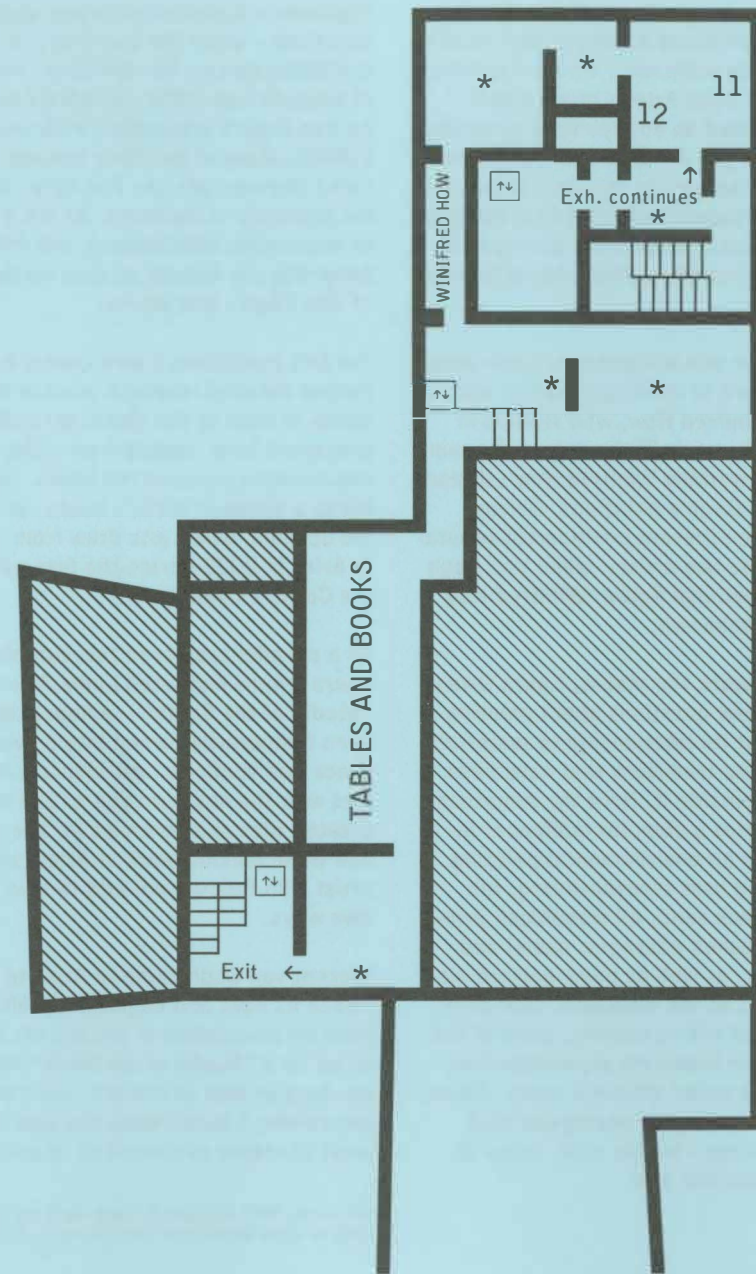


2nd floor



11 LAURA OWENS
Untitled, 2000
Acrylic, watercolour
and collage on paper
Private collection, Bari

12 from left to right

LAURA OWENS
Untitled, 2000
Watercolour and collage
on paper
Private collection, London

LAURA OWENS
Untitled, 1998
Acrylic and photo collage
on paper
Private collection, New York

LAURA OWENS
Untitled, 2000
Acrylic, pencil and collage
on paper
Private collection, New York

* LAURA OWENS
Various works,
2016–2021

EARLY AND NEW PAINTINGS AND DRAWINGS

In the spaces upstairs, a small group of Owens's drawings from the 1990s and early 2000s are displayed. These works include motifs found in Van Gogh's work as well as photographs of his paintings collaged onto their surfaces. There are also new paintings and drawings made in Arles, Los Angeles, and Orient, New York.

WINIFRED HOW

Little is known about Winifred How, other than that she was born in 1899 and trained at the Hornsey School of Art in North London. Laura Owens discovered her by accident: she found a portfolio of How's student work from 1916–1918 at a book fair in Los Angeles. How's research was grounded in the principles established by the Arts & Crafts movement: an emphasis on handmade design and the creation of repetitive decorative patterns, including motifs from the natural world. Some sheets were intended to be printed on a specific support, such as wallpaper. Material from the Winifred How portfolio is presented in the cabinet on the right and on the walls. In the left cabinet are studies by an unidentified French artist from the same period, also used by Owens in her wallpaper.

