging to the Fondation and from Bernard Arnault's personal collection — and multidisciplinary events.

The first phase, in October 2014, is largely devoted to architecture. The second and third stages, in December 2014 and March 2015, will underline the expansive vision Bernard Arnault has outlined for the Fondation and its activities, ranging from the latest developments in contemporary art to a retrospective look at some of the founding elements of modernism.

For the opening, reflecting the unique heritage of Frank Gehry's architectural oeuvre, we have taken a holistic approach that features the building itself. A <u>special exhibition</u> dedicated to Frank Gehry examines his highly original technical solutions, as well as the principles underpinning his architecture. The many stages of the process are presented, beginning with the initial, crucial thrust of creative inspiration as expressed in drawings, and then through models that embody the complex evolution of his creative thinking.

To give visitors a better understanding of the stunning uniqueness and sophistication behind the formal and technical inventiveness of Frank Gehry's building, the interior itinerary proposed has been left very open. The focus is both on pieces specially commissioned for the building and on a targeted selection of works that are emblematic of the Fondation's decisions for its Collection (<u>Hang 1</u>). Performances of music, dance, and poetry have been conceived concurrently to spark a dialogue with the architecture.

The <u>commissions</u> refer to specific points or moments in the development of the building, or to the resonance of the building itself — Auditorium, Grotto, terraces — as well as to the archaeology of the site with respect to the architect and all those who played a role in its creation. A deliberate decision was made to commission works specifically for the inauguration. These works are extremely diverse, spanning a variety of forms: video walk, anthropological survey, site-specific paintings, film, sound piece. As they go from the bottom to the top of the building visitors will thus discover installations by Ellsworth Kelly (Auditorium), Olafur Eliasson (Grotto), Sarah Morris and Taryn Simon (Galleries 1 and 2), Cerith Wyn Evans (Gallery 10), and Adrián Villar Rojas (West Terrace), while Janet Cardiff & George Bures Miller propose a special video walk that goes against the flow. An outdoor project is also planned: Daniel Buren has been asked to devise a visual pathway leading from the Sablons me tro station to the entrance of the Fondation.

Ellsworth Kelly, who recognizes being explicitly inspired by the architecture, has imagined a "total artwork" based on bright monochrome panels that function like the pure, vibrant notes of a colorful musical composition; his stage curtain, meanwhile, movingly reprises his first *Spectrum* painting made during his first stays in Paris (1948–1954).

For the Grotto, Olafur Eliasson has created a multisensory experience that plays on the vagaries of vision through a series of columns of light where surfaces of yellow mosaics alternate with mirrors, evoking a "winter sun" that shines like a distant, mysterious, heavenly body. The video walk by Janet Cardiff & George Bures Miller proposes an original visual and aural exploration of the entire building, playing on reality and fiction and on past and present, using overlapping time frames to short-circuit space.

The film made by Sarah Morris — with music by Liam Gillick — explores Frank Gehry's creative process, from his Los Angeles studio to the implantation of the building in its environmental, urban, cultural, and social setting.

Taryn Simon, meanwhile, has conceived an anthropological project that looks at the various players involved in the creation of the building, employing texts, photographs, and objects that represent souvenirs of their personal involvement in this shared adventure.

A sound sculpture devised by Cerith Wyn Evans is composed of 20 clear glass flutes arranged in an ellipse, each playing one note of a composition that the artist conceived as a transcription of architecture into sound.

Finally, on the West Terrace, Adrián Villar Rojas has landed a strange and timeless object, the flotsam of some unknown story. Realized in a cistern-like shape — a recurring element of his work — it evokes the artist's presence through several personal belongings embedded in it. Organic and inorganic materials have been used in this "sculpture-as-living-object," which will undergo continuous transformation, intensifying its emotional impact.

The <u>Collection</u> is represented, in this first stage of the inaugural show, by a deliberately limited, targeted selection. This collection has been shaped by the affirmed and identity forging choices of Bernard Arnault. It seeks to exclude no part of the history from which it emerged, nor ignore the variety of media, languages, and styles, reflecting the full scope of a constantly expanding field and the turbulent reality of multiple, accelerating, thought provoking changes. The search for new works remains very open on both the geographical and conceptual levels, reacting spontaneously to current vibrations, while retaining a critical perspective.

This Collection, which is continually being formed, primarily comprises works produced from 1960 onward, and is electively expanding with works up to the present day. Seeking neither the objectivity nor the comprehensiveness expected of a public collection, it is passionate and attempts to share the shock and wonder generated by certain works whose ability to break rules reinvents our relationship to the world. It therefore primarily follows emotional directions that trace, from a sensorial standpoint, four main lines: <a href="mailto:contemplative">contemplative</a>, popist, expressionist, and music/sound.

In order to retain the architectural focus desired for the first stage of the inauguration (Hang 1), the display of a selection from the Collection is simply emblematic of these lines, which will be developed during the two subsequent stages in December 2014 (Hang 2) and March 2015 (Hang 3). Two galleries thus feature a series of works by Gerhard Richter (Gallery 5) and Ellsworth Kelly (Gallery 7), with the displays arranged by the artists themselves. Thomas Schütte's large tutelary figure of a water diviner symbolically imposes its orphic presence in Gallery 10, while Pierre Huyghe's *A Journey That Wasn't* bursts the bounds of Gallery 9 by evoking a trip to Antarctica in search of an unknown island whose topography inspires a musical show. Christian Boltanski, meanwhile, invites us on a melancholic voyage through time in a wave of imagery that combines personal and collective memories, mixing anecdotal and "big" history (Gallery 6). In contrast, Bertrand Lavier triggers a visual short circuit of Frank Stella's paintings through the glow of colored neon tubes, recreating the paintings' original impact in a new work with a different energy. These displays prefigure the four lines of the Collection that will be presented in subsequent hangs.

Thus, the principle of deliberate parti pris goes hand in hand with the choice of particular artists and the decision to assemble significant groupings of their works. Special relationships with these artists make it possible to work closely with them, as witnessed by the approach taken for Hang 2, notably in the case of Wolfgang Tillmans. This hang is centered on the contemplative and expressionist directions of the Collection. On the one hand, it combines works and groups of works by artists from different generations, cultures, and styles, who all express, in highly personal modes, an existential malaise, from Alberto Giacometti to Annette Messager, from Isa Genzken to Maurizio Cattelan and Ed Atkins (Galleries 5, 6, and 11). On the other hand, Gallery 10 will host an ethereal, immaterial installation by Sigmar Polke alongside timeless photographs by Tacita Dean.

Hang 3 of the inaugural series, which will span three levels of the building, will focus on the popist and music/sound directions of the Collection, with artists such as Cyprien Gaillard, Douglas Gordon, Andreas Gursky, Philippe Parreno, Jason Rhoades, Anri Sala, Sturtevant, and others. This hang will be presented in the second issue of this Journal.

In addition to the Collection, the Fondation Louis Vuitton will regularly present temporary <u>exhibitions</u> that alternate between contemporary projects and historical perspectives, such as <u>Olafur Eliasson</u>'s solo show during stage two (December 2014) and *Les Clefs d'une passion* during stage three (March 2015).

Olafur Eliasson wanted to invent a space in which humanity's place in the universe is based on a multisensory experience triggered by a voyage between shadow and light, between awe and dazzlement, in what the artist calls a fundamental empathy with the cosmos. Its relation to the work commissioned for the Grotto affirms Eliasson's cosmic vision, in which light evokes the solar reality it is to incorpate.

The exhibition entitled *Les Clefs d'une passion* (Keys to a Passion) reflects a desire to share a limited selection of outstanding works, universal in scope, whose boldness altered the course of art history in the 20th century. These key works — exhibited thanks to exceptional loans from the most prestigious public and private collections in France and other countries — provide the reference for the main lines that define the Fondation's contemporary art collection.

Finally, the last aspect of the Fondation's activities welcomes multidisciplinary Events. For the inauguration, these events have been conceived to create a dialogue with the architecture by proposing various pathways through specific spaces of the building, from bottom to top. They testify to the renewed vitality of performance art and the currently porous boundaries between various modes of expression, with significant crossovers between the visual arts and music, dance, voice, and poetry. Mythic precursors in this realm, Kraftwerk revisit their groundbreaking mix of visual and aural disciplines, creating a rare, immersive experience.

