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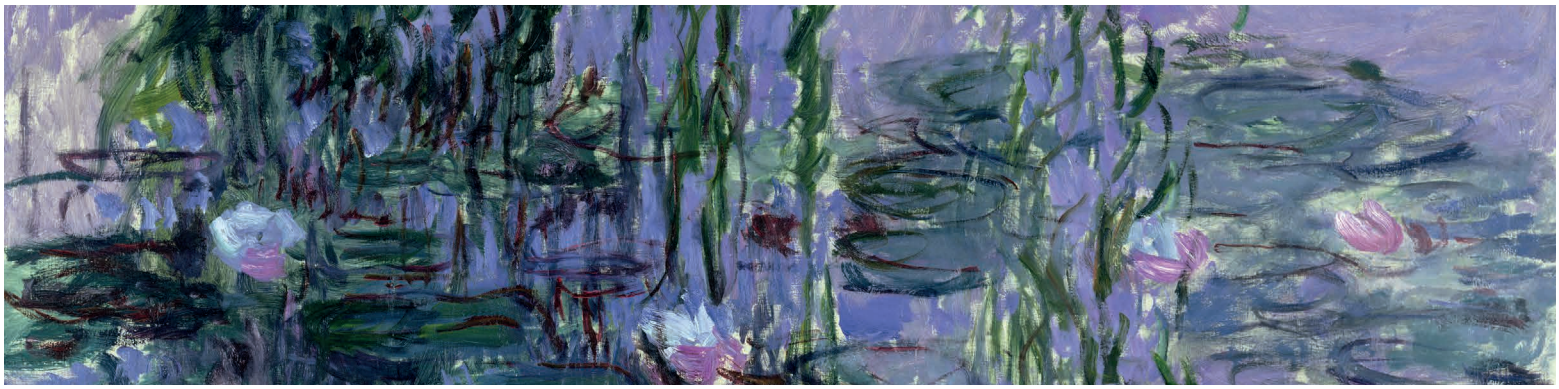
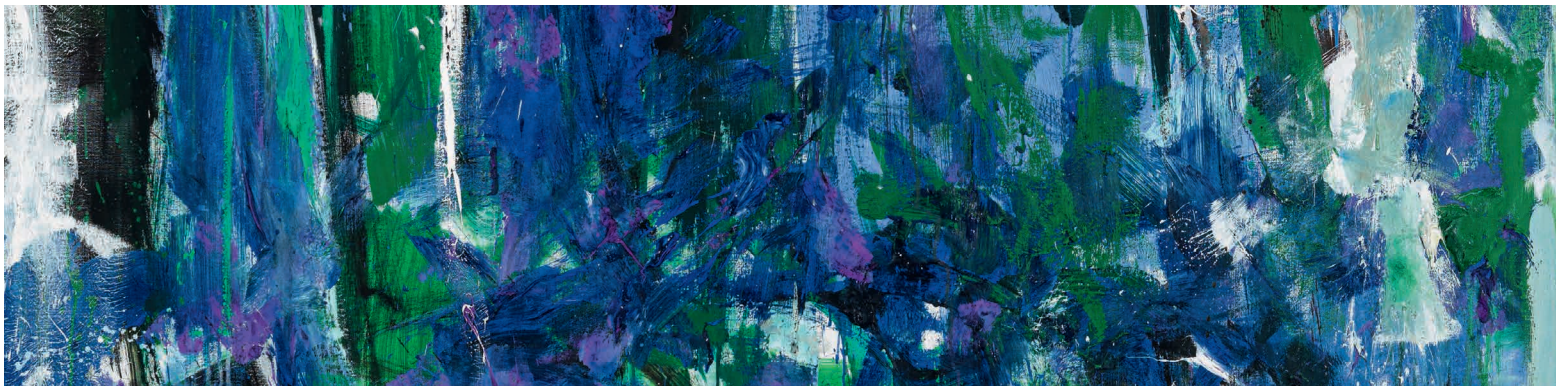
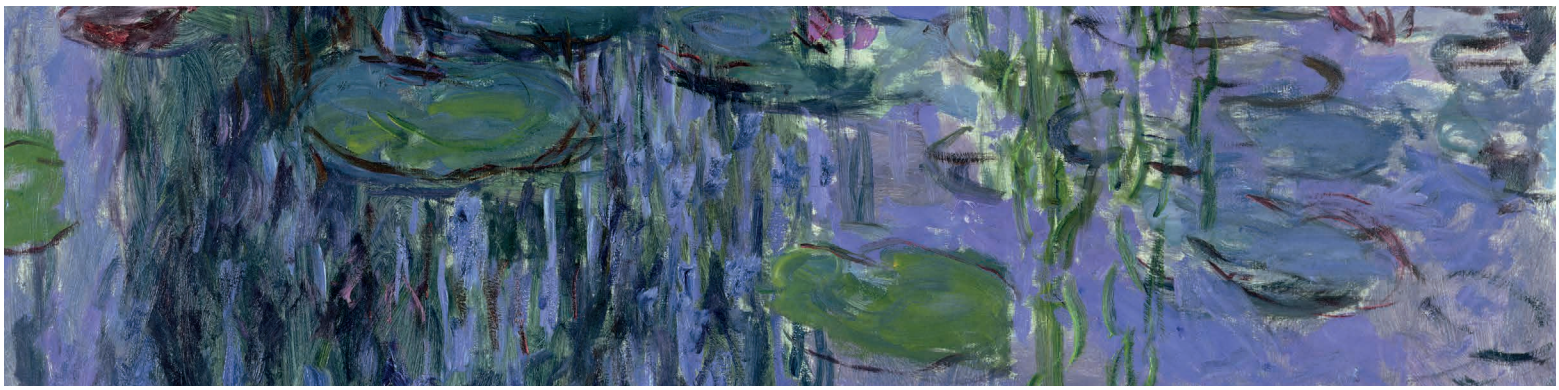


CLAUDE MONET



JOAN MITCHELL



5 OCTOBER 2022 — 27 FEBRUARY 2023

CLAUDE MONET - JOAN MITCHELL, DIALOGUE

The Monet - Mitchell dialogue is organised as part of a scientific partnership with the Musée Marmottan Monet.

JOAN MITCHELL, RETROSPECTIVE

The Joan Mitchell Retrospective is co-organised by the San Francisco Museum of Modern Art (SFMOMA) and the Baltimore Museum of Art (**BMA**), together with the Fondation Louis Vuitton.

Réserver sur fondationlouisvuitton.fr et fnac.com – #FondationLouisVuitton #MonetMitchell
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CLAUDE MONET
Nymphéas (détail), 1916-1919
Musée Marmottan Monet

conception graphique : Atelier Bastien Morin

JOAN MITCHELL
Quatuor II for Betsy Jolas (détail), 1976
Centre Pompidou, en dépôt au Musée de Grenoble

PRESS KIT

MONET - MITCHELL

From 5 October 2022 to 27 February 2023

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Co-curators
Marianne Mathieu, Scientific Director of the Musée Marmottan Monet,
Angeline Scherf, Curator at Fondation Louis Vuitton
assisted by Cordélia de Brosses, research assistant
and Claudia Buizza, assistant curator

The exhibition « Monet - Mitchell » is organized as a part of a partnership with the Musée Marmottan Monet.

Musée Marmottan Monet

ACADÉMIE DES BEAUX-ARTS
INSTITUT DE FRANCE

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General Curator
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Curators of the exhibition
Sarah Roberts, Andrew W. Mellon Curator and Head of Painting and Sculpture at the SFMOMA
Katy Siegel, Research director of special program initiatives at the SFMOMA and Eugene V. and Clare E. Thaw Endowed Chair in American Art and Distinguished Professor - Stony Brook University, New York,

Associated curator for the exhibition in Paris
Olivier Michelon, curator at Fondation Louis Vuitton
assisted by Capucine Poncet

The exhibition "Joan Mitchell" is co-organized by the San Francisco Museum of Modern Art (SFMOMA) and the Baltimore Museum of Art (BMA), and presented in Paris by the Fondation Louis Vuitton.

FONDATION LOUIS VUITTON
Bernard Arnault *President of the Fondation Louis Vuitton*
Jean-Paul Claverie *Advisor to the President*
Suzanne Pagé *Artistic Director*
Sophie Durrleman *Executive Director*

Press release

MONET - MITCHELL

From 5 October 2022 to 27 February 2023

The exhibition "Monet - Mitchell" creates, for the first time, **a visual, artistic, sensorial, and poetic dialogue between the works of two exceptional artists, Claude Monet (1840-1926), with his *Water Lilies*, and Joan Mitchell (1925-1992)**. Both artists left their mark not only on their epoch but also on subsequent generations of painters.

The "Monet-Mitchell" exhibition is complemented by a retrospective of Joan Mitchell's work, enabling the public in France and Europe to discover her work.

"Monet - Mitchell" and the "Joan Mitchell Retrospective" **present each artist's unique response to a shared landscape, which they interpret in a particularly immersive and sensual manner.**

In his last paintings, the *Water Lilies*, **Monet** aimed to recreate in his studio the motifs he observed at length on the surface of his water lily pond in Giverny. Joan Mitchell, on the other hand, would explore a memory or a sense of the emotions she felt while in a particular place that was dear to her, perceptions that remained vivid beyond space and time. She would create these abstract compositions at La Tour, her studio in Vétheuil, a small French village where she moved permanently in 1968 and where Claude Monet had lived between 1878 and 1881.

MONET - MITCHELL, DIALOGUE

Gallery 4 to Gallery 12

This autumn, the **Fondation Louis Vuitton** has the pleasure of partnering with the **Musée Marmottan Monet** (France), which boasts the world's largest collection of works by Claude Monet, to present "**Monet-Mitchell**", an exhibition devoted to the dialogue between **Claude Monet**'s later works (1914-1926), the *Water Lilies*, and the work of the American artist Joan Mitchell.

Unique in its scope and poetic force, the "Monet-Mitchell" exhibition will runs from October 5, 2022, to February 27, 2023. It will span eight galleries, from the ground floor to the upper levels. The Joan Mitchell retrospective, which will be on display on the lower level of the Frank Gehry building, will run simultaneously and will allow for a discovery of her work.

Claude Monet's *Water Lilies* found recognition in the United States in the 1950s, where they were seen as precursors of abstraction by the painters of Abstract Expressionism. Following André Masson, Clement Greenberg, the famous American critic, took a stand in defence of their modernity: "What [Monet] found in the end was, however, not so much a new as a more comprehensive principle; and: it lay not in Nature, as he thought, but in the essence of art itself, in art's 'abstractness'". In the context of "Monet's Revival", in 1957 and 1958, Mitchell took part in exhibitions devoted to the notion of "abstract impressionism," a term coined by her friend Elaine de Kooning. The rapprochement between the two artists was further reinforced by Joan Mitchell's move in 1968 to Vétheuil to a house close to where Monet lived between 1878-1881. Joan Mitchell nonetheless asserted full artistic independence.

Faced with the same landscape, namely the banks of the Seine, Monet and Mitchell developed a pictorial approach that they defined in similar terms, with Monet referring to "sensation" and Mitchell to "feelings". Inspired by the natural surroundings of the Paris Region, both artists shared an acute sensitivity to light and colour, the interplay of which forms the basis of their art. Through her use of vivid colour and vibrant light, Mitchell shared evocations of feelings and memories; Monet's late work was marked by the abandoning of formal contours in favour of colour, which he defined by capturing fleeting light. Monet and Mitchell's gestural and energetic canvases, which evoke foliage, water, and the atmosphere, reflect their mutual affinity with the landscape.

Through some sixty emblematic works by both artists, the exhibition offers the public an enchanting and immersive journey, emphasised by striking visual and thematic parallels. Some **forty works by Claude Monet**, including twenty-five artworks belonging to the Musée Marmottan Monet, offer an overview of the Water Lilies. These paintings, which are rarely presented without a frame, are in a dialogue with thirty-five works - **twenty-five paintings and ten pastels - by Joan Mitchell**.

Significantly, the exhibition brings together two exceptional bodies of work:

• Claude Monet's ***Agapanthus* triptych** (ca. 1915-1926), a nearly 13-metre long "Grand Decoration". Held in three American museums (the Cleveland Museum, the Saint Louis Art Museum, and the Nelson-Atkins Museum in Kansas City), it will be **exhibited in its entirety for the first time in Paris since 1956**. This triptych, on which Monet worked for nearly 10 years and which he considered to be "one of his four best series," played a decisive role in the artist's' subsequent recognition in the United States.

• Joan Mitchell's ***La Grande Vallée***: a selection of ten paintings from the *Grand Vallée series* (1983-84) is being exceptionally brought together, almost four decades after its fragmentary exhibition at the Galerie Jean Fournier in 1984. Regarded as one of her most important series, it is characterised by an abundance of colour that spreads across the canvas, creating a sense of vibrancy and elation. The Centre Pompidou's triptych, *La Grande Vallée XIV (For a Little While)*, which has a different feel to it, provokes a feeling of infinity in which the viewer's gaze is lost.

[1] « Le Monet de la dernière période », *Art et Culture*, [1956/1959], publié dans Clement Greenberg, *Écrits choisis des années 1940. Art et Culture*, Editions Macula, 2017, p. 250

Claude Monet's visionary shift to large formats is echoed in the size of Joan Mitchell's work. Her work, in turn, provides a contemporary reading of Monet's *Water Lilies* (1914-1926) in the Frank Gehry-designed building.

JOAN MITCHELL, RETROSPECTIVE

Gallery 1 and Gallery 2

Alongside the "Monet-Mitchell" exhibition, the Fondation Louis Vuitton presents the most significant Joan Mitchell retrospective to be shown in Europe in almost 30 years. This exhibition, which is co-organized by the San Francisco Museum of Modern Art (SFMOMA) and the Baltimore Museum of Art (BMA)* and presented in Paris by Fondation Louis Vuitton, aims to raise public awareness of Joan Michell's work.

Presented across two galleries on the ground floor, the exhibition brings together some **50 works** over an area of 1,000 m^2. It offers a new version of the exhibition recently presented in the United States. The exhibition benefits from generous loans, for example from the Centre Pompidou and the Musée du Monastère Royal de Brou. It also includes a **dozen works from the Collection of the Fondation Louis Vuitton**.

While Joan Mitchell was considered part of the abstract expressionist movement in the United States during the first half of the 1950s, this exhibition aims to highlight the singularity of her work, which is characterised by the intensity of her palette, her constantly reconsidered search for colour and light, and her intimate bond with landscapes. "I carry my landscapes around with me," she often declared. Inspired by her memories, the feelings they evoked, and by the work of great modern masters (Van Gogh, Cézanne, Matisse, and Monet, among others), Mitchell also found inspiration and equivalences in music and poetry, as emphasised by the numerous documents presented in the exhibition.

The retrospective examines the life and work of an artist who is today regarded **as one of the most influential artistic figures of the second half of the twentieth century.** Suzanne Pagé, general curator of the exhibition - who presented the first ever exhibition of Joan Mitchell's works in a French museum (1982) - notes that her work is the "quintessence of abstraction in a manner that is entirely singular by its very paradox: 'My painting is abstract,' the artist said, 'but it is also a landscape'."

From the early 1950s, Joan Mitchell was a prominent figure in the New York art scene, and regularly interacted with artists such as Franz Kline, Willem de Kooning, and Philip Guston. Her lively, **gestural work was shaped** by her specific affinity with European artists from the turn of the 19th and 20th centuries, as well as her interest in poetry.

The exhibition explores the major series she created in her native country as well as in Paris, where she moved to in 1959 before permanently settling in Vétheuil in 1968, a place more in tune with her work. Initially seen as a source of inspiration for her solar, incandescent paintings, Vétheuil soon became synonymous with her polyptychs of the 1970s, such as *Chasse Interdite* (1973), which belongs to the Centre Pompidou. The artist continued creating exuberant paintings in the 1980s, with works such as *No Birds* (1987-1988), a tribute to Van Gogh, or *South* (1989), her iconic version of Cézanne's Sainte-Victoire, one of the masterpieces of the Collection of the Fondation.

