

PRESS KIT

“The work cannot be seen, nor understood, nor grasped on its own terms,
it is only in-relation-to, and hence indefinitely redefined.”

Daniel Buren



Daniel Buren

The Laughing Cow[®] Collector's Edition Box

Edition # 6, 2019

DANIEL BUREN,
SELECTED FOR THE 6TH *COLLECTOR'S EDITION BOX*

The Laughing Cow® cheese is a symbol of smiles, happiness and sharing, but it also represents an incredible history of creativity and innovation. For this reason, and in preparation of the celebration of its 100th anniversary in 2021, *The Laughing Cow*®, together with Lab'Bel, the Artistic Laboratory of the Bel Group, has launched a remarkable series of collaborations, enlisting important contemporary artists to create its exceptional *Collector's Edition Box* series. Released each fall, these offerings renew the special rapport that has always existed between the brand and artists, some of whom were directly solicited by it, while others have merely used it as a source of inspiration.

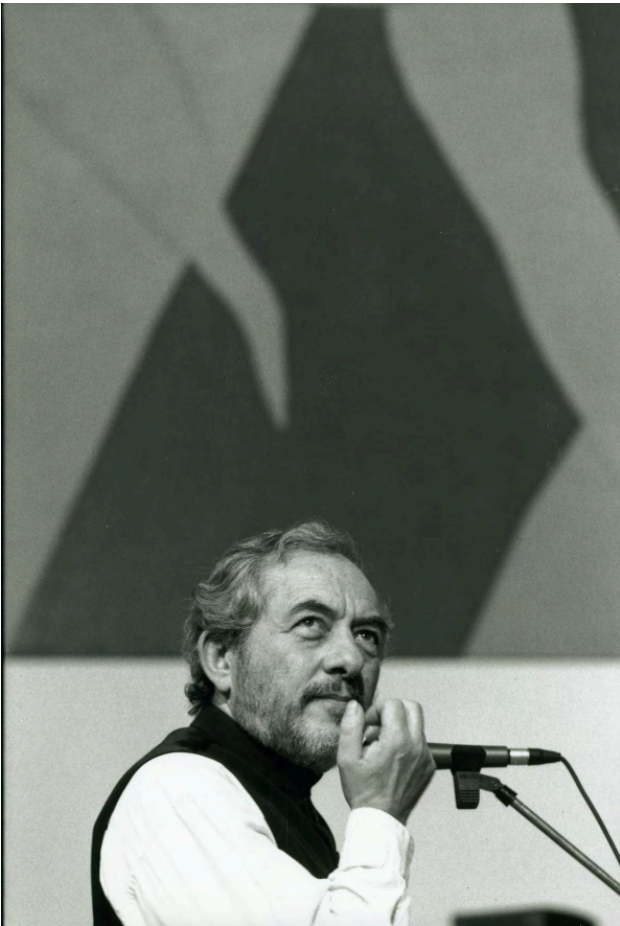
In the eyes of the artists who create them, the *Collector's Edition Boxes* are full-fledged works of art. Each box offers purchasers a choice: to consume the contents, or to keep it intact as a collectible artwork. By jostling the logic of how contemporary art is perceived, as well as its modes of diffusion and its market – with its annual edition at a very affordable price – this playful contemporary art offering epitomizes the philosophy Lab'Bel has espoused since its creation in 2010. Following the creations of Hans-Peter Feldmann in 2014, Thomas Bayrle in 2015, Jonathan Monk in 2016, Wim Delvoye in 2017 and Karin Sander in 2018, Lab'Bel has selected French artist Daniel Buren to design the 6th *Collector's Edition Box* in 2019.

Weblink to all the *Collector's Edition Boxes*: www.lab-bel.com/box





DANIEL BUREN



Daniel Buren was born in 1938 in Boulogne-Billancourt

He lives and works *in situ*.

www.danielburen.com



DANIEL BUREN'S *COLLECTOR'S EDITION BOX* AT



Lab'Bel will unveil Daniel Buren's *Collector's Edition Box* at the Laughing Cow® booth in FIAAC 2019 the International Contemporary Art Fair in Paris.

Collectors and contemporary art lovers will be able to acquire the boxes on a stand conceived by Daniel Buren for the project, located in the central hall next to the Escalier d'Honneur.

The price of the Collector's Edition Box matches the price of the classic 24-piece box as it is set by distributors.