Proposing an entirely new idiom, Tarek Atoui has both alone and collaboratively produced acoustic and electronic works based on prerecorded sounds from the building, disseminating them throughout the space. Florian Hecker has concentrated on the specific resonances of the Auditorium. Dominique Gonzalez-Foerster's "la partie de l'opéra," meanwhile, stages characters from 19th- and 20th-century literature and cinema. The younger generation is represented by Noé Soulier and Oliver Beer, whose rigorously economical approaches employ choreography and voice to transcribe visitors' movements, alongisde sounds from a particular gallery (Galleries 2, 8, and 11).

In another expression of the cross-fertilization that typifies contemporary genres, a series of poetry readings called Poésie Now! will convey the tremendously rich diversity of this currently very effervescent form of artistic expression, proposing sound poetry, digital poetry, prose poetry, video poetry, performance poetry, and more. From the autofiction of Jean-Michel Espitallier, Chloé Delaume, and Valérie Mréjen to Marie Richeux's prose Polaroïds, Emmanuelle Pireyre's "autocinéma," or the spoken concrete poetry of Anne-James Chaton, contemporary poetry is being continuously reinvented.

In so doing, this constant renewal reflects the Fondation's intended vocation. Indeed, the extremely elastic scope of this vocation is affirmed by its very proximity to the sphere of creativity itself in an ongoing international expansion that transcends physical, intellectual, and sensory boundaries, springing from a history that it takes care not to ignore.

Suzanne Pagé Artistic Director of the Fondation Louis Vuitton

## Commissions

A walk through light, a site-specific ensemble of paintings, a film, an anthropological inquiry, a sound creation, a sculpture, a video walk, the forms taken by the commissions are multiple. Occupying different spaces of the building, both inside and outside, they are witness to the responses of the artists in vited to produce work in relation to Frank Gehry's architecture.

Janet Cardiff and George B. Miller, One Hundred and Forty-Six Steps, 2014 — Walk through the building Since 1995, Janet Cardiff & George Bures Miller (b. 1957 and 1960 in Canada) have jointly conceived installations and immersive audio walks in which reality and fiction intermingle. Videos, objects, and sound elements combine to stratify the real environment with past or future imaginary events, inviting the viewer to become the protagonist of fragmentary and enigmatic narratives. Having come to international attention during the 49th Venice Biennale (2001), the duo took part in documenta in Kassel in 2012.

Olafur Eliasson, *Inside the horizon*, 2014 — Grotto

The Fondation is surrounded A yellow halo floats around the Grotto like the light of an unknown star. Venturing into it amounts to a kaleidoscope of golden scintillations. Along this passageway, which follows the length of a reflecting pool, Eliasson has erected a series of triangular columns of various widths. Two sides of the columns, which are lit from the inside, are covered in mirrors, the third, by a mosaic of yellow blown glass. As the visitors are invited to circulate among them, their steps activate an endless play of successive reflections — the water, the architecture, the columns, and the visitors' own images — scattered and diffracted in each other's surfaces.

Cerith Wyn Evans, A=F=L=O=A=T, 2014 — Galerie 10

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.

Ellsworth Kelly, Color Panels (Red Yellow Blue Green Purple), 2014 and Spectrum VIII, 2014 — Auditorum the

This new work by Ellsworth Kelly, conceived in dialogue with Frank Gehry's architecture, is a site-specific, global, permanent installation for the auditorium. Five monochrome panels — yellow, red, blue, green, and purple — are accompanied by a stage curtain of painted fabric, generating chromatic tones that are simultaneously pure and resonant within the space of the Auditorium. Here art, architecture, and music combine to offer visitors a unique experience.

<u>Sarah Morris, Strange Magic,</u> 2014 — Galerie <u></u>

Sarah Morris has made a film about Frank Gehry's building, under construction at the time. The architect's creative process, the evolution of his work, and his methodology are reconstituted in the institutional, urban, and social context of this new building. The architect in his studio in Los Angeles, workers on the building site, Parisian streets, the surrounding Bois de Boulogne, and so on — the images follow one another, with particular attention paid to the details, colors, and materials, and the situations they present.

Taryn Simon, A Polite Fiction, 2014 — Galerie 2

Taryn Simon's work explores social and cultural phenomena employing a strategy that is critical of today's images. Anthropological in character, this commission unconvers 400 statements and interventions that are entombed beneath the surfaces of Frank Gehry's building.

Adrian Villar Rojas, Where the Slaves live, 2014 — Terrasse Ouest %
The lost fragment of an unknown story, a multicolored monumental sculpture dominates the

West Terrace of the Fondation. Inspired by the building and its natural setting, this work, the title of which evokes the Latin etymology of the term "vernacular," takes the shape of a mysterious object resembling a cistern, a recurrent motif in Villar Rojas' work. Made of organic and inorganic materials arranged in several strata, this strange cylinder is a genuine "living object," subject to continual transformations over time. Echoing the dialogue with nature established by the architecture, the work harbors a disconcerting and fascinating mystery.

## Collection

For the first phase of the inauguration — Hang I (10.24–11.24.14) — the visit is centered on the disco very of Frank Gehry's architecture. A selection of emblematic works from the Collection is offered to the public around four lines: <u>contemplative</u>, <u>popist</u>, <u>expressionist</u> and music/sound.

This first hang reunites Christian Boltanski, Pierre Huyghe, Bertrand Lavier, Gerhard Richter, and Thomas Schütte. A room dedicated to the work of Ellsworth Kelly is linked to his commission for the Auditorium.

In the second phase — Hang 2 (17.12.14 – 30.03.15) — a greater number of works will be presented, organized around the <u>expressionist</u> line — Ed Atkins, Maurizio Cattelan, Isa Genzken, Alberto Giacometti, Rachel Harrison, Annette Messager, Wolfgang Tillmans — and the <u>contemplative</u> one — Bas Jan Ader, Tacita Dean, Mona Hatoum, Ellsworth Kelly, Nam June Paik, Giuseppe Penone, Sigmar Polke, Gerhard Richter, and Akram Zaatari.

#### Christian Boltanski, September 6, 2005 — Galerie 6

Created from INA (the National Institute of Audiovisual media) archives, 6 septembres (2005) comprises three monitors on which images of television and cinema news continuously transmit events that took place on September 6 — Boltanski's birthday — between 1944 and 2004. The spectator can stop this never ending flow of images with a simple gesture. Images of anonymous individuals from France or the Vietnam War, of de Gaulle, Pompidou, Françoise Sagan, or a Johnny Halliday concert, succeed one another rapidly, accompanied by a soundtrack accelerated to the point of inaudibility, in an attempt to precipitate time and history, rendering them similarly anonymous.

#### <u>Isa Genzken</u>, *Rose II*, 1993-1997 — Hall

Rose II (see page 7) — 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. 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.

#### John Giorno Dial-A-Poem, 1968

In 1968 John Giorno, a poet and iconic figure of the New York underground, created *Dial-A-Poem*, the first poetry phone service. For over four years anyone could dial 212 628 0400 and hear a poem, read and recorded by various artists and poets ranging from John Ashberry to Bobby Seale. *Dial-A-Poem* was presented in various forms over the years, eventually becoming, in 2012, an installation in which four phones are connected to two hundred randomly activated prerecorded poems.

#### Pierre Huyghe, A journey that wasn't, 2005 — Galerie (9)

The film *A Journey That Wasn't* is the product of two different phases of work from a single project that was initiated in 2005. "Supposing that a zone of ignorance exists geographically,

thus allowing a breach in the covering of territorial accounts," Pierre Huyghe undertook an Antarctic expedition, where melting ice caps have revealed new islands and triggered the acceleration of wildlife mutation. With a team made up of artists and scientists, he sailed aboard Jean-Louis Etienne's former sailboat, the Tara. Upon landing on one of these islands he transformed its configuration into a range of sounds and illuminations, which in turn engendered a musical score. These pulsations, corresponding to the island's topography, gave shape to a language that was broadcast to a penguin colony that included an albino penguin. Following this fascinating expedition into the vast polar circle, a symphonic orchestra was invited to play the resulting sheet music during an event at the Central Park ice-skating rink in New York. The sound intensities set off luminous variations, briefly illuminating the dark stretch onto which a mechanical penguin travels on a surface subject to a range of conditions (rain, wind, fog). A Journey That Wasn't is a science-fiction documentary that immerses the viewer in an auditory and visual odyssey.