MONET-MITCHELL, DIALOGUE

Foreword

(text from the catalogue « Monet - Mitchell »)

Bernard Arnault
President of the Fondation Louis Vuitton

This year we are delighted that the dialogue between Claude Monet and Joan Mitchell has given us the opportunity to pursue the idea of collaborating with major museums (MoMA, Pushkin Museum, Tretyakov Gallery, Hermitage Museum, The Courtauld Gallery) through a partnership with the Musée Marmottan Monet. In addition to its outstanding research work, the Musée Marmottan Monet has lent the Fondation masterpieces from Claude Monet's late period (1914 - 1926), synonymous with the "Water Lilies". Echoing the forthcoming Joan Mitchell retrospective, which will give French and European visitors the chance to discover the work of this great artist, the Fondation presents *Monet-Mitchell*, an exhibition that explores the relationship between the work of the Impressionist master and that of the American painter associated with the Abstract Expressionist movement. The juxtaposition of these two icons of 20th-century painting from very different generations highlights their attachment to Vétheuil, a short distance from Giverny. In 1968, Mitchell's move to a house close to the one occupied by Monet from 1878 to 1881 gave rise to a mythical "connection" between both artists. This exhibition makes it possible to identify the fruitful links between both artists, and, more generally, between France and the United States, at a crucial moment in artistic modernity.

Monet and Mitchell were immersed in the same landscape, where the Île-de-France meets Normandy along the banks of the Seine. That was where they developed their art, with a similarly fusional relation to nature. Refusing to theorize their approach, they defined it as the pictorial reproduction of "sensation" (Monet) or "feelings" (Mitchell). Monet captured the fleeting light that he encountered time and again; Mitchell, on the other hand, transcribed visual emotions, which she stored in her memory before projecting them onto canvas.

The Fondation has chosen to pare down and modernize the image of Monet's late works. Here, exceptionally, the *Water Lilies* have been de-framed, in a deliberately open display. In this way, the paintings take on a new dimension, one that reveals their transparencies.

The unique compositions, dizzying perspectives and vaporous reflections, where water and sky merge, all reveal the full extent of Monet's avant-garde acuity.

Mitchell appropriated an open pictorial space to engage physically with her canvas, showing exceptional strength and an unprecedented vital energy. In monumental formats and with liberated gestures, she shared her poetic vision of the world, one very distinct from her Pop and Conceptual American contemporaries. These two artists, for whom I feel a deep affection, transcend space and time for our utmost pleasure. I am delighted that, for this event, the Fondation has been able, for the first time in France, to do the impossible by bringing together the three panels of Monet's fabulous *Water Lilies* (*Agapanthus*) triptych (1915-26). They were purchased by three different American museums when the artist's late period was starting to become known, and were therefore separated. This reunification is a unique event for French visitors, comparable to the *Grandes Decorations* exhibition at the Orangerie.

In response to the *Water Lilies*, Mitchell gives us the spectacular cycle of *La Grande Vallee*, made from 1983 to 1984. Ten masterpieces from the series are on show here. The cycle has never been seen as an ensemble since its original exhibition at the Galerie Jean Fournier in 1984. Achieved during a period of creative exaltation, these works illustrate the richness of Mitchell's abstract chromatic language, reminding us how her friend, the composer Gisèle Barreau, whom I thank for her generosity, described them as "luminous, resonant cathedrals[1]".

Fresh research has been carried out in close collaboration with the Joan Mitchell Foundation, providing new avenues of enquiry: man's relation to nature (particularly topical today), and the relation to literature and music. This also echoes our own commitment in this field: Debussy was often associated with Monet, and Mitchell lived surrounded by the music of Mozart, Bach, and Verdi.

It is a great privilege to help shape this new vision of Claude Monet and Joan Mitchell, an artist of particular importance to the Fondation's collections. Their paintings are bound by a shared power and lyricism, underscoring what profoundly unites both artists: an intimate bond with nature and its truly regenerative force.

I wish to thank the Musée Marmottan Monet and its president, Erik Desmazières, and also Marianne Mathieu, its artistic director, who was fully engaged in the organization of this exhibition. I also wish to congratulate Jean-Paul Claverie for piloting such a bold project. And I wish to thank artistic director Suzanne Pagé and her team for the quality of their research, which has made this dialogue a relevant and delightful reality for French and foreign visitors, for whom the Fondation Louis Vuitton is preparing an enthusiastic welcome.

Bernard Arnault
President of the Fondation Louis Vuitton

1 Quoted by Yvette Y. Lee, "'Beyond Life and Death' Joan Mitchell's *Grande Vallee* Suite," in *The Paintings of Joan Mitchell*, exh. cat.,Whitney Museum, University of California Press, 2002, p. 61.

Preface

(text from the catalogue « Monet - Mitchell »)

Suzanne Pagé
Artistic Director of the Fondation Louis Vuitton
General Curator of the exhibition

Listening to the Works

The *Monet-Mitchell* exhibition is a further expression of the Fondation's unshakeable commitment to connecting historical modernity and a contemporary commitment through rapprochements or commonalities between artists or artistic movements.

Today, this commitment is a more sophisticated and, above all, a more sensitive strategy, a quest for resonance in the comparison of works by two great art figures: Joan Mitchell, a leading light in American Abstract Expressionism who is at last recognised as one of the great voices of the 20th century, and Claude Monet, a French Impressionism icon who, by virtue of his later works, was rediscovered and hailed as a pioneer of the American modernity of the 1950s.

By showcasing this dialogue in conjunction with the Joan Mitchell Retrospective presented simultaneously at the Fondation, I could not help but remember my first visit with the artist as she prepared for her first museum exhibit in France in 1982[1]. She immediately took us to the terrace overlooking the house where Monet had lived from 1878 to 1881. This proximity meant that she shared with Monet the view of this exquisite Normand landscape that catalysed the explosion of his talent. She then, with biting sarcasm, vehemently denied the existence of any influence. And yet, if one day it snows in Vétheuil, Joan Mitchell immediately thinks of Monet's paintings; going out early in the morning, she notes: "In the morning, especially very early, it's purple; Monet has already shown this. And when I go out in the morning, it's purple, I don't copy Monet"[2]; and in her first love letters to Jean-Paul Riopelle, she makes a point of mentioning that she went to see the *Water Lilies* at the MoMA while thinking of him. She would also pointedly qualify her position in an interview requested by critic Irving Sandler: "I like the later Monet, but not the earliest one"[3].

Thus, our exhibition goes beyond Joan Mitchell's rather fluctuating declarative posture by returning first and foremost to the works. Above all, it is important to avoid any anachronism by remembering that Joan Mitchell was born a year prior to Monet's death and that she settled in Vétheuil forty years later.

1 ARC - musée d'Art moderne de la Ville de Paris [Musée d'art moderne de Paris].

2 See *Joan Mitchell : choix de peintures 1970-1982*, interview by Suzanne Pagé and Béatrice Parent, May 1982, cat. exp., ARC - musée d'Art moderne de la Ville de Paris, 1982, p. 16.

3 Joan Mitchell, interview with Irving Sandler, handwritten notes, undated [circa 1958], n.p., Irving Sandler papers, box 22, folder 14, Getty Research Institute, Los Angeles.

Nor is it a question here of a themed exhibition founded on concepts utterly foreign to Joan the artist - which she described as "colourless thought[s]"[4] - but rather a call-and-response between the works themselves and an invitation to look at them more deeply, as she demanded in the silence of her studio: "For many people, seeing is not a natural thing. […] They only see learned clichés. They remain caught up in the language"[5].

It is therefore a question of following the two artists along their common threads and themes, sometimes found in their own words - non-discursively - but most especially found in their paintings, in a purely sense-based and visual manner pertaining to painting's specific language, its pictoriality and its direct relationship with the world. Meaning, for these artists, transcribing a "sensation." For both of them, with their respective intentions, this was a priority. As Mitchell said, "If I don't feel it, I don't paint"[6].

Monet had long sought to achieve the direct translation of an impression. This was to change during his stay in Giverny, where he would henceforth reside, into something close to what Joan Mitchell called the "feeling" she had relative to remote transposition, in the nocturnal refuge of her studio, from the memory of her diurnal emotions experienced before a subject.

Was this not also Monet's truth when, in the late works we are exploring here, he took refuge in the large studio he had built for himself, so as to transcribe, in the persistence of his preliminary observation, rather than the actual subject kept at bay by both his vision problems and his adoption of new canvas dimensions? Thus, in 1912, in a letter to his friend Gustave Geffroy, he noted, "I only know that I do what I can to render what I experience before nature and that, more often than not, in order to succeed in rendering what I feel, I completely forget the most basic rules of painting, if any there may be. In short, I allow many flaws to appear in the quest to capture my sensations on the canvas"[7].

Based on similar objectives - where perception, sensation, feeling, remanence and memory intersect, in varying intensities -, this exhibition finds legitimacy through the solutions invented by the two painters, namely a common approach to colours, "what one colour does to another and what they both do in terms of space and interaction" (Joan Mitchell to Yves Michaud[8]). With Monet, however, the motif is always there regardless of the loss of points of reference for perspective and while, with Joan, it is an abstract painting - though, to her, "My painting is abstract, but it is also a landscape without being an illustration"[9]. Ever singular, but very present, this connection will be conspicuous along this journey between the two artists' works. Though history serves some purpose in our approach, as always, we electively follow artists. They were among the first to have pursued a reinterpretation of Monet's late work, under the impetus of American abstract painting of the 1950s, when the work of Joan Mitchell was truly emerging.

4 Interview with Yves Michaud, 12 January 1986, in *Joan Mitchell*, cat. exp., Jeu de Paume, Paris, 1994, p. 26.

5 Idem, op. cit., p. 27.

6 See *Joan Mitchell*, mai 1982, cat. exp. ARC, op. cit.

7 Claude Monet, letter of 7 June 1912 addressed to Gustave Geffroy from Giverny. *Catalogue raisonné* Wildenstein, tome IV, lettre no 2015, p. 385).

8 Interview with Yves Michaud, 7 August 1989, op.cit., p. 29.

9 See *Joan Mitchell*, May 1982, cat. ARC, op. cit.

It was André Masson, following his stay in New York in the 1940s, who, in a 1952 issue of *Verve* magazine, crowned "Monet the Founder"[10] as a pioneer of the modernity of abstract expressionists such as Pollock and de Kooning. Later, celebrated critic Clement Greenberg would expand on and clarify an initial judgment in 1955, while Alfred Barr decided for the MoMA to acquire the *Water Lilies*, a landmark work for New York artists. Thus, Monet rose from the critical oblivion into which he had plunged, first in France, the installation of the *Water Lilies* at the Orangerie in 1927, to reappear as a revolutionary. His painting was then considered modern, rich in gestural technique, abandoning perspective and adopting large sizes, circumscribed to the light/colour priority. From then on, many were the painters who would find their way to the Orangerie[11] - including Sam Francis and Riopelle - with Joan Mitchell herself having seen the *Water Lilies* at the MoMA.[12]

As the authors of this catalogue remind us, numerous articles and various exhibitions have since shown the connection between American abstraction and the last Monet, such as the recent and brilliant demonstration by the Musée de l'Orangerie in Paris in 2018. Here, we have, to the extent possible and for the first time, narrowed our focus through a meticulous choice of the paintings to establish a direct dialogue between the two artists.

From a distance, we first sought to substantiate the journey with a few milestones that would punctuate the sequences, highlighting - without overemphasising - the ever-changing subjects that the two artists shared. And, above all, their almost exclusive interest in nature and landscape.

Henceforth, for Claude Monet in Giverny, tamed nature was concentrated in a landscape limited to his garden as he had built it beforehand, as a motif, himself describing it as "his most beautiful masterpiece". In stages, he patiently created it, planting flowers himself or having them planted, then digging a pond rimmed with willows, where aquatic plants and water lilies would grow.

As for Joan, she definitively chose her central landscape in 1968: Vétheuil, with its verdant, hilly expanses dotted with clumps of trees and rows of poplars, traversed by the Seine. It would also be in the "little garden", where Jean-Paul Riopelle planted giant sunflowers similar to those on the grounds of the house below La Tour, where Monet lived for a few years. This is evidenced by four paintings by Monet, one of which Joan Mitchell owned in postcard form.[13]

These sunflowers would often appear in Mitchell's works, also echoing her beloved Van Gogh, "in all my paintings there are trees, water, grasses, flowers, sunflowers etc. …but not directly".[14] Water is another subject common to the two painters: its surface and its reflections. For Monet, it would be the pond at Giverny, with ever-shifting waters, creating these "landscapes of water and reflections" which became an obsession, where sky and earth merged in an edgeless space in which light shimmered and splintered to create hypnotically atomised colours.

10 André Masson, *Verve*, volume 7, no 27-28, 1952, page 58.

11 " On the other hand, the other American painters, those who came to Europe after the war, with those well-known grants and fellowships, were themselves impressed by European culture, and, like moths toa flame, they all rushed to one place: the Orangerie to see Monet's Water Lilies, those colourful rhythms without beginning or end." See Jeanne and Paul Fachetti, interview with Daniel Abadie, 26 March 1981, cat. exp., *Jackson Pollock*, Paris, MNAM, Centre Pompidou, 1982, page 297.

12 Letter from Joan Mitchell to Riopelle, December 1955. Yseult Riopelle Archives.

13 A postcard depicting Monet' *Jardin de l'artiste à Vétheuil* (1880), National Gallery of Art, Washington, D.C.

14 See *Joan Mitchell*, may 1982, cat ARC, op. cit.

Resonating with this reconstructed nature, Monet became one with his garden, immersing himself in the sensations that he then set upon his canvases. For Joan, it would be the Seine: it was oft summoned in her paintings to serve as a determining element in her chosen landscape and which was also for her, as she recalls, the Lake Michigan of her childhood.[15]

For the two artists, the work goes far beyond imitating nature: it means blending sensations, feelings, emotions and reminiscences through the proper placement and treatment of colours. The priority for them is, in fact, the relationship to colour in the coexistence of its variants, combinations and conjunctions with light and space. This necessity, for Monet, is coupled with an increasing freedom of technique and in the variety, power or looseness of his brushstrokes. In his *Water Lilies*, he adapts his short, round or vertical strokes to the depicted subject. He then unifies and softens the surface with friction, gently caressing, preserving the vibration, as though letting reverie flow with the water.

In Joan's work, this same freedom of artistry is coupled with dripping or running effects emphasising the marked texture differences between the two artists. Mitchell alternates concentrated opaque areas of thick paint with delicate sheer expanses created with colourwash and heighted by whites, along with the openings also present in their two works at the edges of the canvas, as though indicating a desire to not enclose the space.

Yet another element the artists have in common: the preference for large canvases, requiring executions of much greater physicality, hence their immersive relationship to painting, nevertheless with different degrees of bodily involvement due to the difference in temperaments. One brimming with fire and energy, attacking the canvas head-on, would have a very physical painting of great and continuous sensuality. Monet, at this time in his life, would also involve his whole body as best he could, with the constraints of the studio, his cataracts, the definitive choice of large canvases, thereby generating a perfect osmosis of body, canvas and nature. Joan Mitchell would return to her studio by night, surrounded by music and poetry, these two arts being more than familiar and vital for both.

Evidence of this will appear in the exhibition's last rooms with the presentation of two ensembles brought together here in a truly extraordinary way. First, Claude Monet's *Agapanthus*, thanks to the contribution of three major American museums, each of which owns one of the panels. This is the monumental triptych that consumed the last ten years of Monet's life and depicts water lilies in a pool and agapanthuses. Simon Kelly devotes a complete and astute essay to it below.