Opening hours:

Wednesday, October 16th (by invitation only)

Thursday, October 17th: 11am-2pm (VIP Preview) then 2pm-8pm

Friday, October 18th: 12pm-8pm

Saturday, October 19th & Sunday, October 20th: 12pm-7pm

Access:

GRAND PALAIS

Avenue Winston Churchill

75008 Paris

Rates and visitor information:

www.fiac.com/en/visitor-information

AFTER FIAAC, THE *COLLECTOR'S EDITION BOX* WILL ALSO BE AVAILABLE FOR SALE ONLINE AND AT LA MAISON LA VACHE QUI RIT



Opening Hours:

Open daily from 10:30 AM to 6 PM outside school holidays, except Monday

Open daily from 10:30 AM to 6 PM during the school holidays, except Monday

Practical info:

25 rue Richebourg

39000 Lons-Le-Saunier

www.lamaisondelavachequirit.com/en/prepare-your-visit

Subject to availability, Collector's Edition Boxes by Daniel Buren can be ordered online at

www.boutique.lavachequirit.com

Discover the list of sales points, a presentation of this year's project and previous years' editions at www.lab-bel.com/en/box/

THE COLLECTOR'S EDITION BOXES: SHARING CONTEMPORARY ART

The *Collector's Edition Box* project was born of the desire to shake up ways of looking at contemporary art, its modes of distribution, and the art market through the edition of a very affordable artwork. The project can be said to continue the very special narrative that *The Laughing Cow*® has maintained with contemporary artists since its inception, while respecting the values of sharing, excellence and innovation promoted by the Bel Group, with which it is associated. Between now and the 100th anniversary of the brand in 2021, this project will be repeated on an annual basis.

Since 2014, five artists have successfully participated in the exercise of confronting and integrating the brand and its codes, and all that it has managed to build over time with their own particular practice, and in so doing, shifting its perception. They skillfully responded to the commission from the Group and its Artistic Laboratory by questioning its status and the iconic character of its laughing effigy. The first artist commissioned, Hans-Peter Feldmann, accentuated the cow's facetious dimension and pointed to the very essence of its identity. The second, Thomas Bayrle, used the cow as the constitutive motif of a larger graphic background in an effort to highlight its uniqueness, popularity and integration into our society, doubly pointing to its origins and international expansion. The third artist, Jonathan Monk, shifted the conceptual aspect of his deconstructed composition by transforming it into an exceptional object. The fourth artist, Wim Delvoye, took his inspiration from the brand's promotional history, thereby becoming a part of it. The fifth artist, Karin Sander, playfully scrambled the image in a reference to the way in which its visual codes have entered into our everyday lives.

Some of the invited artists had already developed a very close bond with the cow and had previously introduced it in their artwork (Thomas Bayrle, Wim Delvoye), either occasionally or in a more substantial corpus of works spread over time; others took advantage of this commission to extend the image of the cow through other proposals (Hans-Peter Feldmann and Jonathan Monk), thereby emphasizing a form of coherence between their approach and what they had been asked to do. There were even some artists who, need we recall, served their own collectors' interests by diverting the history of the brand in a very personal incursion that was not without serving their own glory (Wim Delvoye) – but is it not this project's very peculiarity to generate this type of temptation?

All the artists took very different and often dizzying directions exploring the new perspectives that these opened, and drawing on the emulation generated by their inclusion in a series so brilliantly executed by their predecessors. They all took to heart the challenge with which they were entrusted, becoming part of the history of a brand which, despite its historical roots in a form of tradition, has underlined its timeless nature and an undeniable form of contemporaneity through this type of project. I can say with some degree of confidence that the Group, its employees and directors, but also the family that has been at its head for five generations, and of which I have the honor of being a member, are extremely grateful to these artists. Furthermore, we take great pride in these successive collaborations. I allow myself, on their behalf, to extend our warmest thanks.

The project has now found its audience. Welcomed since 2016 by the FIAC, the International Art Fair in Paris, in the prestigious setting of the Grand Palais, at

the invitation of its director Jennifer Flay, it has quickly established itself as a highly anticipated event coveted by contemporary art amateurs and lovers of the brand. The box has stimulated the public's collecting tendencies and has found its place in the homes of the most demanding of collectors, both individual and institutional. It is displayed on kitchen tables and bookshelves, just as it is stored away from light and moisture in the most secret of warehouses, while banking on the surpassing of its expiration date. For example, the first editions, no longer available, are now very sought after and speculation is high, following market-like logic.