TABLES AND BOOKS

Laura Owens has long produced books as ways of communicating her ideas in a medium that can shed the weights of history and money that burden painting. Her book-making practice comes out of her involvement with independent art bookstores and zine culture in Los Angeles; her fascination with outmoded printing processes, rare paper stocks, highly specialised binding techniques; and perhaps most notably, her love of surprising folds, undoubtedly stemming from children's pop-up books, which she collects.

Every table reveals surprising spectacles, with each book handmade from all sorts of materials. Some are the result of detailed research into the history of the Van Gogh paintings lent for the exhibition, from their creation by the artist to their arrival into the collections and museums where they are now kept.

The Fondation Vincent van Gogh Arles thanks its sponsors:
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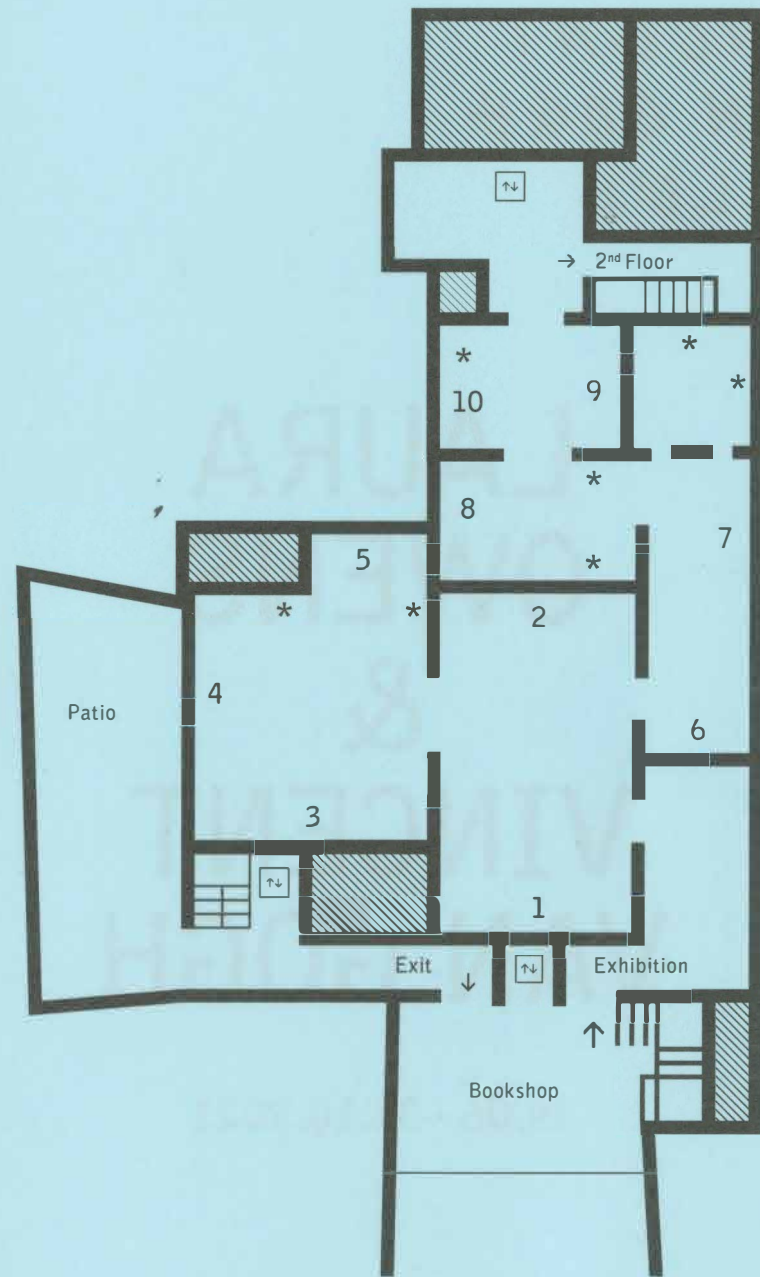
FONDATION
VINCENT
VAN GOGH
ARLES

English

LAURA OWENS & VINCENT VAN GOGH

19.06 – 31.10.2021

1st floor



LAURA OWENS

Untitled, 2021

Mural installation
Oil, Flashe, acrylic, screen-painting ink, watercolour, pastel, flocking, colored sand and wintergreen transfers on clay-coated wallpaper with wood baseboards

Courtesy: the artist and Sadie Coles HQ, London

1 VINCENT VAN GOGH

Dandelions, Saint-Rémy-de-Provence, April 1889

Oil on canvas
Gift of Herbert and Charlotte Wolfer-de Armas, 1973
Kunst Museum Winterthur

2 LAURA OWENS

Untitled, 1997

Acrylic and modeling paste on canvas
Promised gift of Thea Westreich Wagner and Ethan Wagner
Whitney Museum of American Art, New York / Courtesy of the artist; Sadie Coles HQ, London; Galerie Gisela Capitain, Cologne