The other is *La Grande Vallée* by Joan Mitchell, celebrating an imaginary place based on a story she appropriated from her friend Gisèle Barreau and of which ten paintings are brought together here in the largest set of canvases of this suite exhibited since 1984 in Paris. The two works can be viewed as environments, both of which are immersive through the subject's dilution in colour and an emancipation from spatial restrictions.

15 Ibid.

Their colour palettes, dominated by blues and yellows, purples, greens, with pinks and a few hints of red, are also comparable: a softer, pastel and blurred combination in Monet, encouraging lengthy contemplation, while Joan Mitchell chooses the explosive and saturated juxtaposition of strong colours and vibrant touches, making this work, originally tinged with mourning, a celebration of life in its own way. The same cosmic pantheism - dreamlike and contemplative in Monet, jubilant and restless in Joan Mitchell - serves as foundation for their shared lyricism.

Beyond these various commonalities, analysed below in the catalogue, we found it to be a matter of listening to the works themselves, their specific language irreducible to any other discourse, one of corresponding assonances and dissonances, to find the true timbre. Musical metaphors appeared as the truest method, as music and vibration seem to dictate the momentum and rhythm of these works. It also resonates with the synaesthesia that affected Joan Mitchell and her spontaneous correspondences of sounds and colours. In doing so, with Marianne Mathieu and Angéline Scherf, we have sought to take on - to the best of our ability and with discretion and infinite precaution - the role of conductor that, for the exhibition's curators, calls for an artist like Christian Boltansky.

At a time in their lives when Monet and Mitchell were living in melancholic solitude, in similar states of suffering, sadness and mourning, we sense, despite it all, the triumph of the true joy of painting, a joie de vivre, one they invite us to share with dizzying, dazzling emotion.

Suzanne Pagé
Artistic Director, Fondation Louis Vuitton
General Curator of the exhibition

The Specter of Monet
Monet / Mitchell seen through the prism of the Musée Marmottan Monet

(text from the catalogue « Monet - Mitchell »)

Marianne Mathieu
Art historian, curatorial director of the Musée Marmottan Monet
Co-curator

In 1966, the Musée Marmottan was named the universal legatee of Claude Monet's last direct descendant, his son Michel. Owned by the Académie des Beaux-Arts, the museum inherited the artist's house in Giverny, Le Pressoir, and around one hundred of his paintings. Executed for the most part after 1911, these constitute not only the world's leading collection of the master's works but also the richest and most comprehensive ensemble from his late period. Never shown during Monet's lifetime, these paintings were revealed to the public for the first time in 1970 in the extension to the Musée Marmottan designed especially for that purpose. Since then, one of the museum's missions has been to study Monet's late work, its reception, its critical heritage and its influence. Hence the important research partnership it has agreed with the Fondation Louis Vuitton and this study of the connection (or otherwise) between the art of Joan Mitchell and that of Claude Monet. For while critics have often compared the two artists, there has never been any real confrontation before this event in Frank Gehry's building. This exhibition thus offers an unprecedented dialogue of exceptional scope: a true artistic encounter.

"Monet's heir"?

The origin of the Monet / Mitchell comparison is well known and rehearsed elsewhere in this book. Here, it will suffice to recall that it originated in the United States in the mid-1950s, when critics were developing the notion of "Abstract Impressionism," a tendency linked to the second generation of Abstract Expressionist painters, to which Mitchell belonged. At the end of the 1960s, Monet / Michell comparisons became more frequent. This phenomenon concerned Mitchell only, and no other painters in the group. Of course, in 1968 Mitchell had herself settled in a small French village, Vétheuil, where Monet lived from 1878 to 1881. Surely that was connection enough? The property she acquired was on Avenue Claude Monet, with a view of the house occupied by the Impressionist a century earlier. That Mitchell was moving into artistically connoted territory is something of an understatement. She was living only a few kilometers from Giverny, where a colony of American artists had grown up around Monet at the end of the nineteenth century, and all the artists who had since settled in the vicinity - Americans in particular - lived and worked in the shadow of the master. In this context, is it any wonder that after her move to the Île de France, close to the Eure, Mitchell was systematically compared to Monet.

The critic Pierre Schneider set the tone, describing Mitchell's work as "some of the most powerful of our time," but specifying that she "is reinventing Monet's visionary Impressionism through the language of American Abstract Expressionism". This association, which became a habit, brought a forthright response: "He isn't my favorite painter... I never much liked Monet." Mitchell was unwavering on this point. Refusing to be placed in the shadow of any master, whoever he may have been, the American broke free of Monet's work and spoke loud and clear. On the other hand, she shared with Monet a strategy of avoidance aimed at minimizing - or even denying - any third-party influence on the genesis and specificity of her art. Such was Monet's reaction to Turner, refuting the role of his predecessor in bringing about the dissolution of forms. If it is clear that Monet discovered Turner in London shortly before painting *Impression, Sunrise* (1872, Paris, Musée Marmottan Monet), which has so often been compared to the Englishman's canvases, and it was the same with Mitchell and Monet, as we shall read in this catalogue. Moreover, by a (happy?) coincidence, Mitchell spent her life, without necessarily being aware of it, in places haunted by the memory of the Impressionist.

Chicago and the memory of Monet

In Chicago, where she was born, at the Art Institute where she trained as a painter, the artist from the shores of Lake Michigan evolved in an environment marked by the memory of Monet.

In 1903, the Art Institute was the first American museum to acquire a painting by Claude Monet, and its involvement with the artist was unique. In June 1920, the trustee Martin A. Ryerson obtained an audience thanks to Joseph Durand-Ruel at Giverny. During his visit, he immediately offered to buy some thirty panels, nineteen of which Monet had set aside for the Orangerie des Tuileries. Thus, even before the works were presented to the public, without any further discussion or hesitation, the Art Institute offered to buy what was ultimately almost the whole of the artist's monumental production. On the first floor of the museum, "in a room whose plans would be inspired by the artist", the Art Institute dreamed of creating what - had he not declined the offer - would have been the undisputed temple of the *Grandes Décorations* and of late Monet. The event, reported in the French and American press at the time, left a deep impression and is still one of the most notable pages in the institution's history. And rejection did not lead the museum to turn its back on Monet. On the contrary, over the years and via successive donations, it assembled one of the finest collections of his work. In 1944, when Mitchell enrolled, twenty-five paintings by Monet were the pride of the museum. As luck would have it, her teacher was a former painter from the Giverny colony, Louis Ritman, with a singular connection to the Monet family: during his stay in France between 1912 and 1928, his favorite model was none other than Gabrielle Bonaventure, later to become Madame Michel Monet. As the years went by, the Art Institute remained faithful to Monet and was among the first museums to acquire a large *Water Lily* painting as soon as his final work was available for sale, in 1956.

Vetheuil versus Giverny

In 1967, when Mitchell acquired her house in Vétheuil, Giverny was no longer the village it once was. Since the end of the 1950s, Le Pressoir had lost its luster, its maintenance being limited to the strict minimum. The garden was close to being abandoned when Michel Monet died in 1966. Barely two years before Joan Mitchell moved to Vétheuil, the keys to Le Pressoir were handed over to the Musée Marmottan, its new owner; the paintings still kept there were packed in a chest and moved to Paris, and the house was closed with no prospect of opening to the public. Giverny had ceased to be a hub and was not yet a place of memory. To put it another way, it was not Monet who brought Mitchell to Vétheuil. The documents kept by the Mitchell Foundation make this clear. Neither the name of the painter nor that of Giverny appear in the archives relating to her move. The reality was quite different. Wishing to buy a property in France, Mitchell sought the help of a friend, the American composer Betsy Jolas, who lived in Chérence, above La Roche-Guyon. It was she who spotted the house in Vétheuil, less than ten minutes' drive from her home, and suggested that Mitchell buy it.

To be quite clear, from the moment she arrived, Mitchell was perfectly distinct from Monet. Locals saw her as an artist in her own right, never as a follower but, on the contrary, as the new "master" of the place, in the artistic sense of that word. In this respect, the testimony of the art historian and critic Philippe Piguet is enlightening. A descendant of the Hoschédé family, great-grandson of Monet via the painter's second marriage to Alice Hoschédé, he was still an art history student in the early 1970s when he made regular stays in Giverny. In his grandmother's house, Les Pinsons, acquired by Monet at the beginning of the century, he gathered together the family archives, in particular the correspondence of his great-grandmother, Alice Hoschédé, who became Madame Monet by her second marriage in 1892. "From then on, I painstakingly copied all the letters I had found, shuffling in my head everything that my grandmother had told me and whatever my mother could still tell me. Also, I realized how much my family had lived in proximity to an immense artist who had upset all the expectations and canons of art history, not always realizing how lucky they were. One evening, as I was reading and rereading these letters - I remember them as if it were yesterday - I exclaimed: 'I want to have my own Monets!'" It was in this state of mind and at this time that he met Joan Mitchell. He stated without hesitation that the American was "my first Monet"; Penone, Raynaud, Opalka and others would follow. From 1971 to 1980, Piguet assiduously frequented Vétheuil. He recalls: "How many times did Joan and I go up to the studio in the evening after dinner, talking endlessly through the night?... What I soon found fascinating in my relationship with Joan was that I was there with a very important artist, who was making me experience something that my own family had experienced, just like what I had learned about Monet in everyday life from Alice's letters." To the question, "Did you talk about Monet?" he answers simply: "Monet was neither a taboo nor a recurring topic of conversation; she was more likely to mention Van Gogh". And he concludes: "When Joan moved to Vétheuil, she had reached maturity, she was an accomplished artist with a body of work that was very much her own".

To place her at this point in her career in the orbit of someone else, whoever they were, would have been irrelevant. She was Joan Mitchell, and to me that was all that mattered." It was from this perspective, without taboos or preconceptions, that this exhibition and catalogue were conceived. Examination of the Mitchell Foundation's archives revealed the interest and admiration that Mitchell really had for Monet's work, definitively relegating her denials to façade status. It was therefore possible to compare the paintings of these two giants by examining their practices. The notions of place, nature, impressions (or feelings), color, and handling are discussed here in turn and highlight the singularity of their art: that of Monet, a French painter, an Impressionist painter, *le peintre de Giverny*; and that of Mitchell, an American painter, an abstract painter, *la peintre de Vetheuil*.

Marianne Mathieu
Art historian, curatorial director of the Musée Marmottan Monet
Co-curator

Musée Marmottan Monet: Scientific Partnerships

The Monet/Mitchell exhibition is an embodiment of the Musée Marmottan Monet's policy and practice of scientific partnerships. These collaborations, which the Paris institution began in 2019, are designed to support research on and study of its collection.

After a fruitful collaboration with the museums of Skagen, under the high patronage of H.M. Queen Margrethe II of Denmark, and an upcoming partnership with London's Dulwich Picture Gallery, the Musée Marmottan Monet is delighted to pursue the project established with the Fondation Louis Vuitton.

BACKGROUND

The museum's history, nourished by gifts and bequests from the artists' families and collectors, has led to this establishment becoming the steward of the first world collection of works by Claude Monet and Berthe Morisot. This scientific project is centred on research into the collections. In 2014 and 2021, this mission was supported by three exhibitions presented in Paris: *Impression, soleil levant. L'Histoire vraie du chef-d'œuvre de Claude Monet [Impression, Sunrise. The True Story of Claude Monet's Masterpiece]* (2014)*, Monet collectionneur. Chefs-d'œuvre de sa collection privée [Monet the Collector: Masterpieces from His Private Collection]* (2017) *and Julie Manet: An Impressionist Heritage* (2021).

PURPOSE

To best respond to this challenge and provide international scope, the institution has created the official designation of "Musée Marmottan Monet Scientific Partnership". This supports development of long-term scientific collaborations with French and foreign institutions and museums to broaden and deepen knowledge related to the artists whose works it shelters: Claude Monet and Berthe Morisot.
These partnerships ultimately materialise in exhibitions that address new or leading-edge themes.

WHY IS THIS STUDY PART OF THE MUSÉE MARMOTTAN MONET'S FOUNDING MISSIONS?

The *Monet/Mitchell* exhibition falls into the realm of the "Monet Revival". The concept of "Monet Revival" was forged around the inheritance of Claude Monet's last direct descendant, his son Michel, who founded the Musée Marmottan in 1966 as his sole heir.

In 1926, Michel inherited the collections from his father's studio, which, with few exceptions, encompassed all of his late works (1914-1926). This body of work is the subject of a full page of 20th century art critique.

Beginning in 1947, Michel Monet began promoting *Water Lilies* and soon sold major works to gallery owner Katia Granoff. These were then acquired by the largest museums in the United States, marking the beginning of the "Monet Revival". The hundred panels that Michel Monet kept over the course of his life returned to his universal legatee, the Musée Marmottan, upon his death. As the keeper of the artist's moral rights, the steward of the Giverny house, the custodian of the first world collection of Claude Monet's final works, the Musée Marmottan, which became the Musée Marmottan Monet in the 1990s, has an inherent duty to study the legacy and posterity of the last Monet, its existence being entirely by virtue of this man.

WHY AT THE FONDATION LOUIS VUITTON?

Because the two institutions' collections complement one another, the Fondation Louis Vuitton shelters several masterpieces by Joan Mitchell. Furthermore, the building by Frank Gehry provides an exceptional space to create contrast and dialogue between monumental works.

MUSÉE MARMOTTAN MONET | PARTENARIAT SCIENTIFIQUE | FONDATION LOUIS VUITTON

At the Spring 2023, in collaboration with the Fondation Louis Vuitton and the Musée Marmottan Monet, the Saint Louis Art Museum (Missouri) will present a "Monet/Mitchell" exhibition to the American public.

Visit of the Exhibition and visuals available for the Press

MONET - MITCHELL

This exhibition brings together, for the first time, a selection of "late Monet" paintings, realized in Giverny, with the canvases of Mitchell, mainly created in Vétheuil. The latter is the subject of a retrospective on the pool level.

The exhibition is structured around thematic and formal milestones, following a considered installation, seeking harmony and resonances between the works.

From different generations - Joan Mitchell was born the year before Claude Monet died - their paintings were initially brought together within the context of American Abstract Expressionism's emergence in the 1950s. Monet was thus rediscovered as a precursor to American modernism, and his late work revived after the critical acclaim in France that the *Water Lilies* at the Orangerie attracted in 1927. The association of the two artists is strengthened by Mitchell's move to Vétheuil in 1968, into a house that overlooked the one where Monet lived from 1878 to 1881.

Partly based on Joan Mitchell's statement to the American critic Irving Sandler in 1957, that "she admired the late, but not early Monet," the exhibition retraces the approaches of the two artists, which they described in similar ways: after his search for "impression", Monet spoke of his quest for "sensation", and Mitchell for "feeling". For both this corresponded to transposing an emotion experienced in front of nature. While for Monet it is a question of the persistence of visual sensation, moving from his garden to the studio, for Mitchell it is instead a question of intertwined memories.

Monet was committed to a landscape that he created as a subject, with his flower-filled garden and famous pond. Mitchell immersed herself in the landscape seen from her terrace at La Tour, her home in Vétheuil, in the Vexin region on the border of Normandy, with its undulating surroundings crossed by the Seine. The surface of water, its reflections, is another beloved subject: for Monet, this is the water lily pond, with its aquatic plants and agapanthuses, and for Mitchell, the Seine, echoing the Lake Michigan of her childhood. The concordance between their works also has formal characteristics: above all, color in all its interactions with light, a preference for a similar palette but with very different intensities, made up of blues, yellows, and greens, combined with reds, pinks, and mauves. New at the time for Monet, and a continual presence for Mitchell, large formats imply an emphatically gestural painting with immense freedom in terms of technique, with vibrant brushstrokes and textural effects alternating opacities and fluidities.