Initially available in some supermarkets, for the most part in France but also abroad, the *Collector's Edition Box* has been distributed via the Internet since 2017, which has increased its audience. The conclusion is indisputable: the brand has clearly become a valuable ambassador of its authors, contributing to giving contemporary art a more accessible and reassuring image, and developing an awareness of conceptual practices sometimes unknown to the general public. What very quickly emerged in the company as an object of pride and a constituent element of its culture, is today presented internationally as a case study used to explain to business and marketing students the extra meaning that a brand

needs to bring to its consumers if it intends to distinguish itself from others, an action that has contributed to the success of *The Laughing Cow*® since the '20s. This recognition is equally strong in the contemporary art world where, edition after edition, the relevance of the various proposals has been demonstrated. The project has also revealed the possible relationships that could exist between art and business.

Today, the Bel and Lab'Bel teams are thrilled to continue this project by unveiling the sixth *Collector's Edition Box*. This year's edition has been designed by Daniel Buren, who was in fact the first artist approached for the project in 2012. The technical obstacles that prevented his initial project from coming to fruition have today been overcome. For the first time, the box will be available in four colour combinations, each of which will, I hope, satisfy your appetite in its own way.

Bon appétit and happy collecting!

Laurent Fiévet
Director of Lab'Bel,
The Artistic Laboratory of the Bel Group

THE COLLECTOR'S EDITION BOX BY DANIEL BUREN

The process of industrial production operates according to a certain number of rules and technical systems that involve a vast range of skills. As simple as it may seem, each box of *The Laughing Cow*[®] results from the participation of an entire constellation of individuals: engineers and workers who design, manufacture and assemble the box, legal advisors who ensure that the product respects the regulations governing mass distribution and laws relating to food standards, which are themselves in turn overseen by other legal experts who have translated national legislation introduced by the parliaments and assemblies of different countries and those of the European Union, managers who organize the business' accounts and finances, directors who orchestrate and orient the group's business practices, unions that protect employees' interests, distributors who impose formats and prices, marketing executives, advertisers and graphic designers who have had to reach an agreement as to the best visual means of capturing the attention of consumers in 136 countries throughout the world... This is to say nothing of the product itself, the soft cheese whose production involves cooks, dairy farmers, pastures and, at the very top of the chain, the cows themselves – more on that later. Each one of these interdependent entities is forever making different choices, choices whose complexity often goes entirely unnoticed. Yet Daniel Buren is not only aware of the ensemble of operations underpinning these deceptively simple boxes, but indeed seeks to bring their nature and particularities to the fore through his work.

The 8.7cm-wide white or coloured vertical stripes that Daniel Buren has used as a “visual tool”¹ since 1965 are described by the artist as elements that allow for an “expansion of the field of vision”² and a critical exploration of the nature of a given space, object or situation in which “mechanisms, attitudes, and systems of power are organized.”³ Buren “lives and works *in situ*”, and when he intervenes upon the boxes of *The Laughing Cow*[®] by adding a stripe of colour – green, red, yellow, or blue – to the centre of the label and extending it onto the band that runs around the box's edge, the context for his gesture encompasses the product's visual and material design, its production and circulation, and its distribution to consumers and to the sites in which it is consumed. By retracing certain key moments in Daniel Buren's artistic trajectory, we can better comprehend the work that he has created in the context of *The Laughing Cow Collector's Edition Box*[®] and the ways in which this project relates to his previous work.

It all began in 1965. This was the year in which Daniel Buren reached the conclusion of a process of reduction of pictorial effects that he had begun in the late 1950s with the adoption the visual form that has come to characterize his work, namely his 8.7cm-wide white or coloured vertical stripes. It was at the textile wholesalers of the Marché Saint-Pierre in Paris that Buren found this motif on industrially produced fabric often used in the creation of mattresses or cushions. What he later came to refer to as his “visual tool” is animated by a basic

¹Daniel Buren, *Les Écrits 1965-2012*, vol. 1, Flammarion/CNAP, Paris, 2012, p.798

² Ibid, p.798

³ Ibid, p. 959

dialectic: the difference between one thing and another. Buren broke free from the traditional pictorial space of the painting by deploying this visual tool, printed on canvas or paper, across a range of surfaces in order to reveal the specific dimensions of architecture, urban space, and communication infrastructure. The insertion of this visual tool in a range of public and private contexts revealed a whole range of their formal, institutional, political, social, legal and symbolic qualities. This visual tool was at once banal, impersonal, and visually remarkable – in particular when applied in seemingly incongruous contexts.