#### Ellsworth Kelly — Galerie 7

In parallel with the commission realized for the Auditorium (see pages 40–41), the Fondation is presenting a group of works by Kelly from the Collection, 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.

#### Bertrand Lavier, *Empress of India*, 2005 — Galerie 6

The year prior to his film transposition of a work by American painter Mark Rothko (*Four Darks in Red*, 2004), Lavier presented a "worksite" modeled on works by another major figure of American painting, Frank Stella. Lavier recreated the painted stripes from the iconic series entitled Notched V Paintings begun in 1964, using colored neon lights. *Empress of India II* is thus the illuminated version of the eponymous 1967 painting (held at the Fine Arts Museum in San Francisco). Here his appropriation is less of an overlap than a transposition between materials, provoking a particularly violent short circuit as the burst of neon neutralizes the original work. Lavier injects it with new life through his Pop approach, which adopts new aesthetic methods belonging to the world of urban advertising.

#### Gerhard Richter — Galerie 5

The galerie 5 is exclusively dedicated to Gerhard Richter's work. The visitor will see smoothly finish paintings, reproducing photographs, but also works exploring the possibilities of abstraction. Drawn from an old photograph taken years before, Hirsch (1963) is one of Richter's most singular artworks. The smoothly finished Seestück (Leicht bewölkt) (1969) belongs to a body of seascapes in which Gerhard Richter reassesses Romantic painting and specifically Caspar David Friedrich's work. Since 1964 Gerhard Richter has never ceased to investigate abstraction's various possibilities and vocabulary. Rare or discreet until 1971, since 1979 color has become generous and dazzling in his work. Used as a thick paste, scraped across the surface of the canvas, pigments multiply and become iridescent in a wide variety of shapes and contrasts. If the first impression is one of chaos, it is in fact rigorously structured. Wald (1990), a broad horizontal motion rips through a thick black veil to reveal successive strata of bright colors (yellow, blue, red) a characteristic trait of the squeegee that gives way to sensual shimmers and blurred effects. The artist's yearning for profusion is counterbalanced by paintings that are nearly monochromatic. Thus, in his series titled Weiss created in 2006, white oil paint is irregularly stretched onto creviced, scraped, and cracked aluminum, revealing a black undercoat here and there. Conceived in 2011, the Strip series illustrates the artist's interest in new technologies that redefine notions of the pictorial concept and

the conditions that lead to its realization, particularly through computer modeling of color

combinations. This series of 72 digital prints was created from a scan of *Abstract Painting* (724-4), a painting from 1990 in which superimposed layers of pigments were applied with a squeegee. With the help of a software program, the scan is divided vertically into two strips, then four, eight, 16, 32 ... resulting in 8,190 strips that become progressively narrower. Since the beginning of his career Gerhard Richter has explored the parameters of photography and the repercussion of that medium on his pictorial practice, continuing today to reflect on how the art of painting resists new media.

Thomas Schütte, Mann im Matsch, 2009 and September Notes, 1989 — Galerie 10

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, commissioned in 2009. 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.

## Temporary exhibitions

In parallel to the successive hangs of the Collection, the Fondation has conceived a regular program of temporary exhibitions. This alternates contemporary projects and historical perspectives.

An exhibition dedicated to  $\underline{\text{Frank Gehry}}$  (24 octobre 2014 – 16 mars 2015) ), exploring the genesis and the different phases of conception and realization of an extraordinary building, will offer the visitor the opportunity to immerse themselves in the ideas behind his architecture.

A solo show by artist <u>Olafur Eliasson</u> will be presented to accompany <u>the second phase</u> of the inauguration (12/17/2014-02/16/2015). Eliasson's work will be visible from October due to his commission for the Grotto. Made up of works mostly previously unseen, his exhibition aims to provide a multisensory experience, and offers the visitor a stroll between shadow and light, dazzlement and vertigo.

The historical exhibition *Les Clefs d'une passion* will reunite a group of major works from the 20th century according to the four themes that make up the reference points of the contemporary Collection. The catalogue and a symposium will address current questions: What is the significance of collecting today? What will constitute art history from now on? What is the impact of the art market? What is the iconicity of a work based on?

Frank Gehry, Fondation Louis Vuitton, 2002-2014 October 24, 2014 - March 16, 2015 Exhibition curator: Frédéric Migayrou Deputy curator: Sébastien Cherruet

This exhibition, conceived as a totally immersive installation in close collaboration with the teams at Gehry Partners in Los Angeles, brings together the original drawings and models for the project that were used to study the various aspects of the building: its insertion into the site, its interior layout, the volume of the glass sails, and so on. At the heart of the show is the huge "1:50-scale confirmation model," a key link between physical mock-ups and digital modeling. In conjunction with the Fondation Louis Vuitton, Frank Gehry — a pioneer in the use of software in construction projects — has produced an outstanding example of "non-standard" architecture. The project has already garnered three international awards for its engineering excellence and environmental friendliness. The role of computer technology was key to the development

of 19,000 Ductal panels and 3,584 unique panels of laminated, silkscreened glass, the assembly plan, and the manufacture of the Glulam beams that support the glass sails, all meeting the highly demanding standards that governed the quality of execution from the initial sketches to the finishing touches.

The internationally renowned architect Frank Gehry lives in Los Angeles. In his 40-year career he has designed many major buildings, primarily in the United States and Europe. These include his own Santa Monica home — which functioned as an architectural manifesto — the Guggenheim Museum in Bilbao, the DZ bank building in Berlin, the Walt Disney Concert Hall in Los Angeles, and the IAC Building and the New York Tower in New York. In 1989 he won the Pritzker Architecture Prize, and for the past several years he has taught at Yale and Harvard Universities. Driven by a constant quest for meaning as well as for innovation, he has pushed the limits of conventional architecture in project after project, designing powerful yet poetic buildings.

#### <u>Olafur Eliasson</u> *December* 17, 2014 — *February* 16, 2015

For his first solo show in France since 2002, Olafur Eliasson has devised an original installation designed to trigger a dialogue with the architecture of the Fondation Louis Vuitton. This "total artwork" spans interior and exterior, linking the Grotto to the three exhibition rooms on the level of the pool, and extending up to the terraces. Visitors are urged to take an experimental, sensorial stroll through a construction in which mirrors — key to the project — play with light and shadow to simultaneously create and mask spaces, thereby expanding the space infinitely. The viewer, transformed into shadow and reflection, is drawn along the curves of a sphere toward a horizon, into an eclipse, becoming an integral part of a new cosmogony like an asteroid in orbit.

## **Events**

Over a period of five weeks, the Fondation will host a series of multidisciplinary events conceived in dialogue with Frank Gehry's architecture, in tandem with the rejuvenation of performance in contemporary art. Several French and international artists will make contributions in the field of <a href="music:">music:</a> Tarek Atoui, Oliver Beer, Florian Hecker, and Kraftwerk; choregraphy: Noé Soulier; <a href="performance:">performance:</a> Dominique Gonzalez-Foerster; and <a href="poetry">poetry:</a> with Anne-James Chaton, Jean-Michel Espitallier, Valérie Mréjen, and Marie Richeux. In echo, a work by John Giorno from the Collection is also on display

#### Oliver Beer, Composition for a new museum, 2014 — Galerie 📳

Transformed into a musical instrument, Gallery 8 of the Fondation is made to vibrate by singers placed in each of its corners. Combining the material and the immaterial, the visible and the invisible, *Composition for a New Museum* proposes an immersive experience of the architecture.

#### Tarek Atoui From Architecture, 2014

From Architecture is a series of performances that reinvents the sonic identity of the Fondation. In collaboration with four sound recordists, Atoui has carried out a "sonic scan" of Frank Gehry's architecture to capture its resonances and vibrations, as well as the sounds that it emits and receives from its surroundings. The result: a collection of sound phenomena to be used in compositions and live performances by the artist and his guest musicians. Moreover, for two exceptional concerts, a quartet and an ensemble of 15 musicians from the international scenes of musique concrète and improvised music will be joining Atoui.