The exhibition closes with two major groups: Monet's *Agapanthus* (1915-1926), the monumental triptych that played a pivotal role in the artist's recognition in the United States, exhibited here for the first time in its entirety in Paris, and ten paintings from Joan Mitchell's cycle *La Grande Vallée* (1983-1984). Both correspond to environments where the dissolution of the subject in color and the liberation of spatial limits create an immersive space for the viewer. The color palettes favor mauves, purples, blues, greens, and yellows. In Monet's work, the application of monochromatic smears softens the brightness, inspiring contemplation. In Mitchell, the colors are strong and the brushstrokes energetic, thus departing from an originally sorrowful inspiration to create a dazzling hymn to life.

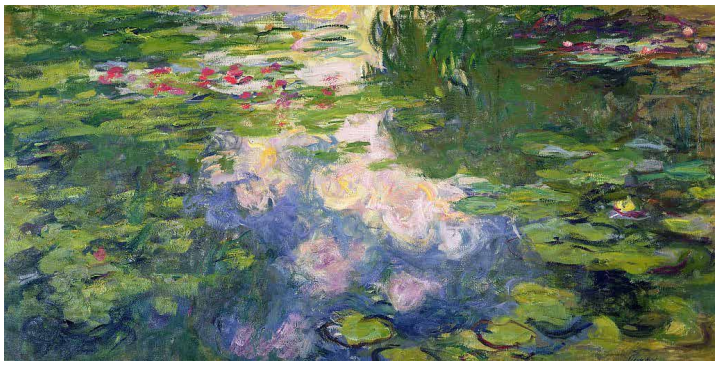
Gallery 4

REFLECTIONS AND TRANSPARENCIES, "L'HEURE DES BLEUS"

Reflections are an essential theme for Monet. This is clear in the paintings inspired by the pond he created in his garden: from *Water Lilies*, *Reflection of Tall Grass* (1897) to *Weeping Willow* and *Water Lily Pond* (1916-1919) and *Agapanthus* (1916-1919), studies for the *Grandes Décorations* (1914-1926). With these new formats and innumerable variations merging the aquatic, celestial, and plant worlds, Monet borders on a form of abstraction. "The aerial azure captive of the liquid azure" (Paul Claudel).

Water is a recurring element in Mitchell's painting, an interplay of memories, of the Lake Michigan of her childhood, the Hudson and East rivers of her young adulthood in New York, and the Seine in Vétheuil. In 1948, she shared her fascination with Barney Rosset: "I'm learning that there's something even at the bottom to live for - the reflections in the water".

They can be seen in *Untitled* (1955) and *Quatuor II for Betsy Jolas* (1976), the latter inspired by this composer's music and by the landscape Mitchell could see from her terrace in Vétheuil at "l'heure des bleus" - between night and day.



Claude Monet
The Water Lily pond,
1917-1919

Oil on canvas
100 x 200 cm

Private collection
Photo © Art Digital Studio

Joan Mitchell
Quatuor II for Betsy Jolas, *1976*

Oil on canvas
279.4 × 680.7 cm

Centre Pompidou, Paris, Musée national d'art moderne / Centre de création industrielle, in deposit at the Musée de Grenoble
© The Estate of Joan Mitchell

Claude Monet
***Agapanthus**, 1916-1919*

Oil on canvas
200 x 150 cm
Musée Marmottan Monet, Paris

Joan Mitchell
***Champs**, 1990*

Oil on canvas
280 × 360 cm
Private collection
© The Estate of Joan Mitchell
Photo © Patrice Schmidt

Claude Monet
***Water Lilies, Harmony in Blue**,*
1914 - 1917

Oil on canvas
200 x 200 cm
Musée Marmottan Monet, Paris,
legs Michel Monet

Gallery 5

SENSATION AND FEELING

In the garden that Monet created as a subject and the landscape chosen by Mitchell at Vétheuil, the two artists sought to fix a sensation or a feeling, that is, the memory of an emotion evoked by contact with nature and transformed by the memory. It is in their unceasing quest around color that the correspondences between the two artists are strongest.

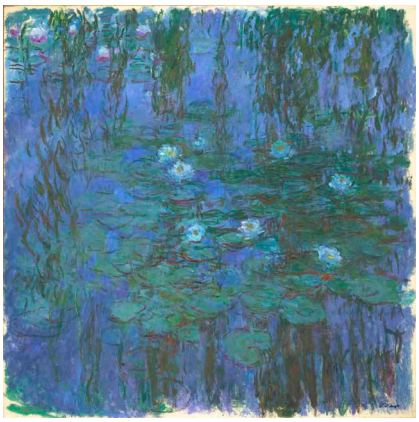
In a monumental format, with a clearly abstract vocabulary, and a chromatic range dominated by yellows, oranges, and greens on a white background, *A Garden for Audrey* (1975) echoes Monet's *Day Lilies* (1914-1917) and *Corners of the Pond* (1917-1919).

Beauvais (1986), created during the artist's visit for the Matisse exhibition in Beauvais, matches the freedom of the brushstrokes in Monet's *Yellow Irises* (1914-1917). The palette of blues, greens, and purples in *Row Row* (1982) engages with those of *Water Lilies with Willow Branches* and *Water Lilies* (both 1916-1919), the seriality of which results in the gradual erasure of the motif in the pursuit of a flatness that borders on abstraction.

In contrast with the mauve and purple element, yellows dominate *Two Pianos* (1980), whose dynamic brushstrokes refer to Gisèle Barreau's musical piece of the same name. In a fresh palette of red and fiery yellow, Monet's T*he Artist's House Seen from the Rose Garden* (1922-1924) is testament to a new expressive freedom in both gesture and color in his late work. A similar dissolution of the subject matter is evident in a series of easel paintings: *The Japanese Bridge* (1918-1924) and *The Garden at Giverny* (1922-1926).

Joan Mitchell
Beauvais, *1986*

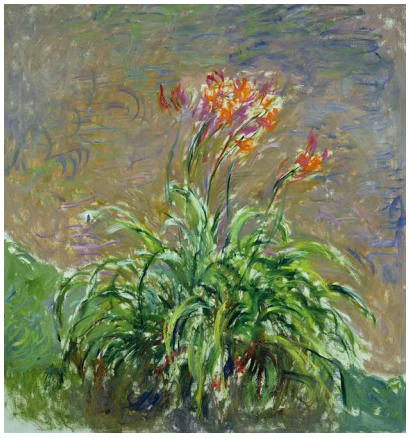
Oil on canvas
279.7x 400.3 cm
Fondation Louis Vuitton, Paris



Claude Monet
Blue Water Lilies,
1916-1919

Oil on canvas
204 × 200 cm

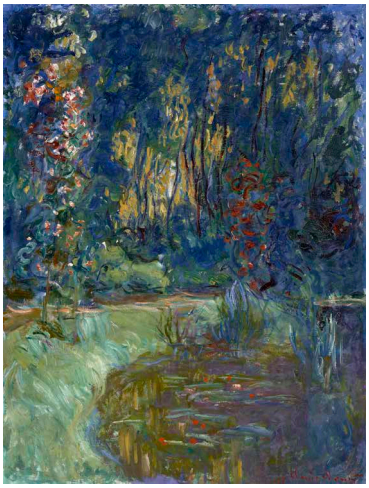
Musée d'Orsay, Paris
© RMN-Grand Palais (musée d'Orsay)
/ Hervé Lewandowski



Claude Monet
Daylilies, *1914-1917*

Oil on canvas
150 x 140 cm

Musée Marmottan Monet, Paris,
legs de Michel Monet



Claude Monet
Corner of the Pond at Giverny*, 1917*

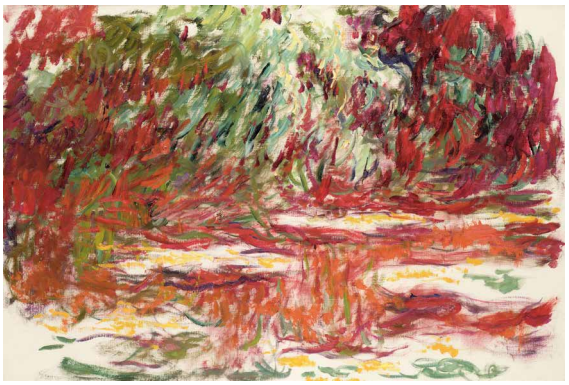
Oil on canvas
117 x 83 cm

Musée de Grenoble
© Ville de Grenoble /Musée de Grenoble –J.L. Lacroixl

Joan Mitchell
Un jardin pour Audrey, *1975*

Oil on canvas
252 x 360 cm

Private collection
© The Estate of Joan Mitchell
Photo © Patrice Schmidt



Claude Monet
The Water-Lily Pond,
1918-1919

Oil on canvas
73 × 105 cm
Musée Marmottan Monet, Paris, legs de Michel Monet

Joan Mitchell
Two Pianos, *1980*

Oil on canvas
279.4 × 360.7 cm
Private collection

Claude Monet
The Garden at Giverny, *1922-1926*

Oil on canvas
93 x 74 cm
Musée Marmottan Monet, Paris

Gallery 6

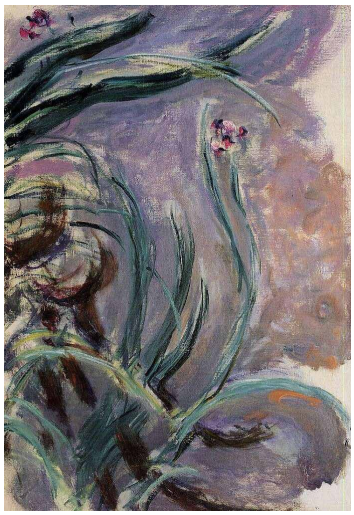
THE PRESENCE OF POETRY

Poetry was Joan Mitchell's constant companion. The daughter of poet Marion Strobel, she was close to American writers and poets, including James Schuyler, Frank O'Hara, and John Ashbery, and in France, to Samuel Beckett and Jacques Dupin. *Untitled*, painted around 1970, was part of the latter's collection: four of his poems inspired the pastel compositions Mitchell created around 1975, which are shown in this gallery.

Claude Monet was friendly with writers of his time, such as Émile Zola, Guy de Maupassant, Stéphane Mallarmé, and Paul Valéry. These poets were among the first, and for a long time only, supporters of Monet's late work, to which *Iris* (1924-1925) belongs. *My Landscape* (1967), in the brevity of its title, sums up Mitchell's central commitment: "I paint from remembered landscapes that I carry with me - and remembered feelings of them".

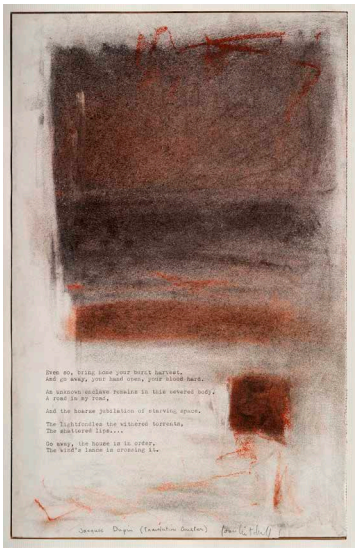
Joan Mitchell
Untitled, *env. 1970*

Oil on canvas
259.1 x 179.7 cm
Private collection



Claude Monet
Iris, *1924-1925*

Oil on canvas
105 x 73 cm
Musée Marmottan Monet, Paris

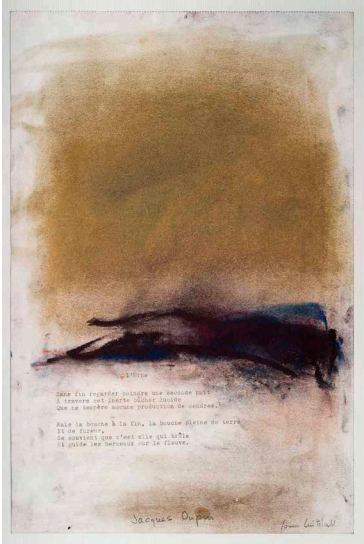


Joan Mitchell
Even so, **with a poem by Jacques Dupin,**
c. 1975

Pastel and typewriter ink on paper
35 × 23 cm
Private collection
© The Estate of Joan Mitchell
Courtesy Joan Mitchell Foundation Archives

Joan Mitchell
Saccades, **with a poem by Jacques Dupin,**
c. 1975

Pastel and typewriter ink on paper
35 × 23 cm
Private collection
© The Estate of Joan Mitchell
Courtesy Joan Mitchell Foundation Archives



Joan Mitchell
***L'Urne,* with a poem by Jacques Dupin,**
c. 1975

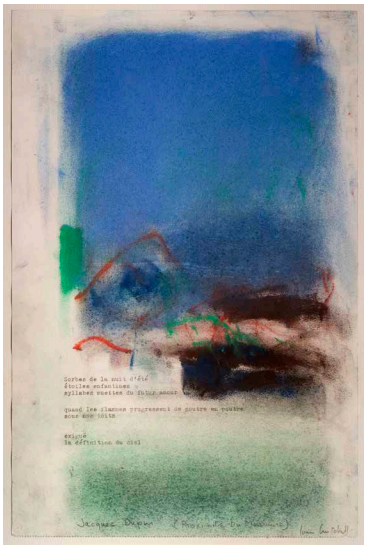
Pastel and typewriter ink on paper
35 × 23 cm

Private collection
© The Estate of Joan Mitchell
Courtesy Joan Mitchell Foundation Archives

Joan Mitchell
Sorbes de la nuit d'été,
with a poem by Jacques Dupin,
c. 1975

Pastel and typewriter ink on paper
35 × 23 cm

Private collection
© The Estate of Joan Mitchell
Courtesy Joan Mitchell Foundation Archives



Gallery 7

"WATER WITHOUT HORIZON OR BANK" (MONET)

The space left in reserve in Monet's *Water Lilies* (1917-1919) and Mitchell's *River* (1989) is in dialogue: white as primer or as accent is associated with a palette of green, blue, yellow, and mauve, illuminating the compositions while opening and extending space. Monet uses short brushstrokes to transcribe the water's fluidity, almost like calligraphy, which is also evident, with another intensity, in the expressive gesturality of Mitchell's diptych.

Claude Monet
***Nymphéas**, 1917-1919*

Oil on canvas
100 x 300 cm
Musée Marmottan Monet, Paris

Joan Mitchell
***River**, 1989*

Oil on canvas
280.4 x 399.7 cm
Fondation Louis Vuitton, Paris | © The Estate of Joan Mitchell

Gallery 9

MITCHELL, *EDRITA FRIED*

The quadriptych Edrita Fried (1981), with its vibrant colors - intense orange and fiery yellow, punctuated by blue-purple and enhanced by the luminosity created by the whites of the primer and reserves - evokes the still-vivid presence of Mitchell's recently deceased psychoanalyst friend. The work reads in a crescendo, from left to right, its palette echoing Vincent Van Gogh, an abiding presence for Mitchell. This work is a reminder of the sadness that certain bright colors can provoke: "For me, yellow isn't always joyful". This monumental polyptych introduces the cycle *La Grande Vallée* (1983-1984).

In Bracket (1989), the cerulean blue of the sky and the water, the yellow of the fields of rapeseed and sunflowers, are translated through gestures as powerful as they are ethereal.

Joan Mitchell
Edrita Fried, *1981*

Oil on canvas
295.3 x 760.7 cm
Joan Mitchell Foundation, New York | © The Estate of Joan Mitchell

MONET, THE *AGAPANTHUS* TRIPTYCH

The *Agapanthus* triptych (1915-1926) was one of the main elements of the *Grandes Décorations* cycle. Monet worked on it for ten years, a process that was continually documented, thus showing the evolution of his practice. The title refers to the agapanthus found in the initial compositions, in the lower left-hand corner of the first panel. This is clear in the study for *Agapanthus* (1916-1919) in Gallery 4 on the ground level.