Posted across the streets, metro stations and advertising billboards of Paris in 1968, these fragments of paper questioned the place of speech in public space at a time when the consumerism and arbitrary authoritarianism of a political system were being fiercely contested by the slogans and political posters that were proliferating across the city. Such was the critical content of Buren's unauthorized pasting of his posters on advertising boards that it earned him a visit to the police station in Bern, Switzerland on the occasion of the exhibition *When Attitudes Become Form*. The authorities had doubtless understood the subversive charge of the artist's 'illegal' flyposting, with his stripes all the more intriguing for their impersonal and apparently 'meaningless' appearance within contexts set aside precisely for commercial messages to noisily and intrusively promote private interests in public space.



Photo-souvenir: *Within and Beyond the Frame*, October 1973, work *in situ*, John Weber Gallery, New York. © Daniel Buren/Adagp, Paris. Detail.

In 1970, the exhibition *Within and Beyond the Frame* saw Buren turn his inquiry towards the status of the artwork. Buren applied his 8.7cm-wide alternating black and white stripes on a banner that ran across the interior of the John Weber Gallery, out over West Broadway through a window specially removed for the duration of the month-long exhibition, and into the building opposite. The visual tool could here be interpreted both as a work of art within the space, and as laundry drying on a clothes line above the street – in particular given the gallery's proximity to Little Italy where this practice was common at the time. A simple shift in context thus conferred radically different meanings and values upon a single object. Buren is particularly interested in the quality of works of art that do not present themselves as such, but which have the ability to produce unexpected and therefore disruptive effects in the spaces of everyday life. Far from the usual context in which we might expect to encounter a work of art, a mass-produced box of cheese is in many ways an ideal object for the diffusion of Buren's work, echoing his earlier experiments in widely circulated newspapers such as *Libération* and *Le Progrès*.

Graphic Shifts

Generally speaking, the current of reductionist painting to which Buren belongs seeks to pay scrupulous attention to details and to the potential meanings of even the most seemingly anodyne forms. Buren indeed extends this attention from painting to the world at large. The application of coloured vertical stripes to *The Laughing Cow Collector's Edition Box*[®] unsettles a number of particularly important graphic elements on the packaging that are nonetheless often overlooked due to their subtlety or their limited visibility. Paying close attention to Buren's *Collector's Box*, we notice for example that the bucolic landscape that usually appears in the background behind *The Laughing Cow*[®] herself – reminiscent of the Mona Lisa – has vanished. Set on a plane of colour that matches that of the portrait itself, the cow's outline emerges all the more strongly. Elsewhere, this red colouring, to which the image owes much of its visual singularity, gives way to other shades, and the figure of the cow takes on the colour of the stripe behind it to become alternately blue, green, or yellow, troubling the recognition of the brand's icon. Each time, the image is at once similar and different. These incongruous colours draw the gaze to the central figure, the animal at the origin of the cheese without which the product would not exist and to her characteristic smile, which have together come to form the brand's global emblem. Many other graphic elements, such as the promotional information or the oblique stripes that are also part of the brand's visual vocabulary, have entirely disappeared, rendering the graphic design considerably clearer and more legible. The vertical stripes of colour free up blank spaces and draw attention to the legal information, which despite its informative

purpose is often difficult to locate, lost amongst different graphic zones. An industrially produced object such as this one must reconcile the co-presence of technical imperatives (weight, nutritional values, expiry date) and graphic elements of visual communication. These two parameters are in a constant state of evolution, and each promotion thus leads to reconfigurations that often hamper the legibility of the whole. Buren's intervention is less an addition than a prism which clarifies the whole and reveals, by separating them, the multiple elements which are at play. For his 2002 exhibition at the Centre Georges Pompidou, *Le Musée qui n'existait pas*, Buren created large screens that obscured the signage designed by Ruedi Baur for the museum. When the exhibition drew to a close, the museum removed not only Buren's work but also the original panels that it had hidden, having realized that visitors were able to better orient themselves in the absence of signage. It is in fact not uncommon that Buren's works alter the uses and customs of the spaces in which they are installed. The integration of vertical stripes of colour onto these boxes has already shaken up the processes of their production: since the existing machines could not apply the sticker to the circular band that runs around the boxes, this operation had to be carried out manually, and a semi-artisanal form of production was thus revived. The usual tools cease to function when there is a shift in basic parameters: this was indeed the realization that led to the suspension of a project that Buren initially proposed for the *Collector's Box* series in 2009.