#### Dominique Gonzalez-Foerster M.2062 (la partie de l'opéra), 2014

With *M.2062* (*la partie de l'opéra*) Gonzalez-Foerster has transformed the Fondation into the theater of a "magic chess game with new rules." It is a game that takes place on several floors of the building, accompanied by original music by Ari Benjamin Meyers (artist and composer). The audience can view the various costumes and props used in *M.2602* (*la partie de l'opéra*),

which are displayed on a giant chessboard, and can also leaf through books used to develop the work.

Florian Hecker, Formulation (FLV Project), 2014 — Auditorum handle

Staged through the Fondation Auditorium's loudspeaker and light system, Hecker dramatizes a constellation of auditory objects and events. A sort of "automated performance," the sound piece lasts about 30 minutes and exists in a zone between sound, performance, and visual art, and reveals the quasi-sculptural nature of the sound at the same time as it changes our reading of the architecture.

#### Noé Soulier Movement Materials, 2014

Bending, turning one's head, spinning — all movements inspired by the gestures of Fondation visitors, performed and interrupted by Noé Soulier with other dancers. Through constant discrepancies between movements and intentions, Movement Materials endeavors to identify what makes dance, syntax, and vocabulary. Every gesture can thus become a dance movement, independent of the goal and meanings usually assigned to it. In the spaces of the Fondation, the presence of bodies blends in with the quiet musicality of their breathing and rustling.

Poésie Now! Caroline Bergvall, Anne-James Chaton, Chloé Delaume, Carla Demierre, Jean-Michel Espitallier, Alain Farah, Alessandro de Francesco, Sandra Moussempès, Valérie Mréjen, Emmanuelle Pireyre, Marie Richeux, Yoann Thommerel, White Review, Yung Man-Han — Programme conceived by Jérôme Game

Sound poetry, lyric poetry, digital poetry, prose poetry, video poetry, performance poetry, poetry-conference, and so on. Open to several languages, geographies, generations, formats, and styles, the ambition of this program is to present the rich diversity now covered by the word "poetry" as an act of sensation, expression, and thought. Connected to everything, poetry stubbornly refuses to let itself be confined to a single definition. In perpetual motion, without borders, it captures all the hybridity of contemporary art and, in turn, participates in it. And what it adds is a new ability to grasp things, to recompose them, and thus multiply the forms of life.

## Musical Program

Located in the heart of the Fondation Louis Vuitton, the Auditorium is the space dedicated to meetings between musicians and artists from all disciplines involved in contemporary creation. Conceived as an emulation space, of transmission and music creation, the Auditorium offers artists and the public a majestic and unique setting both architecturally and technically. Musicians and creative artists will be featured in a multifaceted season reflecting the diversity and vitality of the musical world of today.

The program brings together the great masters of the classical repertoire with the talents of a new generation for a series of special concerts, recitals and public masterclasses. From piano recitals to chamber orchestra concerts, the auditorium also hosts an unmissable programme every month in the spirit of a musical salon. Amplified and electronic music is also widely represented in the programme which is focused on scenographic innovation and multidisciplinary collaboration. The Auditorium also brings the Fondation Louis Vuitton to life through music and performing arts in all genres, in all their richness and variety

#### Lang Lang, Inaugural Recital

After his celebrated debut in Carnegie Hall in 2001, the prodigy has earned his place among the world's greatest talents, with an aura that now extends far beyond the confines of the classical repertoire. Aged just 32, Lang Lang has become the piano phenomenon of the 21st-century. His concerts have been acclaimed around the world, especially his interpretations of Liszt, one of his favourite composers.

His extraordinary talent and personality have won the approval of today's greatest conductors. Under the baton of Daniel Barenboim, Gustavo Dudamel and Sir Simon Rattle, he plays to packed houses in the most prestigious concert halls. He is the first Chinese pianist to be invited by the orchestras of Vienna, Berlin and New York.

A citizen of the world, he has established the Lang Lang International Foundation, an organization dedicated to musical education for the young.

After the huge scale of his concerts on the occasion of the World Cup in Rio and the most recent ceremony of the Grammy Awards, Lang Lang will perform a special recital in the intimacy of the Auditorium of the Fondation Louis Vuitton – the perfect setting for his talent, virtuosity and sensitivity.

Lang Lang will perform works by Mozart, Chopin, Liszt and Tchaikovsky

Kraftwerk, The Catalogue 1 2 3 4 5 6 7 8, November 6-14
After performances at MoMA (New York) in 2012, Tate Modern (London) in 2013, and Kunstmuseum Düsseldorf in 2014, Kraftwerk will present their entire repertoire in the auditorium of the Fondation Louis Vuitton over eight consecutive evenings: The Catalogue 1 2 3 4 5 6 7 8 with spectacular 3D projections; 1. Autobahn (1974); 2. Radio-Activity (1975); 3. Trans-Europe Express (1977); 4. The Man-Machine (1978); 5. Computerworld (1981); 6. Techno Pop (1986); 7. The Mix (1991); 8. Tour De France (2003). Each concert will also include compositions taken from their other albums. Appearing as impassive robots against a backdrop of computer generated images that are both pop and acid, generating a dynamic tonality and mechanical rhythms that clash both aurally and visually, Kraftwerk echoes the contradictions of the modern life of the "man-machine."

## Diary

#### Hangs and exhibitions calendar

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Hang 1: October 24 – Novembre 24, 2014
Hang 2: December 17, 2014 – March 30, 2015
Hang 3: April 24 – Summer 2015
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Frank Gehry, Fondation Louis Vuitton, 2002-2014: October 24 2014 – March 16 2015 Olafur Eliasson: December 17 2014 – February 16, 2015 Les Clefs d'une passion: March 20 – June 29, 2015

Inaugural month: October 24 — November 24, 2014

#### Friday, October 24

- 10:30 a.m. to 5:30 p.m., Galerie 3: Composition for a New Museum by Oliver Beer, duration 3 min
- 11 a.m., 5 p.m., Auditorium <sup>ը</sup>ը ը։ Formulation (FLV Project) byFlorian Hecker, duration 31 min
- 3 p.m., Auditorium <sup>ը</sup>ը Emily Brontë, Dominique Gonzalez-Foerster M. 2062 (the part of the opera), duration approx. 35 min

#### Saturday, October 25

- 10:30 a.m. to 10 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 5 or 10 min
- 11 a.m., 1 p.m., 3 p.m., Auditorium ներ: Formulation (FLV Project) by Florian Hecker duration 31 min

#### PRESS KIT

- 5 p.m., Auditorium <sup>ը</sup>ը Noé Soulier *Movement materials* duration 35-40 min
- 7:30 p.m., Large wall West Pool: La Casati, Dominique Gonzalez-Foerster *M.* 2062 (the part of the opera), duration approx. 15 min
- 10:30 p.m. to Midnight, the entire building: From Architecture by Tarek Atoui with 15 guest musicians

#### Sunday, October 26

- 10:30 a.m. to 10:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 5 or 10 min
- 11 a.m., 1 p.m., 3 p.m., 5 p.m., Auditorium <sup>ը</sup>ը։ Formulation (FLV Project) by Florian Hecker,duration 31 min
- 4:30 p.m to 7:30 p.m., Galerie 3: Poésie Now! Jean-Michel Espitallier *Autobiographie*, duration 3 hours
- 8 p.m., from the clearing: Anonymous, Dominique Gonzalez-Foerster *M.* 2062 (the part of the opera), duration approx. 15 min

#### Monday, October 27

- 10:30 a.m. to 7:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer duration 3 min
- 11 a.m., 1 p.m., 3 p.m., 7 p.m., Auditorium <sup>ը</sup>ը։ Formulation (FLV Project) by Florian Hecker, duration 31 min
- 5 p.m., Galerie 2: Véra Nabokov, Dominique Gonzalez-Foerster *M.* 2062 (the part of the opera), duration approx. 35 min