The subject is the water lily pond, the movements of the water, its depth, and the interplay of reflections: those of the sky, the clouds, and the different aquatic plants. The palette is predominantly blue and green, with subtle variations of mauves, violets, and orange pinks, punctuated by touches of carmine, turquoise, and yellow. The radiance of the original composition gradually disappears under successive layers of paint. Here and there, the motif reappears with a revived freshness thanks to the smears applied to the surface, like a gentle veil of fog. This, along with the absence of any spatial reference points, gives the painting a great sense of unity and a totally immersive flatness that borders on abstraction.

Originally intended to be hung in the Hôtel Biron with the *Wisteria* paintings (1919-1920) shown here, the triptych was one of Monet's four favorite series. For unknown reasons, it was not possible to integrate the panels into the Orangerie installation in 1927. It was first exhibited, at least in part, in 1956, in Paris, at Galerie Katia Granoff, then in New York, at Knoedler & Co. Between 1956 and 1960, the panels were acquired by the Saint Louis Art Museum, the Nelson-Atkins Museum of Art, and the Cleveland Museum of Art, and thus played a major role in the discovery of late Monet.

Claude Monet, *Agapanthus*, *1920-1926*

Oil on canvas
200 x 425 cm
Cleveland Museum of Art, John L. Severance Fund and an anonymous gift

Claude Monet, *Agapanthus*, *1920-1926*

Oil on canvas
200 x 425 cm
The Saint Louis Art Museum, The Steinberg Charitable Fund, Saint Louis

Claude Monet, *Agapanthus*, *1920-1926*

Oil on canvas
200 x 425 cm
The Nelson-Atkins Museum of Art, Kansas City,
Purchase William Rockhill Nelson Trust

Claude Monet
***Glycines**, 1919-1920*

Oil on canvas | 100 x 300 cm
Musée Marmottan Monet, Paris

Claude Monet
***Glycines**, 1919-1920*

Oil on canvas | 100 x 300 cm
Musée Marmottan Monet, Paris

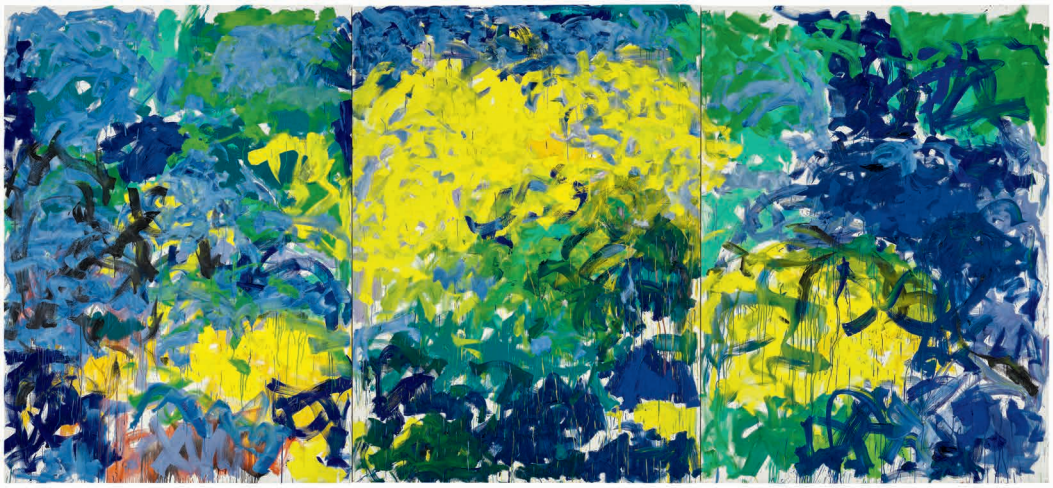
Gallery 10

LA GRANDE VALLÉE

Painted between 1983 and 1984, the cycle *La Grande Vallée* is made up of 21 paintings - including five diptychs and one triptych - which are characterized by the density and all-over effect of the pictorial surfaces. The sparseness of the whites and the lack of perspective are unique. The artist's distinctive chromatic range is evident: cobalt blue and rapeseed yellow prevail alongside a multitude of greens, pinks, and purples. Black touches gather in the lower part of the canvases, while crimson marks energize the compositions.

The title refers to a childhood memory of a friend of Mitchell's, Gisèle Barreau. The place she described to the painter was a landscape where she used to go with a cousin who, shortly before his death, had longed to return there. It was around the same time that Mitchell lost her beloved sister. In the shared pain of these bereavements, the artist painted a dreamlike vision of this secret valley: "Painting is the opposite of death, it permits one to survive, it also permits one to live". Five paintings are titled for close friends, and her German shepherd, Iva.

Exhibited in two stages by her gallerist, Jean Fournier, in 1984, this group has never been shown in its entirety. Here, the exceptional assembling of ten painting is, to date, the largest since the cycle's first presentation.



Joan Mitchell
La Grande Vallée XIV (For a Little While), *1983*

Oil on canvas
280 × 600 cm

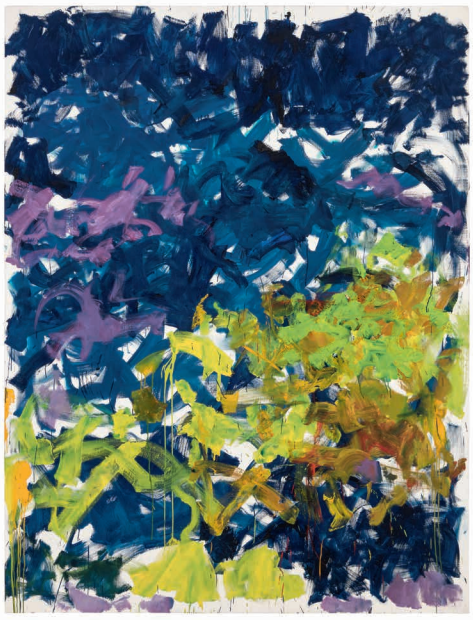
Centre Pompidou, Paris, Musée national d'art moderne / Centre de création industrielle

Joan Mitchell
La Grande Vallée, *1983*

Oil on canvas
259 x 200 cm
Fondation Louis Vuitton, Paris

Joan Mitchell
La Grande Vallée XVI, pour Iva,
1983

Oil on canvas
259.7 x 199.4 cm
Joan Mitchell Foundation, New York



Gallery 11

LANDSCAPE UP CLOSE

Variations on the subject of the linden tree recall the one at the entrance to Mitchell's garden in Vétheuil, the one that she revisited the most during fall. The canvas is built around a central axis with a vertical framing, suggesting a close-up of the trunk and branches. White, blue, and black lines cross most of the painting.

In a similar way, the willow was the object of many variations during Monet's late period. Between 1920 and 1922, he approached the subject with a great sense of liberty, in both brushstroke and framing.

Joan Mitchell
***Tilleul**, 1978*

Oil on canvas
240 × 179.7 cm
Fondation Louis Vuitton, Paris
© The Estate of Joan Mitchell

Claude Monet
Saule pleureur, Giverny
1920-1922

Oil on canvas
120 × 100 cm
Collection Larock-Granoff

JOAN MITCHELL, RETROSPECTIVE

Preface

(**translation of the text written especially for the publication of the Fondation Louis Vuitton exhibition *"Joan Mitchell"*, presented in Paris**)

Suzanne Pagé
Artistic Director of the Fondation Louis Vuitton
General Curator

This autumn, Joan Mitchell - long overlooked and now internationally recognised as one of the outstanding figures of late 20th-century painting, whose works hold a special place in our Collection - is present in all the galleries of our Fondation in two sequences.

On the ground floor, a retrospective will serve as the basis for a Monet/Mitchell dialogue and, more specifically, for that between a precise choice of works by Joan Mitchell and those of the last Monet, displayed on the other three levels.

In France, where she had settled permanently - in Paris in 1959, then in Vétheuil in 1968 -, her last exhibition dates back to 1994, after her death.

Today, this exhibition marks both the anniversary of her death and that of her first invitation, in 1982, to a French institution, the ARC at the Musée d'Art Moderne de Paris, whose independent galleries inside the museum, dedicated to the most contemporary expressions, sheltered the main establishment from artists deemed too adventurous. That exhibition, closely conceived with the artist with respect to the choice of works and catalogue, now serves as the gold standard, with a selection that she intentionally had centred on the 1970s, when her talent was exploding, as we will see here.

However dazzling the colourist's power appears to us now, along with the intense emotional charge of the work, Joan Mitchell nevertheless remained unknown in Paris, where she did not seek the spotlight, despite the full support of her gallery owner, Jean Fournier.

Born to a wealthy and intellectual Chicago family, Joan Mitchell long divided her life between France and the USA, between New York and Paris.

Once she settled in Vétheuil, she demonstrated a personality that was, in several respects, as potent as it was offbeat. Definitely foreign. She remained deeply American in her culture, her reading, her likes, her networks, her friendships, striving to deny an attraction to all things French other than a certain lifestyle and, most of all, a landscape that she unquestionably chose for herself at Vétheuil, one that would be a determining factor for the great painter she was becoming.

"I love this place - I'm very influenced by what I see outside, the light, the fields," she told us then. The artist nevertheless admitted to having been impacted by 19th- and 20th-century French painting while pursuing her studies at the Art Institute of Chicago, never ceasing to admire Paul Cézanne, Matisse and Van Gogh, her soulmate whom she preferred to view as not French.

She was indeed culturally uprooted, but strayed from the beaten path in other ways, as well. As was the case for Ellsworth Kelly, Joan Mitchell was too American for the French, too French for the Americans, feeling rather like a fish out of water in France, making painting her only and true territory. Having quickly gained great independence, she had managed to shake off the shackles of her native environment, while remaining emotionally very close to her family. Though a woman in a man's world, she had also learned to hold her own in the circle of New York artists that gathered at the Cedar Tavern and in an Eighth Street loft nicknamed The Club, but, born too late, found herself labelled as "second generation," after that of the Great Expressionists, Jackson Pollock, Arshile Gorky and especially Willem de Kooning and Franz Kline, whom she never ceased to admire. Despite these challenges, she determinedly forged her own path to make her unique voice heard. Meeting her and interacting with her was to be unforgettable.

Her sometimes-rough manner allayed suspicions. Hiding the intensity of her gaze behind large, tinted glasses, with a slim but muscular body, she harboured an energy, a restrained violence met with equal fragility. She at times used biting sarcasm, tinged with arrogance, in pointed analyses of beings and works, dividing them among her subjects with equal attention, along with marked support for young creators, visual artists, writers, musicians – even frequently inviting them to stay with her. The mocking frontality of her deliberately sarcastic, raspy voice masked a genuine modesty, sensitivity and affectivity that were profoundly moving. We find them oozing from the canvas in the ardour of a brush, where the passion of the stroke, involving the whole body, and the dazzling vehemence of intentionally complementary colours share the canvas with the sweetness of the most delicate hues, in meticulously executed compositions.

The exhibition's path echoes this determination to paint that was acquired, paradoxically, from all these incongruities and contradictions. She thus reached for ever more monumental canvases, ever more jubilant colours, pouring out her entire being at the very time when her solitude was intensifying and her athletic body, forged in figure skating, would painfully betray her. She would not be spared by life. Among her particularly difficult times were her 1979 breakup with her long-time companion, painter Jean Paul Riopelle, depriving her of their essential and mutual influence in adopting and affirming a new relationship with landscape and colour.

In Vétheuil, she experienced progressive isolation, broken by visits from American friends, like J. J. Mitchell and Joyce Pensato, and rare musical figures like Betsy Jolas, and dotted with correspondence and dialogues with writers and poets - Americans John Ashbery, James Schuyler, Paul Auster and, in France, Samuel Beckett and Jacques Dupin, to name a few; texts or poems by some of them may have inspired the works presented here. She also suffered many family and friendship tragedies and bereavements - first that of mother in 1966, then, in 1981, of friend and psychoanalyst Edrita Fried and, soon thereafter, in 1982, of much-loved sister Sally.

These were particularly painful for her and would only push her further to take refuge in her studio, which had become the ultimate sanctuary that gave her life meaning: to be a painter, that and only that, and with unmatched vitality, paintings that were as radiant and colourful as never before. Her talent beamed from the canvases. In keeping with her uncommon life, it was by night that she would close herself in this space, with her dogs as faithful companions, along with her nourishment: music - operas, from Mozart to Monteverdi, Verdi to Purcell, and jazz and blues, from Charlie Parker to Billie Holiday; and poetry, such as Rilke and Baudelaire.

In any collaboration, she had certain prerequisites, including gazing at her works for a long time with her, to really grasp what was at stake. Conversation was replaced with tense silences, avoiding intellectual comments and other concepts, which she described as "colourless thought" and which were decidedly foreign to her synesthetic temperament that perceived letters and words in colours. For Joan, one had to channel one's all into this contemplation, paying attention only to the dialogue of colours and textures, grasping the density of a genuine presence.

Today, this would be the admonishment given visitors to this exhibition: to allow oneself to be caught up in this ever-renewing and infinite language, in unprecedented and singular chromatic harmony, beckoning the viewer to share what was, to her, life, that which she said she had made her *raison d'être* in the world. "Painting is the opposite of death. It permits one to survive; it also permits one to live."

This retrospective progresses through the major cycles she produced - one cannot really use the term "series" - starting in the 1950s as part of the New York School, marked by Abstract Expressionism, to her later developments.

Visitors will see that Van Gogh provides a framework for this journey: opening with *Minnesota*, 1980, named after the American state in which Mitchell's very first personal exhibition was held in 1950. The monumental horizontality of this quadriptych from our Collection is structured in sequences of variable densities and punctuated by large brushstrokes, predominantly in yellow and blue, also typical of Van Gogh. At the end, the ferocious slashes and turbulent lines of *No Birds* stand out against a white background, directly echoing Van Gogh's tragic *Wheatfield with Crows*.

After a few representative examples of works from the 1950s, the principle part of the exhibition covers a time when her painting came into its own with her chosen "landscape" at Vétheuil. More precisely, her abstract and nocturnal transcription, by memory, of the emotion felt during her daytime experience of this landscape, synthesised in what she called "feeling" - "the feeling I have of things," as she told us.

Paradoxically, after her diurnal experience, it was by night that she would go up to her studio, with her dogs and music, to recreate it on canvas, though she would later confirm the colours in broad daylight. For her, what was most important was to hone, as sharply as possible, "what one colour does to another colour in a certain space and their interaction," as she shared with her friend Yves Michaud and, in doing so, vividly conveyed to us this euphoric, radiant fulfilment so foreign to a body, to a soul yet so filled with anxiety and pain.

The path unfolds from room to room, starting with the first New York urban landscapes in which, against light-coloured backgrounds, powerful strokes contain a system of still-dark grids and entanglements with scattered coloured accents that, in the 1960s, gradually became more pronounced and developed. Her painting movements gained momentum and found freedom in an intermingling of increasingly assertive colours, including with a range of greens, such as in her "black paintings", before noticeably brightening and lightening as she entered the 1970s. Interpretation of the landscape may be in the form of an intimate view of a lone tree, series of linden trees in an omnipresent cobalt, violet or mauve palette, or even sunflowers in a fiery shades of yellow and orange, thus continuing her dialogue with Van Gogh. Most of all, this approach to landscapes is found in her panoramic executions, through diptychs and polyptychs, particularly quadriptychs, monumental works that prevailed from the 1970s onwards, with inconstant coloured densities between the panels "in search of a dynamic rhythm, a vibration."

The palette then becomes sumptuous, with rich textures of greater thickness, paint that drips and runs, applied with tremendous physical energy contained by a composition at once intuitive and mental, very strong, dazzling and electric colours, the use of powerfully contrasting complements of oranges and blues, reds and greens, and a whole range of breath-taking blues. On a background of white primer to ensure light, there are alternating opaque and sheer areas, the latter created by diluting the colours with turpentine and blending in whites. Later, the strokes would become jerkier, at times with more sombre tones.