Unlimited Multiples

Every year, over 200 million boxes of *The Laughing Cow*[®] are sold worldwide. Stacked on top of one another, they would stretch

from Earth to the Moon. It was the monumental character of this industrial product that first sparked Buren's interest, and it was ultimately this dimension upon which he chose to stake his intervention. The object's proliferation is suggested by the "mise en abyme" that figures in the image of *The Laughing Cow*[®] itself: Buren borrows the stripes of colour from the earrings worn by the animal that appears on each box in an update of the logo designed by illustrator Benjamin Rabier.

Yet Buren's decisive gesture consists in the use of his visual tool to organize a vertical continuity that points to the unlimited accumulation of boxes. His graphic intervention effects an immediate shift from two dimensions to three: placed one on top of another, the printed vertical stripes on the boxes can form virtually infinite columns whose chromatic variations and permutations are left to the discretion of those consuming the cheese.



Photo-souvenir: *Les Deux Plateaux*, work *in situ*, Cour d'honneur du Palais-Royal, Paris, 1985-2009 © DB / ADAGP Photo. Charles Duprat Courtesy of the artist and Kamel Mennour, Paris

Columns are in fact one element through which Buren has previously explored the collective appropriation of public spaces, in particular through *Les Deux Plateaux* at Paris' Palais-Royal. Here, stripes originally present on the awnings of surrounding buildings are extended onto columns whose heights appear to vary according to the

gradient of the channels of water which flow beneath them and the height of the convex covering of the courtyard. Rather than reproducing the typical physiognomy of France's public squares, which are often overlooked by a central sculpture of some powerful figure, Buren's columns allow anyone to climb atop a pedestal and affirm themselves as a subject.

The same principle of appropriation is at play in Buren's *The Laughing Cow Collector's Edition Box*[®]. Produced in four colourways blue, yellow, red, and green – the boxes of cheese offer a vast range of possible chromatic permutations. Buren has always conceived of colour less as a matter of taste than as a means of differentiating things and spaces. Since the end of the 1960s, he has used primary, industrial colours, organized according to the alphabetical order of the language of the country in which he is working, precisely in order to relativize questions of judgment and taste. This intentionally arbitrary system thus varies according to geographic context: an order of blue-green-red-yellow in the United States becomes blue-yellow-red-green (*bleu-jaune-rouge-vert*) in France.

With this in mind, we might ask why the historic image of the cow is red: is this an intentional or an arbitrary choice? If a '*rire jaune*' a 'yellow laugh' is a common French expression meaning a 'hollow laugh', what might a red, green or blue laugh be? And what exactly is this cow laughing at, anyway? The cow was designed in 1917 by illustrator Benjamin Rabier as a mascot for his battalion. Nicknamed the 'Wachkyrie', the grinning animal was ostensibly a wisecrack that mocked the figure of the *Valkyrie* then popular amongst German troops. Beyond this origin story, we might ask what (undoubtedly different) reasons for

laughing the cow has had over time. Is she laughing with us, or at us? Is this mysterious laugh, which Buren emphasizes through his graphic design and updated colour scheme, one of complicity or of criticism? This question raises another, namely that of our own position before this laugh. Buren's approach is always to interrogate that which otherwise goes unquestioned, that which passes for the *status quo*. So, why is this cow red, and who or what is making her laugh? "Critiquing a phenomenon, an attitude or a system does not mean believing in it but rather entails studying this phenomenon, this attitude or this system, analysing its limits, and discovering its flaws."⁴

The proponents of Institutional Critique⁵
an artistic current with which Buren is often

associated, despite his protestations rapidly had to face up to the paradox inherent in critiquing an institution even as they valorised it by contributing to its reputation. Buren affirms that critique is simply a means of proposing something else, an alternative, a different way of seeing: "I think that critiquing for the sake of critique is as stupid and as vain as not critiquing at all."⁶ Further on in the same text, he adds that "To critique is to question. To critique is to deconstruct. To critique, is also to critique oneself."⁷ To a certain extent, Buren does not interrogate an institutional context so much as he uses a context to interrogate himself, extending his critique to himself *as an institution*.