#### Tuesday, October 28

- 10:30 a.m. to 7:30 p.m., Galerie 3: Composition for a New Museum by Oliver Beer, duration 3 min
- 11 a.m., 1 p.m., Auditorium <sup>ը</sup>ելը: Formulation (FLV Project)' by Florian Hecker, duration 31 min
- 6 p.m., Elevators and level 2: Bob Dylan, Dominique Gonzalez-Foerster M. 2062 (the part of the opera), duration approx. 25 min
- 8:30 p.m., Auditorium ենը։ Lang Lang, Inaugural recital

#### Wednesday, October 29

- 10:30 a.m. to 7:30 p.m., Galerie : Composition for a New Museum by Oliver Beer, duration 3 min
- 11 a.m., 1 p.m., 3 p.m., 5 p.m., 7 p.m., Auditorium <sup>ը</sup>ը։ Formulation (FLV Project) by Florian Hecker, duration 31 min
- 4 p.m., Galerie 2: Vicky Page, Dominique Gonzalez-Foerster *M.* 2062 (the part of the opera), duration approx. 25 min

#### Thursday, October 30

- 10:30 a.m. to 7:30 p.m., Galerie 📳: Composition for a New Museum by Oliver Beer, duration 3 min
- 11 a.m., 1 p.m., 5 p.m., Auditorium <sup>ը</sup>ը<sub>ը</sub>: Formulation (FLV Project) by Florian Hecker, duration 31 min
- 3 p.m., Auditorium <sup>ը</sup>ըն<sub>ը</sub>: Red Shoes Dominique Gonzalez-Foerster *M.* 2062 (the part of the opera), duration approx. 35 min
- 6:30 p.m., Auditorium <sup>ը</sup>ը Poésie Now! Carla Demierre *Varvara*, duration 30 min

#### Friday, October 31

- 10:30 a.m. to 10:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 3 min
- 11 a.m., 1 p.m., 3 p.m., 7 p.m., Auditorium <sup>ը</sup>ը։ Formulation (FLV Project) by Florian Hecker, duration 31 min

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-	alerie 2: Paul Morphy, Dominique Gonzalez-Foerster <i>M.</i> 2062 (the part of the ration approx. 85 min
Saturday, Nov	rember 1
<ul> <li>11 a.m., 1</li> <li>Hecker,du</li> <li>2 p.m., Au</li> <li>5 p.m., Au</li> <li>motion, du</li> </ul>	no 7:30 p.m., Galerie : Composition for a New Museum by Oliver Beer, duration 5 or 10 min p.m., 3 p.m., 5 p.m., Auditorium են : Formulation (FLV Project) by Florian uration 31 min ditorium and Galeries 2 and 3: Noé Soulier Movement materials duration 35-40 min aditorium են : Poésie Now! Alessandro de Francesco Foreign body in ascending uration 40-45 min entral Terrace : From Architecture, Electronic solo by Tarek Atoui
Sunday, Nove	mber 2
duration 5 — 11 a.m., 3 duration 3 — 12 p.m., A 35-40 min	auditorium and Galeries 2 and 3: Noé Soulier <i>Movement materials</i> , duration
Monday, Nov	ember 3
	to 6:30 p.m., Galerie <u>ិ</u> : <i>Composition for a New Museum</i> by Oliver Beer duration 3 min p.m., 5 p.m., Auditorium <sup>៤</sup> ៤៤: <i>Formulation (FLV Project)</i> by Florian Hecker, gr min
Wednesday, N	Jovember 5
— 12:30 p.m.	to 6:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 3 min
Thursday, Nov	vember 6
duration 3	aleries and s: Noé Soulier <i>Movement materials</i> , duration 35-40 min  Auditorium <sup>a</sup> Ref.: Kraftwerk 1 <i>Autobahn</i> (1974)
Friday, Noven	nber 7
— 3 p.m., Ga — 6 p.m, Ga	to 10:30 p.m., Galerie : Composition for a New Museum by Oliver Beer, duration 3 min aleries : Noé Soulier Movement materials, duration 35-40 min lerie : Poésie Now! Yoann Thommerel My body is poetic duration 35 min Auditorium : Kraftwerk 2 Radio- Activity (1975)
Saturday, Nov	rember 8
— 5 p.m., Ga	to 7:30 p.m., Galerie <u>8</u> : <i>Composition for a New Museum</i> by Oliver Beer, duration 5 or 10 min alerie <u>2</u> : Poésie Now! Sandra Moussempès <i>Beauty Sitcom</i> ,duration 40 min Auditorium <sup>8</sup> Kraftwerk 3 <i>Trans Europe Express</i> (1977)

#### Sunday, November 9

- 11:30 a.m. to 7:30 p.m., Galerie : Composition for a New Museum by Oliver Beer, duration 5 or 10 min
- 5 p.m., Galerie 2: Poésie Now! Alain Farah The Form of literature to come', duration approx. 30 min
- 8:30 p.m., Auditorium <sup>ը</sup>ըը: Kraftwerk 4 *The Man-Machine* (1978)

#### Monday, November 10

- 12:30 p.m. to 6:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 3 min
- 8:30 p.m., Auditorium <sup>ը</sup>ը։ Kraftwerk 5 *Computer World* (1981)

#### Wednesday, November 12

- 12:30 p.m. to 6:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 3 min
- 8:30 p.m., Auditorium ներ: Kraftwerk 6 Techno Pop (1986)

#### Thursday, November 13

- 12:30 p.m. to 6:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 3 min
- 6 p.m. to 7:30 p.m., Galerie 2: Poésie Now! The White Review presents Keston Sutherland and Andrea Brady, duration 90 min
- 8:30 p.m., Auditorium նել: Kraftwerk 7 *The Mix* (1991)

#### Friday, November 14

- 12:30 p.m. to 10:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 3 min
- 6 p.m. to 7:30 p.m., Galerie 2: Poésie Now! The White Review presents Ed Atkins and Eugene Ostashevsky, duration 90 min
- 8:30 p.m., Auditorium <sup>ը</sup>ը<sub>ը</sub>: Kraftwerk 8 *Tour de France* (2003)

#### Saturday, November 15

- 11:30 a.m. to 7:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 5 or 10 min
- 3 p.m., Auditorium <sup>ը</sup>ըը: Formulation (FLV Project) by Florian Hecker, duration 31 min
- 4 p.m., Auditorium and Galeries 2 and 3: Noé Soulier *Movement materials*, duration 35-40 min
- 6:30 p.m., Auditorium <sup>გ</sup>եր։ Poésie Now! Anne-James Chaton with Alva Noto *analog/digital*, duration 50 min

#### Sunday, November 16

- 11:30 a.m. to 7:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration 5 or 10 min
- 11 a.m., 1 p.m., 3 p.m., Auditorium டீட்ட, Formulation (FLV Project) by Florian Hecker, duration 31 min
- 2 p.m., Auditorium <sup>ը</sup>ը<sub>ը</sub> and Galleries 2 and 3: Noé Soulier *Movement materials*, duration 35-40 min
- 5 p.m., Auditorium նել: Poésie Now! Caroline Bergvall 1*DJ2MANY* with Adam Parkinson and *solo pieces*, duration 45 min

#### Monday, November 17

— 12:30 p.m. to 6:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer duration 3 min