These works are the quintessence of abstraction, yet completely singular by virtue of the paradox she expressed this way: "My painting is abstract, but it is also a landscape."

What appears through the extreme freshness - sometimes exuberant, sometimes more serious - of her work is the way in which each painting is experienced by her as a new adventure in colour.

Belonging to painting alone - not to a given place, nor even a given landscape -, she had wanted to make it her one reason for living, her only way to survive.

This was the price she paid to give each viewer the extraordinary gift of that which she did not possess herself, a "happiness with life", a *joie de vivre*, through the explosion of a vibrant and energetic painting style of great sensuality, like an excess of happiness at a time when this happiness most definitely did not belong to her. It is what we sensed; it is what we knew. "…There is sadness in full sunlight just as there is joy in the rain; yellow, to me, is not necessarily happy" (see the ARC catalogue, 1982).

Suzanne Pagé
Artistic Director of the Fondation Louis Vuitton
General Curator

« Beautiful weed »

(**this text is extracted from the English edition of the exhibition *catalogue Joan Mitchell*, published by the SFMOMA in association with Yale University Press**)

Curators of the exhibition *Joan Mitchell*, presented at the BMA and at the SFMOMA

Sarah Roberts
Andrew W. Mellon Curator and Head of Painting and Sculpture - SFMOMA

Katy Siegel
Research director of special program initiatives at the SFMOMA Art and Eugene V. and Clare E. Thaw Endowed Chair in American Art and Distinguished Professor - Stony Brook University, New York

History is full of women: overlooked women, difficult women, unloved women, forgotten women, unrealized women, overshadowed women. With this book and the exhibition it accompanies we wanted to tell the story of a woman who, while perhaps all or many of these things, was foremost and without qualification a great artist. To see Joan Mitchell this way is to acknowledge not only the monumentality of what she accomplished but also the nature of her own desire. She never aspired to anything less than greatness-as it was understood and pursued in her historical moment (a time when such terms were rarely applied to women) and, ultimately, as she came to define it for herself.

Joan Mitchell seeks to recognize what Mitchell achieved by bringing to her art the deep scholarly consideration it has always called for, the kind that has been largely reserved for a tiny number of white, male artists. Grounded in extensive archival research and an exhaustive firsthand review of Mitchell's work, this project centers on an attentiveness to her lifelong exploration of the material world as experienced from a specific view. The dance between object and subject, their meeting and parting, generated what Mitchell called "feeling." For her, a painting with feeling embodied largeness of purpose: to encounter the world with honest emotion and sensation. Mitchell recognized this impulse as the driver of a grand tradition that included Vincent van Gogh, Paul Cézanne, Claude Monet, Franz Kline, and Willem de Kooning; she both embraced that tradition and expanded its terms. Her work is difficult to categorize in that it disregarded contemporary critical pieties in favor of complexity and profundity; in throwing fresh light on Mitchell's art we also hope to offer new ways to think about postwar abstraction and its relation to representation, to nature, and to the self.

Mitchell's is not a progressive story but one of returns and stillnesses, moving in and out of sync with mainstream art history. Our primary goal is to understand her work in relation to the changing historical contexts spanned by her career, with attentiveness to the specificities of her cyclical approach to painting. More than two years of thought, research, and discussion with our exceptional research team led us to organize this book in ten chronological chapters that center on moments when Mitchell's concerns crystallize and emerge in closely related suites of canvases.

Because so much of her life directly or indirectly shaped her art, we have interwoven elements of Mitchell's biography to a greater extent, perhaps, than is typical in many traditional art historical accounts, while mindful of concerns around biographical method and female artists.

We wanted to deliver a more complex portrait of her as both an artist and a person-and of the imbrication of these roles-than that offered in the existing literature. Each chapter studies paintings that embody the highest achievement of a given suite but also shows Mitchell working her way into and out of ideas by picking up dropped threads, using drawing to experiment with process and represen- tation, or emphatically disrupting an established vocabulary of marks and colors. Each chapter essay is complemented by a concise text illuminating particular works. In-depth essays by scholars Éric de Chassey, Jenni Quilter, and Richard Shiff present new historical models for understanding Mitchell's work in relationship to painting in Paris during the 1950s and 1960s; poetry; and nineteenth-century French Romanticism, respectively. And finally, texts by writer Paul Auster, composer Gisèle Barreau, poet and essayist Eileen Myles, artist Joyce Pensato, and painter David Reed in dialogue with conservator Jennifer Hickey offer artistic and literary responses to Mitchell's work.

We hoped that in treating Mitchell as the great painter she so clearly is, we would also discover something specific and possible - rather than solely limiting and exhausting - about being a woman artist. Mitchell and Simone de Beauvoir first wrestled with the question of how to live as a woman artist at almost the same moment. The latter warned against narrow self-expression, rendered in descriptions of the confines of conventional female life. Mitchell's specter was not precisely the domestic but rather the triviality and stultification of the Social Register, the upper-class social circle to which her family belonged, which had constrained the writing and life of her mother, poet Marion Strobel. Politeness, sentiment, and pretension were all anathema to Mitchell, embodying the threat that she herself would fall prey to the minor mode if she did not rigorously avoid that life.

Most broadly, at the high point of postwar debates about the nature of the human, women artists were constrained by their less-than status. For Beauvoir, "As long as she still has to struggle to become a human being, she cannot become a creator." If women's art lacked sweeping social relevance or "metaphysical resonances," it was because women themselves lacked the defining human quality: freedom. To be excluded from adventure and expansion was crippling:

How could van Gogh have been born a woman? A woman would not have been sent on a mission to the Belgian coal mines in Borinage, she would not have felt the misery of the miners as her own crime, she would not have sought a redemption; she would therefore never have painted van Gogh's sunflowers. Not to mention that the mode of life of the painter-his solitude at Arles, his frequentation of cafés and brothels, all that nourished van Gogh's art in nourishing his sensitivity-would have been forbidden her.

Mitchell painted sunflowers all her life; how did she manage?

Fortified by family money (no guarantee of artistic achievement) and an intense will to live and paint without constraint, Mitchell refused to accept that either cafés or solitude were forbidden to her.

She traded in Smith College for the Cedar Tavern and the Café du Dôme, sought sex and passion, late nights and drinking-adventure. And she established absolute privacy in her studio on St. Mark's. Still, especially as a young woman, she spent a certain amount of energy bending herself toward and away from social expectations, accommodating and resisting. Even today, a conversation about Joan Mitchell almost always begins with stories of her behavior and misbehavior, some of it destructive and fueled by alcohol. In adulthood, Mitchell, like most women, struggled with conventional female roles-wife, mistress, hostess, homemaker, and (surrogate) mother-and with prescribed standards of beauty and femininity. Over time she cast off social conformity. She had survived, and even occasionally enjoyed the role-playing; midlife made room for intense friendships that supported new patterns for daily life, new heights of artistic ambition, and metaphysical resonance to burn., de nouveaux sommets d'ambition artistique et de nombreuses résonances métaphysiques.

At mid-century, Beauvoir believed that until she was recognized as human, woman could only be the other; Mitchell came to a version of this, concrete and vivid, seeing herself as a "mauvaise herbe"-a weed. To her, dandelions were weeds, but so were daisies and even sunflowers-any plant, large or small, that was taken for granted or seen as unruly, out of place according to imposed classifications, or beautiful only when seen with the right eyes. She reenvisioned the negatives of the designation "weed" as positives. Mitchell often said that words failed her, leaving her to cursing and arch wordplay in her letters, to evasive actions in interviews, to the capacious ambiguities of poetry in her reading (and of poets in her friendships), and to music. Most profoundly, words failed to account for her: there was no name, no category in which she could recognize herself. As her lover Jean Paul Riopelle once teased, she was, impossibly, "un maître au feminin." In the French, even the name for "feminine" here is masculine-there are no words.

Was there any drawback to being a male artist? In the 1950s and 1960s, Edrita Fried, Mitchell's Vienna-trained analyst, warned against the apparently male tendency toward narcissism, a narrowness masquerading as greatness that obscured the texture and value of real life. In their work together, Fried reinforced Mitchell's drive to connect to the world, to love something "outside" herself, applauding her ability to alternately amplify and turn down the volume on her specific self. Eileen Myles argues that female reality compulsorily consumes and, therefore, is structured by but also encompasses male reality. Might this condition open a multiplicity of perspectives not available to a man? Might a woman create works that comprehend both her own singular subjectivity and those of manifold imagined others, including those of another artist, a dog, a tree, a sunflower? Over the course of her lifetime, the scoring of traits as masculine or feminine seemed increasingly irrelevant to Mitchell. She settled into and fully inhabited a hardheadedness, angular athleticism, and single-minded dedication to painting that conflicted with traditional femininity, and she did not find any of this incommensurate with making frankly beautiful paintings or experienc- ing the full range of emotions, tenderness included.

The transnational nature of Mitchell's existence is yet another manifestation of her refusal to be categorized. New York and Paris have variously claimed her, fracturing her image in two: the 1950s painter vs. the 1980s painter, the belated daughter, respectively, of Abstract Expressionism or of Impressionism.

In truth, she moved back and forth, on airplanes and in her mind, never losing touch with either place or moment. A wave of recent scholarly research on transatlantic cultural exchange has offered a cosmopolitan antidote to nationalism, valuing complexity over exceptionalism and the nuanced lives of individuals over the clumsy, violent projections of governments. Rather than both, the transatlantic condition can also mean neither, and suggest never feeling completely at home, as was certainly the experience of many postwar émigré and expatriate artists in New York, London, and Paris. Mitchell, who always had her blue suitcase packed, had a near-constant sense of being unsettled; like much of her generation, she felt compelled by what T. S. Eliot called the "poésie des départs." And perhaps, for a woman, to be not at home had a special allure.

Mitchell's life story is compelling, both for its singular details-champion figure skater; owner of Monet's Vétheuil cottage; friend, lover, and valued interlocutor to renowned painters, writers, and composers-and because many of its pressures, including sexist gatekeepers, overbearing lovers, unwanted and absent pregnancies, and self-doubt are shared by other women. With this study we wanted to attend to how her personal experi- ence mattered to the work, and to chart a life with art at its center-an existence that was neither desirable nor possible for all women, but was certainly the life that Mitchell pursued. The scale of her paintings, the views they imply, and the materials she used are all shaped by the places she lived and worked and the people she loved. Mitchell's greatness encompasses ambition, discipline, freedom, bodily experience, masterful technique, and heedless experiment, along with the smallest and largest natural phenomena, eternal life, and love.

Sarah Roberts
Andrew W. Mellon Curator and Head of Painting and Sculpture - SFMOMA

Katy Siegel
Research director of special program initiatives at the SFMOMA Art and Eugene V. and Clare E. Thaw Endowed Chair in American Art and Distinguished Professor - Stony Brook University, New York

Curators of the exhibition "Joan Mitchell", presented at the BMA and at the SFMOMA

Joan Mitchell Foundation

The **Joan Mitchell Foundation** cultivates the study and appreciation of artist Joan Mitchell's life and work, while fulfilling her wish to provide resources and opportunities for visual artists. The Foundation was established in New York in 1993, following Mitchell's death in 1992. Continuing the generosity she showed to other artists during her lifetime, Mitchell's will called for the creation of the Foundation to "aid and assist" artists.

Over the past 29 years, the Foundation has evolved a range of initiatives that have provided funding and other critical resources to more than 1,100 U.S.-based visual artists at varying stages of their careers. The Joan Mitchell Fellowship gives annual awards of $60,000 directly to artists, with funds distributed over a five-year period alongside dedicated and flexible professional development. The New Orleans-based Joan Mitchell Center hosts national and local artists in residencies, providing them with the time and space for artistic experimentation. The Creating a Living Legacy (CALL) initiative provides free and essential resources to help artists of all ages organize, document, and manage their artworks and careers. Together, these programs actively engage with artists as they develop and expand their practices. Past grantees include Jennifer Allora, Mark Bradford, Mark Dion, Simone Leigh, Glenn Ligon, Julie Mehrutu, Kate Newby, Alison Saar, Ursula Von Rydingsvard, and Kara Walker.

As the chief steward of Joan Mitchell's legacy, the Foundation manages a collection of Mitchell's artwork and archives containing her personal papers, photographs, sketchbooks, and other historical materials. Foundation staff are dedicated to assisting researchers and sharing information about the Foundation's artwork and archival collections in order to further scholarship and broaden appreciation for Mitchell's life and work. The Foundation regularly partners with institutions to ensure that a wide and diverse audience has access to Mitchell's artworks, through exhibitions, educational activities, and public programming.

In 2015, the Foundation established the Joan Mitchell Catalogue Raisonné project in order to research Joan Mitchell's paintings. This long-term research project will result in a scholarly, multi-volume book documenting all of the artist's painted work.

Please direct press inquiries about the Joan Mitchell Foundation to:

Jenny Gill, Director of Communications, Joan Mitchell Foundation
jgill@joanmitchellfoundation.org
http://joanmitchellfoundation.org

Visit of the Exhibition and visuals available for the Press

JOAN MITCHELL RETROSPECTIVE

JOAN MITCHELL, 1925-1992

Thirty years after her death, the Fondation Louis Vuitton is devoting a retrospective to Joan Mitchell, as a prelude to the dialogue between her paintings and those of Claude Monet displayed in the upper floors.

Chronologically, the exhibition allows us to explore the pivotal stages of her work: her first abstractions, painted in the early 1950s in New York; the canvases she produced during the years she spent between France and the United States; the early 1960s in Paris; the very large formats of the 1970s in Vétheuil; the unique links her painting maintained with poetry, nature, music.

Born in Chicago in 1925, Joan Mitchell moved to New York in 1949, where she engaged with the champions of Abstract Expressionism, particularly Franz Kline and Willem de Kooning. In just a few years, she became one the few women recognized on the postwar American scene, as evidenced by her participation in the *Ninth Street Show* in 1951.

From 1955 to 1959, the artist traveled back and forth between her St. Mark's Place studio in New York and Paris, before settling permanently in France, Rue Frémicourt. Rather than opening a new chapter in her work, this move renewed her independence. The same thing happened in 1968, when she left the capital for La Tour, her property in Vétheuil, on the threshold of Normandy, where she found a place in harmony with her painting.

Joan Mitchell's particular situation between Europe and America, her intense relationship with the art of the late 19th and early 20th centuries, and her devotion to the practice of painting, situate her in a unique temporality. But it is undoubtedly because she adopted her own rhythm, and dictated her rules, that she is today considered as one of the most dynamic voices of the second half of the 20th century painting scene.

Without ever abandoning her work's claim to abstraction, Joan Mitchell established a singular mode of representation, encompassing the evocation of nature. With her color harmonies, gestures, rhythms, and materials, the artist communicates what she herself called "feelings" - a way of translating the sensibilities, memories, and landscapes that she carried with her - from her childhood on the shores of Lake Michigan to the terrace at Vétheuil. Going far beyond the expectations of abstract painting, she expanded her facility for embodying what is resistant to words. *"For many people, seeing is not a natural thing… They only see learned clichés. They remain caught up in the language."*

Gallery 1 and Gallery 2

NEW YORK

ln 1947, after finishing her studies in Chicago, Joan Mitchell moved to New York, before visiting Paris the next year. She returned to the United States after over a year, and fulfilled her desire to focus on the liveliest abstraction of the time by visiting the studios of Franz Kline, Willem de Kooning and Philip Guston. In 1951, she was recognized by her peers, taking part in the *Ninth Street Show*, the group exhibition that is considered as the foundational act of American Abstract Expressionism.