3 VINCENT VAN GOGH

Enclosed Field with Ploughman, Saint-Rémy-de-Provence, October 1889

Oil on canvas
Bequest of William A. Coolidge
Museum of Fine Arts, Boston

4 VINCENT VAN GOGH

Hospital at Saint-Rémy, Saint-Rémy-de-Provence, October 1889

Oil on canvas
Armand Hammer Collection, gift of the Armand Hammer Foundation / Hammer Museum, Los Angeles

5 VINCENT VAN GOGH

The Fields (Wheat Fields), Auvers-sur-Oise, July 1890

Oil on canvas
Private collection

6 VINCENT VAN GOGH

Farms near Auvers, Auvers-sur-Oise, July 1890

Oil on canvas
Bequeathed by C. Frank Stoop 1933 / Tate, London

7 VINCENT VAN GOGH

Giant Peacock Moth, Saint-Rémy-de-Provence, May–June 1889

Oil on canvas
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

8 VINCENT VAN GOGH

Piles of French Novels, Paris, October–November 1887

Oil on canvas
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

9 LAURA OWENS

Untitled, 2004

Acrylic and oil on linen
Moore Family Collection, New York

10 LAURA OWENS

Untitled, 2003

Acrylic, pencil and collage on paper
Private collection, Los Angeles

* LAURA OWENS

Various works, 2020–2021

BIOGRAPHY OF LAURA OWENS

Born in 1970 in Euclid, Ohio, Laura Owens is an American painter based in Los Angeles. After studying arts, she rose to prominence over the course of the 1990s, becoming one of the most acclaimed artists of her generation. She is known for her varied and experimental approach to the medium of painting, mixing different techniques and incorporating other media, such as digital design, into her creative process.

While her work focuses on the practice of painting itself, Owens also addresses the contexts in which her art is displayed through installation and site-specificity. She has also produced over two hundred unique and editioned artist's books. Some of her works today form part of prestigious private and public collections, ranging from the Centre Pompidou (Paris) to the Museum of Modern Art (New York) and the Tate (London).

LAURA OWENS & VINCENT VAN GOGH

To host seven canvases Vincent van Gogh made in the last years of his life, Laura Owens has produced a monumental painting on handmade wallpaper. On the Fondation Vincent van Gogh Arles's ground floor she has created an environment suspended between the pre-modern and the contemporary. The spaces on this level evoke not just the wallpapered interiors that Van Gogh knew from his time in Arles, but equally the world of scanners, Photoshop and digital printing.

The motifs in this wallpaper are borrowed from the work of the English artist and designer Winifred How, who studied in London in the early 20th century. By sampling and reworking Winifred How's designs to host Van Gogh's paintings, Owens points to the different posthumous reputations of these two artists: while Van Gogh became a mythical figure, Winifred How is virtually unknown.

With every work she makes, Laura Owens has asked new questions about painting today, about its relationship to materials, processes and traditions that have been seen to lie outside it. Here the American artist proposes a complex wallpaper installation as an environmental painting. This painting uses screenprinting, felt flocking, black sand, oil woodblock printing, air-brushed passages, pastel and watercolour, as well as hand-painted elements. Parts of the wallpaper have over fifty layers of silk-screening; some of the paints include iridescent pigments whose colours shift under different lights. Owens also suggests that a painting can host other paintings – in this case, those of Van Gogh and her own.

Owens's interest in Van Gogh has been apparent – if never before acknowledged so clearly – since the beginning of her exhibiting career. Her *Untitled* painting of seagulls from 1997, included here, riffs on Van Gogh's *Wheatfield with Crows* (1890). Many of her early collages featured photographs she had taken of his paintings in museums. As she began to experiment with impasto, one reference point was the heavily worked surfaces of Van Gogh's late works.

For this exhibition, Laura Owens has conducted detailed research into the provenance of each of the Van Gogh paintings presented here, loaned from collections and museums around the world. This has led to a series of artist's books, presented upstairs, which also draw from her time in Arles in 2020 during the first wave of the Covid-19 pandemic.

As a parallel project to this exhibition, Laura Owens instituted Luma Arles's "Studio of the South" – a house that has been temporarily turned into a living space and studio to host artists's residencies over the next two years. She has created tiles and ceramics for the space, and while making work in Arles, each artist who follows will add to it in their own ways.

Vincent van Gogh came to Arles to experience its light and climate, but also to form an association of artists. His aim was to set up a "Studio of the South" for other painters as well as himself, and throughout her career, Laura Owens has also found ways to create communities of artists.

Curators: Bice Curiger & Mark Godfrey / with the help of Julia Marchand and Margaux Bonopera