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— 1 р.	m., 3 p.m., 5 p.m., Auditorium <sup>ը</sup> ը <i>Formulation (FLV Project)</i> by Florian Hecker, duration 31 min
Wednes	sday, November 19
	30 p.m. to 6:30 p.m., Galerie <u>®</u> : <i>Composition for a New Museum</i> by Oliver Beer duration 3 min m., 3 p.m., 5 p.m., Auditorium <sup>ը</sup> ը <i> Formulation (FLV Project)</i> by Florian Hecker, duration 31 min
Thursda	ay, November 20
— гр. — 6 р	30 p.m. to 6:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer duration 3 min m., 3 p.m., 5 p.m., Auditorium 66. Formulation (FLV Project) by Florian Hecker, duration 31 min m., Auditorium and Galeries 2 and 3: Noé Soulier Movement materials, duration 40 min
Friday,	November 21 (late night)
— 1 p dur — 6 p dur	30 p.m. to 6:30 p.m., Galerie 3: Composition for a New Museum by Oliver Beer duration 3 min .m., 3 p.m., 5 p.m., Auditorium 44 Formulation (FLV Project) by Florian Hecker, ration 31 min .m. – Auditorium 44 and Galeries 2 and 3:: Noé Soulier Movement materials, ration 35-40 min 0 p.m., Auditorium 44: Poésie Now! Chloé Delaume Sibyl's secrets, duration 30 min
Saturda	ny, November 22
5 02 — 12 j mii — 3 p dur — 5 p	30 a.m. to 7:30 p.m., Galerie : Composition for a New Museum by Oliver Beer, duration 10 min p.m., 2 p.m. – Auditorium Late: Formulation (FLV Project) by Florian Hecker, duration 31 n.m., Auditorium Late: and Galeries 2 and 3:: Noé Soulier Movement materials, ration 35-40 min n.m., Gallery 2bis: Poésie Now! Man-Han Yung, duration 30 min o p.m. to 9:30 p.m. Auditorium Late: From Architecture by Tarek Atoui with 4 guests
Sunday	, November 23
5 02 — 12 J — 1 p dur — 4:3 dur — 5:30	30 a.m. to 7:30 p.m., Galerie 8: Composition for a New Museum by Oliver Beer, duration of 10 min p.m., 2 p.m., Auditorium hhh, Formulation (FLV Project) by Florian Hecker, duration 31 min .m., Auditorium hhh, and Galeries 2 and 3: Noé Soulier Movement materials, ration 35-40 min p.m., Auditorium hhh,: Poésie Now! Marie Richeux with Jacob Stambach Achilles, ration 30 min p.m., Auditorium hhh;: Poésie Now! Emmanuelle Pireyre Lynx with Gilles Weinzaepflen ration 40 min
Monda	y, November 24
dur — 13 ]	30 p.m. to 10:30 p.m., Galerie : Composition for a New Museum by Oliver Beer, ration 5' ou 10' p.m., 16 p.m., Auditorium Eg: Formulation (FLV Project) de Florian Hecker, ration 31 min

## IV — Cultural Program

## «A Fondation for all of us», by Sophie Durrleman

To welcome and guide a broad public curious to discover the contemporary art exhibited in the building designed by Frank Gehry, to elicit questions and answers, emotion and wonder: this is the role of the Fondation Louis Vuitton. Willed by Bernard Arnault, the visionary director of the world's leading luxury group, this transparent vessel projects the contours of a pedagogical and cultural mission founded on the values of rigour and performance sustained by the history of the company and the future of Paris — a 'world city.' Its twenty-first-century visitors are characterized by the great diversity of their cultural practices and their expectations with regard to the Fondation.

Tourists fascinated by the work of Gehry in the wake of the 'Bilbao elect,' artists and art world professionals, lovers of contemporary art, families familiar with the Jardin d'Acclimatation, curious visitors from all over the world attracted by Louis Vuitton: all cross paths and meet in this unique venue that spreads its glass sails here in the Bois de Boulogne.

The visitors to this new cultural venue may be new, but they are also demanding. They are looking for something out of the ordinary, but also for vital cultural and pedagogical references. To meet their aspirations, the Fondation Louis Vuitton is working to develop tools of mediation conducive to emotion, sensibility and discovery, to knowledge and to transmission, and thereby expressing the singular configuration of the institution.

Sophie Durrleman
Deputy director of the Fondation Louis Vuitton

## Publics and interpretation

The Fondation Louis Vuitton pays particular attention to the reception of the visiting public. Various proposals are available to satisfy the curiosity of visitors, whether newcomers or habitués, and to share the sensory experience of a unique space, of a collection, of a preconception.

#### For younger publics

The Fondation Louis Vuitton has chosen to make privileged visitors of its younger publics. In a family or in groups they can explore the building and contemporary artistic creation in a recreational and interactive manner.

#### "Archi Moi"

Specifically designed for the 8-12 age group, "Archi Moi" is a fun application that encourages children to actively and independently explore Frank Gehry's new building. Available free on iPads, in French and English from the AppStore, "Archi-Moi" is the digital companion for family visits, stimulating observation, dexterity, deduction and creativity to become an "architect's apprentice".

From then rough to management of the site, children can practice the different stages of construction through six amusing and ingenious games:

 Draw and build with "My sketch-book", drawing the outlines of a building by taking examples from nature, then using "My architect's workshop" to realize it in three dimensions,

- Observe and notice with "Look around you", to discover unique viewpoints and photograph them, then track the hidden characters who built the Foundation or who are running it today, in the fresco "Where is Frank Gehry?",
- Skilfully manoeuvre the crane with care to install the glass sails in "Take the controls",
- Discover the secrets of construction work in the quiz "How it works".

To provide optimum access and use of the application, a stock of tablets is available free.

For more information consult the dedicated page archimoi. fondationlouisvuitton. fr

#### Family visits

Families are invited to enjoy shared moments through regularly programmed dynamic trails and workshop events.

The trails provide awareness training in the form of walks through games and stages where you discover a work, an architectural detail, a building material...

To encourage these visits, a special family pass allows all its members to profit from cultural activities.

#### School visits

Closely involved with its general interest mission, the Foundation offers a special welcome to school groups, which benefit from special time slots so that they can visit in comfort. The assistance teams suggest trails focused on the architecture, the collections and the exhibitions, adapted to the levels of the pupils, and are at the disposal of teachers to make their visits effective cultural and educational projects.

For individuals: trails and workshops on Wednesdays, Saturdays, Sundays and every day during Zone C school holidays from December 8, 2014.

For school groups: Monday, Wednesday, Thursday, Friday mornings from 9am. Reservations only.

#### For all

Promoting its concept of cultural experience accessible to one and all, various different approaches are available to all publics.

#### The FLV application

The Fondation Louis Vuitton application enables everyone to benefit from services and information in real time with exclusive content to accompany and enrich the visit following the rhythm of their explorations. Visitors expect digital contents and services, and the FLV Application aims to astonish everyone by its range of contents and services and its user-friendly design for intuitive operation.

A Diary and a detailed presentation of exhibitions and art programs are completed by an architectural walk and content focused on the works: artists' descriptions, making of for installations, etc. The Architectural Walk includes a selection of audio commentaries and specially created videos to accompany the exploration of the building. Terraces, basin and galleries will reveal the mysteries underlying this architectural process.

The heading "Discovery of works" covers a selection of images and interviews updated according to the current cultural activities of the Foundation. In this section, a lot of room is made for artists invited to the Foundation to present their creations and their inspirations.

There are a number of additional functions to improve and increase the enjoyment of the visit: possibility of calculating one's itinerary, buying one's ticket by cell phone, possibility of replying to one's cell phone and consulting one's emails and returning to the contents of the Application and the current experience without losing the place... A subtle way of enriching visits to the Foundation: some of the application contents are available only on site.

#### Accessibility

A subject of particular attention is accessibility of contents for people with various forms of handicap, aimed at ensuring access for everyone.

Supported by built structure designed to meet all accessibility needs, facilities providing for the needs of specific publics have been designed in relation to the various programs.

As an example of the projects undertaken, a number of tactile mock-ups offer an attractive possibility of assessing the building at a glance and appreciating its ingenuity and complexity. They have been designed for use by sight-reduced or blind people as well as by younger publics. As part of this approach to universal accessibility, all the audio content of the application is subtitled and other versions offer an exploration of the building in French Sign Language.

#### The book in relief for the visually handicapped or blind

To reproduce architectural shapes, the aesthetic dimension and also the feel of building materials for visually handicapped or blind persons, the Foundation has published the first tactile work about a contemporary architectural structure. An Architecture in Movement consists of 15 tactile plates, a booklet in contrasted colours, an audio CD and a separate publication.

These plates are designed according to three fundamental principles of learning description (geometric description of shapes), perceptive association (what touching the shapes evokes) and complementary association (what is generated by association of the discovered information), take account of the context and conditions of construction of the building and enable the architectural project to be explored as a whole. They use 9 levels of relief to enable the most accurate understanding possible of what they relate.

This work is intended for all publics, including children and adolescents, and is provided in the Foundation bookshop. It is an additional assistance tool (book and dies for tactile plates) intended for different publics.