Joan Mitchell
Untitled, *1953-1954*

Oil on canvas
204.8 × 176.2 cm
Private collection

TRANSATLANTIC

Mitchell first settled in Paris in May 1955. “I think it would be easier to live the life of a painter here - the continual working and not showing for years - it’s accepted and has a dignity,” she wrote while moving. Until 1959, she made many return trips to New York. While *The Bridge* (1956) can be read as a symbol of these crossings, Mitchell demonstrates her capacity to think about her painting in a format that was not very common at the time, the polyptych, which became one of the hallmarks of her work. Dating from those years, *Hemlock*, a painting inspired by the poem “Domination of Black” by Wallace Stevens (1879-1955), invoking heavy pine trees, is representative of her work going beyond the dichotomy between abstraction and figuration.

Joan Mitchell
***The Bridge**, 1956*

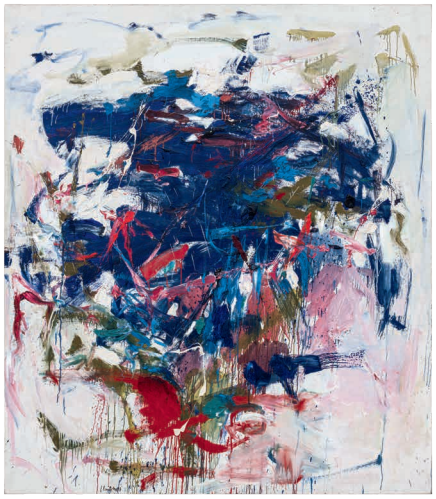
Oil on canvas
116.2 × 178.8 cm
Fredriksen Family Art Collection
© The Estate of Joan Mitchell

Joan Mitchell
***Hemlock,** 1956*

Oil on canvas
231.1 × 203.2 cm
Whitney Museum of American Art, New York, acquisition, avec des fonds des Friends of the Whitney Museum of American Art
© The Estate of Joan Mitchell

FRÉMICOURT

ln 1959, when she found a permanent studio in Paris, on Rue Frémicourt, Joan Mitchell developed a grammar based on less conventional mark making. In addition to wing a brush, she would sometimes spread the overlapping colors with a rag or throw them onto the canvas. The painting itself, its materiality, became one of her work's subjects. Her lexicon is vast: she used both diluted pigments and oils directly from the tube. *Rock Bottom*, like *Bonhomme de bois*, exemplify her work, which was part of both American Abstract Expressionism and European Lyrical Abstraction.



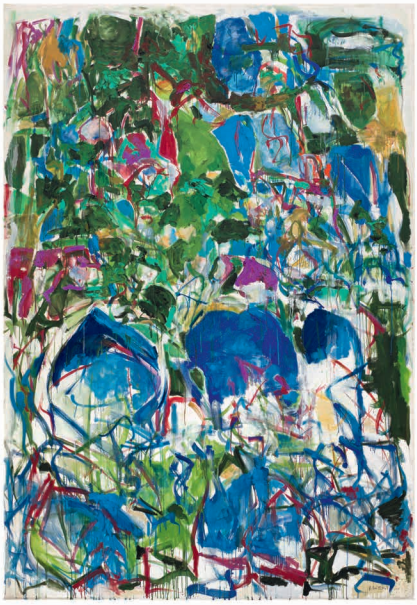
Joan Mitchell
Rock Bottom, *1960-1961*

Oil on canvas
198.1 × 172.7 cm

Blanton Museum of Art, The University of Texas at Austin, don de Mari et James A. Michener

VÉTHEUIL

ln 1967, Joan Mitchell acquired La Tour, a large property in Vétheuil, overlooking the Seine. *Vétheuil*, with its composition evocative of river masses flowing between two banks, attests to her first stays in the house. When she moved there permanently in late 1968, the landscape had an immediate effect on her work. Huge sunflowers, almost three meters high, surrounded the house, reviving her almost teenage ardor for Vincent van Gogh. “They look so wonderful when young and they are so moving when they are dying. I don’t like fields of sunflowers. I like them alone, or, of course, painted by Van Gogh,” she said.



Joan Mitchell
My Landscape II, *1967*

Oil on canvas
261.3 × 181 cm

Smithsonian American Art Museum, Washington, D.C., don de M. et Mme David K. Anderson, Martha Jackson Memorial Collection

Joan Mitchell
Untitled, *1969*

Oil on canvas
260.4 × 468.6 cm

Musée du monastère royal de Brou, Bourg-en-Bresse

FIELDS AND TERRITORIES

Mitchell spoke of "fields or territories" to describe these paintings from the early 1970s. The agricultural landscape around Vétheuil, captured from an almost aerial perspective, the reflections of the Seine, are at the origin of these works. But they are also sustained by the artist's poetic readings. The immersive dimension of these canvases makes them comparable to physical environments.

Joan Mitchell
La Ligne de la rupture, *1970-1971*

Oil on canvas
284.5 × 200.7 cm
Private collection

Joan Mitchell
Plowed Field, *1971*

Oil on canvas
280 x 540.1 cm
Fondation Louis Vuitton, Paris | © The Estate of Joan Mitchell

Joan Mitchell
Chasse Interdite, *1973*

Oil on canvas
280 x 720.1 cm
Centre Pompidou, Paris, Musée national d'art moderne / Centre de création industrielle
© The Estate of Joan Mitchell

MEMORY

"Music, poems, landscape, and dogs make me want to paint. And painting is what allows me to survive." In the 1980s, Joan Mitchell worked in quite a solitary way, alongside a few close friends, musicians, poets, and young artists who occasionally lived in Vétheuil. Often working on the panels that make up her polyptychs separately, she would gradually rearrange them, creating connections from memory, before joining them in the final composition. Mitchell explained that she sought to "stop time, or frame it."

Joan Mitchell
***Minnesota**, 1980*

Oil on canvas - Quadriptych
Overall dimensions 260,4 x 621,7 cm
Fondation Louis Vuitton, Paris | © The Estate of Joan Mitchell

Joan Mitchell
Red Tree, *1976*

Oil on canvas
280.4 x 160.0 cm
Fondation Louis Vuitton, Paris

Joan Mitchell
No Room at the End,
1977

Oil on canvas
280.7 x 360.7 cm
Fondation Louis Vuitton, Paris

PAINTING

The last decade of Mitchell's work was one of paradoxical energy. Unwell, constrained in her movements, she nevertheless continued working on large formats and passionately pursued the dialogues that she had maintained with her predecessors (Van Gogh for *No Birds*, Cézanne for *South*). She produced works where her mastery of colors is only matched by her ability to sustain light through white accents.

Joan Mitchell
***No Birds**, 1987-1988*

Oil on canvas
220.3 × 396.9 cm
Private collection
© The Estate of Joan Mitchell

Joan Mitchell
***South**, 1989*

Oil on canvas
260.35 x 400.05 cm
Fondation Louis Vuitton, Paris
© The Estate of Joan Mitchell
Photo © Primae / David Bordes

Joan Mitchell
***Sunflowers**, 1990-1991*

Oil on canvas
280 × 400.1 cm
Collection John Cheim

Joan Mitchell
***Untitled**, 1992*

Oil on canvas
280 × 360.7 cm
Collection Komal Shah et Gaurav Garg

Chronology and biographies of the artists

1840

Birth of Claude Monet in Paris.

1878-1881

Monet lives in Vétheuil.

1883-1926

Monet settles permanently in Giverny.

1915

Monet begins the *Grandes Décorations* series.

1925

Birth of Joan Mitchell in Chicago.
At the Art Institute, she discovers French Impressionist and Postimpressionist painters.

1926

Death of Claude Monet in Giverny.

1927

Inauguration of the *Grandes Décorations* at the Musée de l'Orangerie, in the presence of Georges Clemenceau. It is critically acclaimed.

1933

The Art Institute of Chicago acquires a *Water Lilies* (1906) painting.

1947

Mitchell moves to New York.

1952

Mitchell's first solo exhibition, at New Gallery, New York is a great success. She develops a friendship with the poet Frank O'Hara and becomes part of a group of artists and writers.
Reopening of the *Water Lilies* rooms, closed since 1944.
Paul Facchetti notes that the Orangerie has become a place of pilgrimage for American artists.
Gaston Bachelard ("*The Water Lilies*, or the surprises of summer's dawn") and André Masson ("Monet the founder") defend Monet's *Water Lilies*. The Monet retrospective at the Kunsthaus in Zurich shows five *Water Lilies* panels, lent by Michel Monet; the museum buys three.

1955

On the advice of her psychoanalyst Edrita Fried, Mitchell spends the summer in France. She meets Jean Paul Riopelle, her companion until the late 1970s. She also gets to know Samuel Beckett, to whom she would remain close throughout his life.
MoMA's first acquisition of a *Water Lilies* panel, which Mitchell mentions in a letter to Riopelle.
Elaine de Kooning defines "Abstract Impressionism" in her article, "Subject: What, How or Who," published in *ARTnews*.
William Seitz, a specialist in Abstract Expressionism, publishes an article titled "Monet and Abstract, Painting", in *College Art Journal*.

1955-1959

Mitchell travels between Paris and New York.

1956

Exhibition of late works by Monet at the Parisian gallery, Katia Granoff, and a group of 14 late Monets at Knoedler & Co. in New York; these works are immediately purchased, including by MoMA, who acquired two late works.
Between 1956 and 1960, the Cleveland Museum of Art, the Saint Louis Art Museum, and the Nelson-Atkins Museum of Art in Kansas City acquire the three panels of *Agapanthus*.

Thomas B.Hess, editor of *ARTnews* and a close friend of Mitchell's, underscores the discovery of late Monet by abstract painters: André Masson, Barnett Newman, Jackson Pollock, Mark Rothko, Clyfford Still, Ad Reinhardt and Mark Tobey ("Monet: Tithonus at Giverny", *ARTnews*).
The Art Institute of Chicago acquires a large *Water Lily* (*Iris*, 1914-1917).

1957

Clement Greenberg establishes Monet as a key figure in 20th-century art (" The Later Monet", *ARTnews*).
Mitchell takes part in exhibition Abstract Impressionism at the Dwight Art Memorial. Irving Sandler gives Mitchell a significant place in the artistic landscape ("Mitchell Paints a Picture", *ARTnews*).
Publication of an article on the filiation of certain contemporary artists with Monet ("Old Master's Modern Heirs"), notably Jean Paul Riopelle.

1959

Mitchell settles in France permanently and rents a studio on Rue Frémicourt, in Paris.
After the 1958 fire, MoMA buys a Monet triptych from Katia Granoff.

1966

Michel Monet names the Musée Marmottan as his sole heir; it inherits the Giverny property and the entire studio collection.

1967

Mitchell first solo exhibition at Galery Jean Fournier in Paris.

1968

Mitchell moves to a property in Vétheuil, overlooking Monet's former home.

1974

Joan Mitchell exhibition at the Whitney Museum of American Art, New York.

1975

Mitchell and Elaine de Kooning visit Monet's house in Giverny.

1978

Exhibition *Monet's Years at Giverny: Beyond Impressionism* at the Metropolitan Museum of Art.

1980

Monet's house in Giverny opens to the public.

1982

Joan Mitchell's solo exhibition at the ARC, Musée d'art Moderne de la Ville de Paris.

1984

Exhibition *Joan Mitchell - La Grande Vallée* at Galerie Jean Fournier.

1992

Mitchell dies of lung cancer.
Exhibition *Les "Nymphéas" avant et après* at the Orangerie includes Mitchell's *La Grande Vallée IV.*

1994

Exhibition *Joan Mitchell* at the Galerie Nationale du Jeu de Paume and the Musée des Beaux-Arts de Nantes.

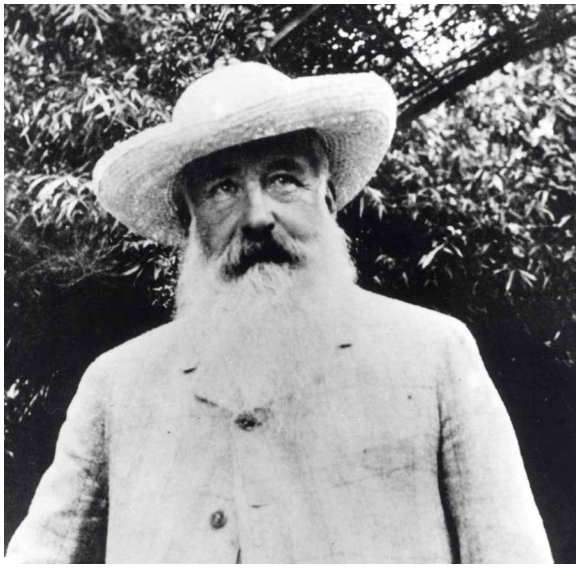
2018

The Water Lilies: *American Abstract Painting* and the *Last Monet*, exhibition at the Musée de l'Orangerie.

2019

Monet: The Late Years exhibition at the Fine Arts Museums of San Francisco and Kimbell Art Museum in Fort Worth.

Claude Monet



© Musée Marmottan Monet, Paris

1840

Claude Monet is born in Paris.

1859

After a childhood in Normandy, Monet returns to Paris, pursuing studies at the studio of Charles Gleyre, where he meets Pierre-Auguste Renoir, Alfred Sisley and Frédéric Bazille.

1862

First meeting between Claude Monet and Georges Clemenceau, journalist at the time.

1867

Jean is born, son of Claude Monet and Camille Donzieux.

1870

Claude Monet and Camille Donzieux are married. Monet goes into exile in London after war is declared between France and Prussia.

1871

Monet meets art dealer Paul Durand-Ruel, exiled in England, as well as Camille Pissarro, with whom he visits London galleries and museums.

1874

Monet takes part in the first "Impressionist" exhibition, held 15 April to 15 May in the Paris studio of photographer Félix Nadar. Importantly, he displays *Impression, Sunrise* (1872, Paris, Musée Marmottan Monet), which lends its name to the artistic movement. This painting is executed shortly after Monet sees Turner's works in London

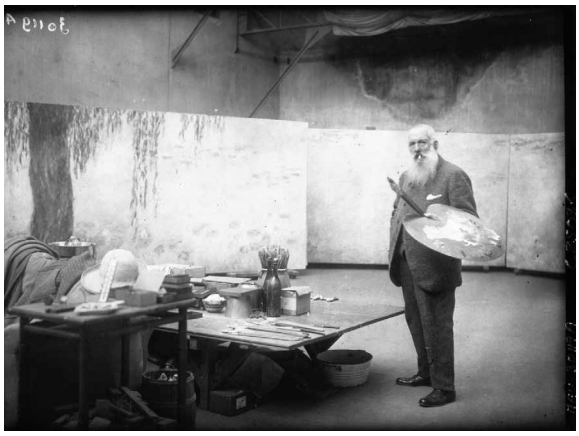
1878

Michel is born, second child of Claude and Camille Monet.

1878-1881

Monet settles in Vétheuil.

Claude Monet in front of his house in Giverny (detail), 1921
Unidentified photographer working for *L'Illustration* Autochrome | Paris, Musée d'Orsay



Claude Monet, peintre, dans son atelier : [photographie de presse] / Agence Meurisse
Source gallica.bnf.fr / Bibliothèque nationale de France

1879

Camille dies.

1890

Monet purchases the Giverny property; three years later, he begins building the "water garden" with the water lily pond.

1890-1920

Frequent visits from critics (Geffroy), writers (Mirabeau and Mallarmé), merchants (P. Durand-Ruel and G. Bernheim), influential figures (Clemenceau), as well as clients and artists (Rodin, Cézanne and a colony of Americans).

1892

Monet marries Alice Hoschedé.

1895-1923

Monet regularly takes part in exhibitions at the Durand-Ruel gallery in New York.

1898

Monet paints early depictions of white water lilies, scientifically designated by the term "Nymphéas", (*Nymphaeaceae*), which became practically his only theme. Maurice Guillemot[i] relates comments he gathered from Monet in 1897 concerning a project that foreshadowed the *Grandes Décorations* at the Orangerie.

Exhibition at Georges Petit, including the *Mornings on the Seine* series and the first *Water Lilies* canvases (June).

1900

Monet displays several *Water Lily Pond* canvases at Durand-Ruel (22 November - 15 December).

1900-1926

Monet executes some 400 paintings, 300 of which are devoted to views of the garden and the water lilies at Giverny.

1909

6 May - 5 June: First presentation devoted wholly to his early *Water Lilies* at the Durand-Ruel gallery. The exhibition is given an enthusiastic reception from critics, who compare his paintings to poetry and music. Roger-Marx devotes an article to this series, emphasising its modern character[ii].

When Monet meets Degas at the Ambroise Vollard gallery, he tells him that he simply stayed "for one second" because his paintings would have made him "dizzy."

1911

Alice Hoschedé-Monet dies.

Major *Monet* exhibition at the Museum of Fine Arts in Boston (1 August - 1 October).

1914

Jean, Claude Monet's eldest son, dies at the age of 47.

The painter plans a dedicated *Water Lilies* series and begins construction of a new studio, illuminated by overhead natural light and equipped with picture rails on wheels.

1915

Following a luncheon with Monet, Vuillard makes an entry in his journal comparing Monet's paintings to the ceiling of the Sistine Chapel, making special note of their common lyricism.

i Maurice Guillemot, « Claude Monet », *Revue illustrée*, 13e année, no 7, 15 mars 1898, n.p.

ii Claude Roger-Marx, « Les *Nymphéas* de M. Claude Monet », *Gazette des beaux-arts*, juin 1909, p. 523-531.

1916

Construction of the new Giverny workshop is completed, allowing him to begin his *Grandes Décorations*.

1918

11 November: Signing of the Armistice.
12 November: In a letter to Clemenceau, Monet shares his patriotic desire to give the State two panels of the *Grandes Décorations*.

1919

Group exhibition featuring works by Claude Monet and Auguste Rodin at the Bernheim-Jeune gallery in Paris (18-31 January).

1920

The Art Institute of Chicago plans to buy *Water Lilies* panels, but the acquisition is unsuccessful.

1921

Monet takes part in the *Impressionist and Post-Impressionist Paintings* exhibition at the Metropolitan Museum of Art in New York (3 May - 15 September).

The Orangerie is chosen as the exhibition venue for Monet's *Grandes Décorations*.

Monet is persistently approached by collectors seeking to purchase his works: Léonce Benédite, Baron Kojiro Matsukata, Charles Hutchinson, President of the Trustees of the Art Institute of Chicago. Monet nevertheless refuses to sell his works.

1922

On 12 April, the deed is signed for the donation to France of the twenty-two panels of the *Grandes Décorations*. Monet's vision problems force him to cease painting.

1923

He undergoes several operations on his right eye for cataracts, which had been diagnosed ten years earlier.

Monet hopes to complete his *Grandes Décorations* by the spring of 1924.

1924

The *Waterlilies* by Claude Monet exhibition is held at Durand-Ruel in New York (February).

Monet has cataract surgery on his left eye and is granted an extension for delivery of the *Grandes Décorations*.

1925

Work is completed at the Musée de l'Orangerie to house the *Grandes Décorations* panels, but Monet is unable to deliver the works.

1926

Clemenceau visits Monet on 21 November. Monet tells him about his garden and predicts that Clemenceau will see the flowers of the coming spring without him. Clemenceau is at Monet's bedside on 5 December, where the artist dies around 1:00 p.m.

The majority of Monet's late works are discovered in his studio in Giverny.

1927

A Claude Monet retrospective is hosted at the Durand-Ruel gallery in New York (8-29 January).

The *Grandes Décorations* are unveiled at the Orangerie, with Georges Clemenceau in attendance.

Joan Mitchell

Joan Mitchell, 1954 | © Walt Silver, Joan Mitchell Foundation Archives

1925

Joan Mitchell is born in Chicago. Her father, James Herbert, is a doctor and amateur painter; her mother, Marion Strobel, is a poet and Assistant Editor at *Poetry* magazine.

1944

Enrols in the School at the Art Institute of Chicago.

1947

After receiving her degree, she moves to New York and begins living in Brooklyn with Barney Rosset (1922-2012). Rosset, whom she marries in 1949, takes over *Grove Press* in 1951, a publishing house that, with Mitchell's help, he turns into one of the leading voices of the literary avant-garde in the United States. Over the years, he publishes Beckett, Ionesco, Sartre, the writers of the *Beat Generation*. They will remain close beyond their separation in 1952.

1948-1949

After receiving the James Nelson Raymond Foreign Traveling Fellowship, Joan Mitchell leaves to spend a year in France, in Paris and on the French Riviera.

1949

When she returns to New York, she definitively turns her back on figuration and visits the workshops of Franz Kline and Willem de Kooning.

1951

Along with Grace Hartigan, Elaine de Kooning, Lee Krasner and Helen Frankenthaler, Joan Mitchell is one of the rare women present in the *Ninth Street Art Exhibition of Paintings and Sculptures* initiated by the artists and hosted by Leo Castelli. This exhibition of seventy-two artists (including Jackson Pollock, Robert Motherwell, Franz Kline, Willem de Kooning, Ad Reinhardt) is often considered the formal debut of American Abstract Expressionism.

1952

She rents her studio on St. Mark's Place, one she will keep until the early 1980s. She enjoys her first monographic exhibition in New York at the New Gallery before beginning a collaboration with the Stable Gallery from 1953. A major figure on the New York art scene, she becomes friends with people such as poets Frank O'Hara and John Ashbery.

1955

To distance herself from a challenging personal and artistic context, she leaves for Paris and lives between the two countries until the end of the 1950s. She meets Jean-Paul Riopelle, spends time with Sam Francis, Shirley Jaffe, and forges ties with Samuel Beckett.

Joan Mitchell in her Vétheuil studio, 1983 | Photo by Robert Freson, © Joan Mitchell Foundation

Joan Mitchell painting in her studio at 60 St. Marks Place, New York City, 1957 | © Rudy Burckhardt

1957

"Mitchell Paints a Picture" by Irving Sandler is published in *ARTnews*. The article is indicative of her pronounced presence on the American scene.

1958

The Whitney Museum acquires acquires a painting. Mitchell is included in the selection of young artists at the Venice Biennale. The following year, one of her works is presented at II. documenta.

1959

He moves to rue Frémicourt with Jean-Paul Riopelle. She shows her work in Paris, Galerie Neufville, 1960, Galerie Lawrence and Galerie Jacques Dubourg, 1962, and takes part in the first exhibition at the Galerie Jean Fournier in 1963.

1961-1967

Mitchell and Riopelle divide their time between Paris, the South of France - where they sail - and trips to North America. In 1965, she holds her last exhibition at the Stable Gallery. This period is marked by several deaths: her father, her mother, Frank O'Hara, Franz Kline.

1967

She buys La Tour, a house in Vétheuil overlooking the Seine Valley. Though it is initially a second home, it later becomes central to her life and work as she distances herself from Paris and visits New York less frequently. Her settling here parallels a significant revival of her work, especially as the new studio makes it possible for her to try new experiments, such as the regular use of polyptych.

1968

First exhibition at the Martha Jackson Gallery (NY), her ties to France a clear theme.

1972

First major monographic museum exhibition, *My Five Years in the Country; An Exhibition of Forty-Nine Paintings*, at the Everson Museum in Syracuse (NY).

1973

The Whitney Biennial exhibits Mitchell alongside Elizabeth Murray, Louise Fishman, Joan Snyder. The same year, she appears in the exhibition *Women Choose Women* organised by Lucy R. Lippard. In the 1970s, Mitchell is reintroduced as a key figure in a period marked by the emergence of a new generation of female artists. Marcia Tucker continues this work by holding a monograph of Mitchell at the Whitney Museum in 1974. Wary of "labels" at first, Mitchell gradually begins addressing feminist issues, particularly in her discussions with art historian Linda Nochlin, who visits her several times.

1976

First exhibition at the Xavier Fourcade gallery, New York.

1979

Her relationship with Jean-Paul Riopelle comes to an end.

1982

Exhibition at the ARC-Musée d'Art Moderne de la Ville de Paris, her first in a major European museum. Among other works, the artist presents the large polyptychs of the last three years. Her sister dies in this year.

1983-1984

Execution of *La Grande Vallée* cycle.

1988

Her retrospective, "The Paintings of Joan Mitchell: Thirty-Six Years of Natural Expressionism", organised by the Herbert F. Johnson Museum of Art at Cornell University, travels to Washington, D.C., San Francisco and La Jolla, CA, Buffalo, NY.

1989

Following a hip operation, she rents a studio on rue Campagne-Première in Montparnasse, where she works in pastels. She is awarded France's Grand Prix National de la Peinture and has her first exhibition at Robert Miller, New York.

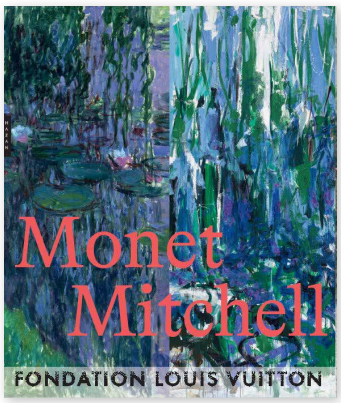
1991

She is invited to show her pastels at the Whitney Museum of American Art (1992) and returns to Vétheuil to work.

1992

Joan Mitchell dies in Paris in October. The Joan Mitchell Foundation is established the following year to support young artists.

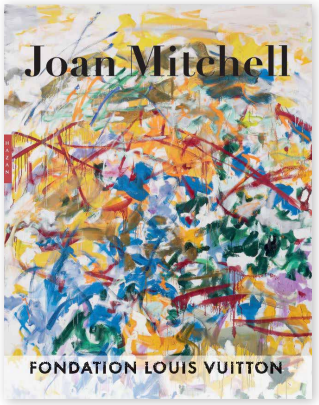
Publications



Monet-Mitchell catalogue, *€39.90,*
240 pages, including four large, eight-panel fold-out pages
Co-published with Hazan

This work is the first tome devoted exclusively to this *Monet-Mitchell* dialogue. Through several essays, it explores the artists' points of convergence in terms of colour, light, technique and nature. The catalogue is divided into several essays that explore this rapprochement from a pictorial, historical and literary perspective. It seeks to both help the reader rediscover these two masters and emphasise their commonalities, doing so through contributions from Suzanne Pagé, Marianne Mathieu, Angeline Scherf, Simon Kelly, Sylvie Patry, Marin Sarvé-Tarr, Emanuele Coccia, Cordélia de Brosses and Claudia Buizza.

This lavishly illustrated work brings together two exceptional ensembles: *The Agapanthus Triptych* by Claude Monet (1915-1926) and a unique cycle of 21 paintings, *La Grande Vallée*, by Joan Mitchell (1983-194). Through many photographs, the reader is invited to enter the worlds of Giverny and Vétheuil that so profoundly inspired these artists, for an immersive reading experience.



Joan Mitchell catalogue, €49.90,
394 pages with four fold-out pages

English edition published by the SFMOMA
French edition co-published with Hazan

This work, overseen by Sarah Roberts and Katy Siegel, is published in French in conjunction with the Joan Mitchell Retrospective exhibition presented at the Fondation Louis Vuitton. It features contri-butions from Paul Auster, Gisèle Barreau, Eric de Chassey, Jennifer Hickey and David Reed, Eileen Myles, Suzanne Pagé, Joyce Pensato, Richard Shiff, Jenni Quilter et al.

This book, a collection of newly commissionned texts by art historians and specialists, analyses of numerous works, testimonials from artists and writers on the artist's life and career, is organised into a chronological, ten-chapter account, each centred on a suite of closely related works revealing an ever-changing inner landscape moul-ded by experience, sensations, memories and a profound sense of place. The reader thereby enjoys many new perspectives on Mitchell's art, her biography and her relationship to poetry and music. This unprecedented work is destined to become the definitive reference volume for both current admirers of Joan Mitchell and those just discovering her genius.

Journal #14, *€7*

Visits, activities and workshops

In French only

SHORT TOURS

Every day at 11 a.m
Duration: 15/20 minutes
No reservation required: meet at the points marked "ShortTours"

Guided by cultural mediators, a micro-tour is an opportunity to get a quick look at the architecture of the Fondation Louis Vuitton or a selection of its works... Try out the concept on your own or with other visitors, and get a quick shot of culture to acquaint you with the building or the exhibition.

LATE HOURS EVENTS AT THE FONDATION

On the first Friday of each month, the Fondation closes at 11 p.m. Experience the venue like never before with an exciting and varied programme. Concerts, DJ sets, arts & crafts workshops, unique visits to exhibitions, dining and a bar service all make your experience at the Fondation something to remember.

STORYTELLING TOUR "Once upon a garden…", *3/5-year-old, family-friendly*

From 11am to 12am
Every Saturday and Sunday
Every day during holidays
Prices: €18 to €7

Follow the guide through the gardens of Claude Monet and Joan Mitchell. Drawing on a combination of senses and emotions, this enjoyable and thought-provoking walk through the exhibition provides children and parents with an immersive experience into the plant and aquatic worlds of the two artists.

WORKSHOP "Making Paint Your Own", *6/10-year-old, family friendly*

2 times on Saturdays, 11am et 2.30pm
Every Saturday and Sunday
Every day during holidays
Prices: €18 to €9
Sur réservation

Children and parents will first visit the "Monet - Mitchell" exhibition to see works by the two artists, with family short-tours from our guides. Then it's time for the painting workshop! Children find inspiration in the colour palettes, movements and techniques used by the artists and will get the chance to use some extraordinary tools to create a monumental painting that reflects their own vision of the landscape.

BABY EXPERIENCES, *0/18-month-old, family friendly*

At 10am - duration: 45min
Every two days during the October holidays:
23/10 - 25/10 - 27/10 - 29/10 - 31/10 - 02/11 - 04/11 - 06/11
Prices - €7 to €16

How should you start getting babies interested in art? Gently and by using the senses, with the help of an art appreciation guide! The Fondation extends a warm welcome to babies and their parents and invites them to enjoy an immersive experience based on the works of Claude Monet and Joan Mitchell.

Practical Information

Reservations

On the website:
www.fondationlouisvuitton.fr

Opening hours

Monday: 11 a.m - 8 p.m
Tuesday: closed
Wednesday: 11 a.m - 8 p.m
Tuesday: 11 a.m - 8 p.m
Friday: 11 a.m - 9 p.m (except on the first Friday of every month, closed at 11 p.m)
Saturday and Sunday: 10 a.m - 8 p.m
Toussaint holidays: every day from 10 a.m - 8 p.m
Christmas holidays: every day from 10 a.m - 8 p.m
Winter holiday: every day from 10 a.m - 8 p.m

Access

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

Metro: *ligne 1, station Les Sablons, exit Fondation Louis Vuitton. Bus 244, stops in front of the Fondation on weekends.*

Fondation shuttle: *leaves every 20 minutes from place Charles-de-Gaulle - Etoile, at the top of avenue de Friedland. (Service reserved for people with a ticket and transport ticket - return journey for €2, for sale at www.fondationlouisvuitton.fr or on board).*
The map of the Fondation is available in French and English on our website or at the information desk.

Fares

Full fare: €16
Reduced fare: €10 and €5
Family pass: €32 (2 adults + 1 to 4 children under 8 years old)
Free for disabled people and people accompanying them.
Every Thursday, free for students and teachers in art, design, architecture, fashion and history of art, on presentation of a proof of valid school certificate.
Tickets give access to all of the Fondation's spaces and to the Jardin d'acclimatation.

Visitor information

+ 33 (0)1 40 69 96 00

The Apps of the Fondation

New guide with previously unseen interviews and videos. Also available for free on Smartphone thanks to the application Fondation Vuitton from the App Store and Google Play.
Free WiFi access.

Twelvy the chatbot

Twelvy, the Fondation's chatbot, answers the audience's questions. To guide the visitors throughout the exhibition, a specific path is also put in place. Available on the Fondation's website.

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