#### Visitor loyalty

With a view to establishing a close and original relationship with its public, the Fondation Louis Vuitton is establishing a loyalty program involving three offers organized around three periods of the inaugural year.

The Y-Pass Program is intended for the 20-40 age group with an exceptional offer for the opening (the Inauguration Y-Pass), the Collector Program and the Family Pass (available from December) offer each public facilities adapted to their wishes and made-to-measure advantages for their holders.

### Documentation centre

The Foundation's Document Centre focuses on documenting the Collection and the Fondation Louis Vuitton's artistic activities. Its aim is to provide a library and a collection of documents about contemporary art, the artists in the Collection, the orientations of the Collection, and the Foundation's activities; to conserver the making of from commissioned works, to document the intentions and approaches of the artists; to be the depository of the life of the Foundation, including its construction, Gehry's projects, and the exhibitions and cultural events (performances, projections, concerts, conferences, etc.).

The room is  $45\text{m}^2$  with four fully connected work stations for visitors from outside, a consulting station, a giant HD screen, and a copier-scanner. A selection of books and periodicals is freely available.

the latest acquisitions and 59 periodicals are freely available; a document collection of 3700 articles is directly printable; a selection of the Foundation's photos and videos can be consulted via Le Kiosque; there is access to the databases of Electra, Art Full Text, Dawson and the web sites of periodicals.

A documentary gateway, accessible from the consulting station, allows simultaneous cross-referenced searches on the various collections according to visitors' credentials.

The Document Centre provides bibliographies and specific documentary dossiers on request. It is open to visitors from outside (researchers) by appointment every afternoon during the week from 14h to 19h except Tuesdays.

#### Publications of the Fondation

Publications by the Fondation Louis Vuitton are in the spirit of this multifaceted adventure. They provide explanation and exploration of this unique project, what drives it, its architectural project and its cultural programs.

The diversity of the works and films published by Fondation Louis Vuitton has been calculated to satisfy every public, including specialist and neophytes. To this end, the Fondation Louis Vuitton works with award-winning publishers with recognized knowhow.

The published works include exhibition catalogues, monographs, limited editions of artists, books for younger readers, a book in relief for visually handicapped and blind people, large format and pocket format books, and a magazine published twice a year detailing the Foundation's cultural programs and the works presented.

#### Available works:

Frank Gehry, La Fondation Louis Vuitton, Frédéric Migayrou, coéd. HYX/Fondation Louis Vuitton, 2014, (catalogue of the inaugural exhibition).

La Fondation Louis Vuitton par Frank Gehry, une architecture pour le XXIe siècle, dir. Anne-Line Roccati, coéd. Flammarion/Fondation Louis Vuitton, 2014.

Yves Marchand, Romain Meffre, Frédéric Edelmann, *Fondation Louis Vuitton / Frank Gehry*, coéd. Skira/ Fondation Louis Vuitton, 2014.

Didier Cornille, Le vaisseau de verre de Frank Gehry, coéd. Helium/Fondation Louis Vuitton, 2014.

Fondation Louis Vuitton. Une architecture en mouvement (book in relief for the visually handicapped and the blind), Fondation Louis Vwwuitton, 2014

Stéphane Couturier, *Métamorphosis*, limited edition of 10 copies, coéd. Toluca/ Fondation Louis Vuitton, 2014. *Fondation Louis Vuitton*, coéd. Connaissance des Arts / Fondation Louis Vuitton, 2014, (l'album).

Fondation Louis Vuitton - Le Journal, coéd. JRP Ringier / Fondation Louis Vuitton, 2014

Les cahiers de la Fondation Louis Vuitton - Ellsworth Kelly, coéd. Manuella Editions / Fondation Louis Vuitton, 2014

#### Audiovisuel:

Richard Copans, *Le vaisseau de verre*, collection «Architecture», coéd. Les Films d'Ici / Arte France / Fondation Louis Vuitton, 2014.

## V — Dedicated services

## An easy access

In addition to use of the car and to encourage access that is firmly committed to its environment, the Foundation has improved or developed a variety of transport services in collaboration with its different partners, including the Ville de Paris, the RATP, the Ville de Neuilly and the Bolloré group.

The Foundation has established an electric shuttle from Place Charles de Gaulle. The Bolloré group and its 100% electric Bluebus have been selected to provide an innovative transport service: every quarter of an hour, a shuttle leaves from the top of Avenue de Friedland, takes the Avenue Foch and drops visitors in front of the Foundation.

Using the metro, the public gets off at Les Sablons station, line 1. The RATP has supplemented the signage at this station by including the new arrival of the Foundation. Symbolised by a pictogram, the Fondation Louis Vuitton is indicated in the metro exactly like the other cultural institutions of Paris. And the Ville de Neuilly is participating in the Foundation's opening by renovating the central reservation opposite the exit from the metro.

Parallel to this, the 244 bus from Porte Maillot to Rueil-Malmaison via the Bois de Boulogne, will modify its route each weekend and on national holidays, to that it provides better service for the Jardin d'Acclimatation and the Fondation Louis Vuitton. It more frequent circulation will make it easier for visitors to plan their trip.

By installing Vélib' and Autolib stations immediately next to the Fondation, the Ville de Paris is encouraging these new means of mobility, which come into their own in the Bois de Boulogne.

## Bookshop of the Fondation

The bookshop of the Fondation Louis Vuitton, a reflection of its cultural program, was also inspired by the architectural ambitions of Frank Gehry and the values of the LVMH group. It's an area for discoveries dedicated to creation, a window open on the current state of contemporary art, particularly at international level.

Aware of the diversity and demanding character of the publics visiting the Fondation Louis Vuitton, the library team proposes a multidisciplinary offer built around four creative worlds: contemporary art, architecture, the applied arts, and youth.

Publications by Fondation Louis Vuitton are displayed together with the reference works and new titles of major international cultural institutions. Because bookshops are also a source of suggestions for experienced readers, lesser known works in particular those referring to artists shown by Fondation Louis Vuitton are also displayed. All expressions of contemporary art have their place here, beginning with the plastic and visual arts but also including design, music and dance.

The Fondation Louis Vuitton attracts a public that is curious about architectural innovations, the bookshop has a large collection of books on architecture, town planning and gardens, with particular attention to Frank Gehry, architect of Fondation Louis Vuitton. A selection of books on Paris completes this collection of publications. As a further expression of the values of the LVMH group, publications dedicated to the decorative arts, skills and fashion naturally find their place here.

Close to the Jardin d'Acclimatation, ,which attracts many family groups, the library offers a wide variety of books and educational games centred on art, creation and museums (albums and books of activities for the most part).

Finally, there is a selection of astonishing, creative and inspired objects realized by artists completes this offer.

To meet its ambitious objectives at the highest level, the Fondation Louis Vuitton has appointed the National Museums Group to manage its library-bookshop.

## Derivative products inspired by the architecture

In the curves of the Fondation Louis Vuitton, the light from its glass sails, the white strength of the Iceberg, the soft strength of the wooden beams, the power of the steel constructions flow together and interact. For its merchandising products the Fondation Louis Vuitton wanted to draw its inspiration from the architecture and the building's seven principle materials; silkscreened glass, laminated plywood sheets, stainless steel, grey painted steel, transparent glass, Rocheron stone and Ductal\*.

These creations offer a key to the atmosphere created in this place, like a spirit giving it life. The product range reveals a group of objects playing on shades of colour (white, matt, brilliant, frosted, wood, steel) and on materials, both mineral (glass, sand) and natural (wood, cotton). The products are simple, plain, light-hearted.

These objects fall into the standard range of museum merchandising: the mugs are in silkscreened glass or white porcelain, bags are of untreated cotton, candles play on transparency, the umbrellas recall the glass sails, make-up bags turn inside-out.

#### Restaurant «le Frank»

The Fondation Louis Vuitton has invited Jean-Louis Nomicos to be responsible for its restaurant "Le Frank". Jean-Louis Nomicos is a Michelin starred chef, proprietor of the restaurant "Les Tablettes" in Avenue Bugeaud, Paris.

Within this luminous architecture, Jean-Louis Nomicos offers a natural cuisine, juicy, full of flavour, inspired by French tradition, but including one or two dishes from other lands, given the different cultures of the people who will come to visit the collections. The surrounding landscape will provide colours echoed in the dishes. Beneath Frank Gehry's fish swimming across the restaurant ceiling, Jean-Louis Nomicos invents a cuisine which changes with the time of day. During the day the chef suggests mouthwatering yet balanced creations and a short menu based on internationally renowned French cuisine, from a traditional Jambon Beurre to Jean-Louis' gently simmered dishes such as a Blanquette, and including a number of foreign dishes.

As the afternoon stretches away, there are cold cuts, pastries and ices, attractive, addictive and creative too, recalling a traditional French repertoire with a contemporary touch, introducing that essential touch of Dream Time. The evening is introduced by the Champagne Hour, when a well-known wine can be marvellously revitalized by salty or delicately sweet amuse-gueules.

Later on, Le Frank offers themed dinners. On Wednesday and Thursday nights, dinner revolves around a product, a champagne, a wine, a personality, a chef or a producer. The Foundation itself may become the pretext for a theme: the country of origin of an artist, a subject, a colour. On Fridays, which are late nights, and on Saturdays, the restaurant stays open and offers a menu similar to the luncheon menu but more sophisticated.

# VI. — A favourite partner: the Jardin d'Acclimatation

## France's oldest amusement park

The Jardin d'Acclimatation was originally the brainchild of Emperor Napoléon III and his wife, Empress Eugénie. Inspired by Hyde Park, which had greatly impressed them during their stay in London, they brought their dream of a Parisian pleasure garden (situated on the edge of the Bois de Boulogne) to life in 1860.

To achieve their goal, the imperial couple recruited a team which was already in the process of transforming the urban landscape of Paris: Baron Georges-Eugène Haussmann, Prefect of the Seine department, engineer Jean-Charles Alphand, landscaper Jean-Pierre Barillet-Deschamps and architect Gabriel Davioud. Together, they applied their talents to this 20-hectare park which was to become one of the capital's finest landmarks.

When it was first created, the Jardin d'Acclimatation contained a zoo, placed under Geoffroy Saint Hilaire's management. This 19th century naturalist assigned it the role of acclimatising flora and fauna collected from every continent, and acquainting Parisians with the civilisations and cultures of distant lands the world over.

Today, the Jardin d'Acclimatation has forged an identity based on a range of sensations, images and places which have been familiar to generations of Parisians and which now belong to a collective imagination: the Little Train, which has been running since 1878, the Enchanted River (an attraction from the Universal Exhibition) whose boats have been sailing since 1926, the famous Distorting Mirrors, the Little Normandy Farm, which has given so many children of Paris their first glimpse of nature, the Guignol puppet theatre (one of the most traditional in the country, installed in the restored Napoleon III Grandes Ecuries stable block) and the amusement rides of the Village des Manèges. It also includes a Korean Garden, a gift from the city of Seoul to the city of Paris.

The Jardin d'Acclimatation is now considered to be one of the French capital's most emblematic places, and is symbolic of a certain relaxed European lifestyle.

## The Jardin in 2014

With 1.5 million visitors per year, rising attendance figures over the last decade, 18 hectares of pleasure gardens, walks and rides, and yearlong entertainment and events, the Jardin d'Acclimatation is one of France's five most popular amusement parks. It is unusual in having a public service remit.

The management of the park has been entrusted by the City of Paris to the Société du Jardin d'Acclimatation, an LVMH Group subsidiary, through a public service delegation agreement. In order to fulfil this mission the Jardin is open 365 days a year and aims to provide a perfect environment for relaxation and leisure activities for all. It welcomes increasing numbers of Parisians and inhabitants of the Ile de France region around Paris as well as visitors from the rest of France and from abroad. These characteristics have shaped its pricing and programming policies: access for all for €3, and an offer of free cultural events and activities all year long.

As regulatory authority, the City of Paris has also set four areas of focus:

- Promoting and protecting fauna and flora: a wide range of domestic species and numerous birds, some of which are free-roaming (such as the peacocks which have become the park's mascots); a botanical heritage of the Jardin's past, comprising rare species and centuries-old trees,
- <u>Cultural programme</u>: educational workshops, outdoor entertainment (bands and orchestras, classical music and world music concerts) and a 300 seat theatre (partnership with the Comédie-Française, film shows, entertainment for children, etc.),
- <u>Sporting activities</u>: riding school, exercise trails in the park; dance workshops, introduction to bicycle riding for small children,
- <u>Leisure and entertainment</u>: the Village des Manèges area containing around 30 rides, free playgrounds (with swings, zipline, paddling pool, etc.) for children's use.

The park is run on a daily basis by around 60 direct employees and 300 people employed by the subconcessions who run most of the rides and the Jardin's six restaurants.

The Société du Jardin, which generates €8 million in direct revenues and a total of €18 million including revenues from subconcessions, is not intended to be a profit centre but to break even. Managing it represents a form of social commitment by LVMH Group to the City of Paris.

# A redesigned park for the opening of the Fondation Louis Vuitton

The Jardin submitted a master plan for the park landscape to the City of Paris, with the aim of restoring it to its former glory, to accompany the Fondation's arrival in its grounds. This has led to the rehabilitation of the north-south perspectives, created in 1860 by the engineer Alphand and landscape architect Barillet-Deschamps.

The borders around Maison Eugénie, the forecourt of the Grandes Ecuries stable block, the approach to the Enchanted River and the Band Stand have all been rejuvenated thanks to the master plan, and the Fondation building is surrounded a three-hectare haven of greenery containing pathways and leisure areas.

In accordance with Bernard Arnault's wishes, with the support of Mayors of Paris Bertrand Delanoë and Anne Hidalgo, the Jardin is now a celebration of culture and nature.

#### Welcoming the Fondation's visitors to the Jardin

The Jardin has optimised visiting conditions and services in order to give the Fondation's visitors the best possible welcome:

- Standardised opening times: The Jardin has kept its usual opening time of 10 am every day, but now closes at the same time as the Fondation.
- Dual admission: All visitors with an entrance ticket to the Fondation also have access
  to the Jardin d'Acclimatation for the same day.
- Access to the Fondation via the Jardin: Visitors to the Fondation with an e-ticket can use any entrance to the Jardin. They also benefit from a priority "fast lane" at the main entrance at Porte des Sablons.
- Updating the Jardin: to accompany the opening of the Fondation, the Jardin d'Acclimatation has undertaken a modernisation programme to improve visitors' safety and comfort.

## VII. Practical information

The ticket office has been open since Saturday 20 September 2014 on the site www.fondationlouisvuitton.fr

- for reservations to free open days,
- for Kraftwerk concerts,
- for visits to the Foundation as of Monday 27 October 2014.

Free inaugural weekend (by reservation)

Friday 24 October 2014 from 10h to 18h. Saturday 25 October from 10h to 2h in the morning. Sunday 26 October from 10h to 23h.

#### Opening hours

From 27 October to 3 November 2014 and from 20 December 2014 to 4 January 2015 (school holidays): open every day from 10h to 20h, late night Friday until 23h.

From 3 November (except school holidays):
Monday, Wednesday and
Thursday from 12h to 19h,
late night Friday until 23h.
Saturday and Sunday from
11h to 20h.
Closed Tuesdays.
Closed 25 December 2014
and 1st January 2015

#### Accès

Adress: 8, avenue du Mahatma Gandhi Bois de Boulogne,

75116 Paris

Metro: line 1, station Les Sablons, exit Foundation Louis Vuitton.

Foundation shuttle: leaves from Place Charles de Gaulle-Etoile, at the top of Avenue Friedland, every 15 minutes.

Vélib bicycle station, stop Fondation Louis Vuitton.

Bus 244, stops in front of the Foundation at week-ends.

#### Tariffs

Full price 14 euros.
Reduced price 10 and 5 euros
Family tariff 32 euros
(2 adults + 1 to 4 children
under 18).
Handicapped persons with
1 attendant free.

Tickets allow access to all Foundation areas and the Jardin d'Acclimatation.

Lang Lang Concert 80 euros Kraftwerk Concert 60 euros

#### Visitor's information

+32 01 40 69 96 00

#### Press contacts

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A collection of photos and documents for press use can be downloaded on the website fondationlouisvuitton.fr