Sébastien Pluot
Associate curator for the 2019 edition
Collector's Box

⁴ Ibid, p.959.

⁵ Institutional Critique refers to the practices of artists who use elements of an institution as a medium within their artworks. Artists and collectives identified with this current at the moment of its emergence in the 1960s included Michael Asher, Marcel Broodthaers, Daniel Buren, Graciela Carnevale, Guerilla Girls, GAAG, Mierle Laderman Ukeles, Hans Haacke, John Knight, and Martha Rosler. The current was extended in the 1970s and 1980s by artists such as Christopher

D'Arcangelo, Andrea Frazer, Renée Green, Silvia Kolbowski, Louise Lawler, Adrian Piper, Group Material, who have more recently been followed by Renaud Auguste-Dormeuil, Tania Bruguera, Matthieu Laurette, Gianni Motti, Walid Raad, Tino Sehgal, Hito Steyerl...

⁶ Daniel Buren, *Les Écrits*, Interview with Olle Granath and Mats B. for the exhibition 'Coïncidences' in Stockholm, Moderna Museet, January 1984, p.961.

⁷ Ibid, p.959.

6 COLLECTOR'S EDITION BOXES



HANS-PETER FELDMANN



WIM DELVOYE



THOMAS BAYRLE



KARIN SANDER



JONATHAN MONK



DANIEL BUREN

THE LAUGHING COW® AND THE ARTS



When Léon Bel created *The Laughing Cow*® in 1921, he had yet to entrust the brand's visual identity to Benjamin Rabier. It was not until 1923, following a competition intended to give the brand more visibility and attractiveness, that Rabier's famous image began to appear on *The Laughing Cow*® labels.

From that point forward, the two men engaged in a collaboration that would continue until long after the artist's death in 1939, as evidenced by the publication, in the 1950s, of albums filled with his joyous images of animals.

Although this partnership remains the most famous of *The Laughing Cow*® collaborations, the creative advertising management of the Bel Group has also called upon other illustrators. At various times, Luc-Marie Bayle, Corinne Baille, Hervé Baille, Paul Grimault and Albert Dubout have each brought their creativity to the conception of different gifts destined for young consumers. In 1954, Alain Saint-Ogan

took *The Laughing Cow*® to an animal's paradise *Au Paradis des Animaux* both through his famous illustrated albums and through the eponymous radio show. This promotional tradition continued to evolve, taking on many different forms, as in the 1970s when Jacques Parnel infamously created a version of the cow who wore clothes and walked on her two hind legs. At the same time, the brand's image has been a continuous source of creative inspiration for numerous artists: already in 1929, painter Marcel Lenoir placed a box of *The Laughing Cow*® at the center of his *Still Life*.

Perhaps the most notable representation of *The Laughing Cow*® is that of Bernard Rancillac, who in his 1966 painting *Our Holy Mother The Cow* depicted the brand's famous icon as the sun in the sky. In his own words, this emblematic artist of the Narrative Figuration movement had wanted to portray an image that was at once a symbol of Western consumerism and a reminder of the restrictions of Hinduism. In 2005, Belgian artist Wim Delvoye returned to this theme with his impressive collection of *The Laughing Cow*® labels, which he submitted to the Lyon Biennale. The reference to Darwin in the title of Delvoye's submission *On the Origin of Species by Means of Natural Selection, or The Preservation of Favoured Races in the Struggle for Life* is an audacious comment on the association between art history and marketing strategies.

In keeping with this two-directional movement of collaboration and appropriation, it is only natural that the brand's image should continue to be revisited and reinterpreted by artists. And this is exactly what *The Laughing Cow*® proposes in its series of *Collector's Edition Boxes*: year after year, leading artists are given complete creative freedom to transform the look of the classic 24 portion box – an homage to the brand's playful, offbeat image.

Laurent Fiévet

THE LAUGHING COW® AND THE ARTS: A LONG HISTORY

1923

Illustrator Benjamin Rabier proposes his new *The Laughing Cow*® design to Léon Bel, which will be featured the following year on all of the brand's boxes. The label includes the same characteristics that mark the brand's success today: the famous laugh, certainly, but also the cow's earrings, red coloring and mischievous gaze. The design is chosen over that of Francisque Poulbot, whose work had also been solicited by Léon Bel. Still, both artists continue to work with Bel Group over the course of several years, and their designs can still today be found on numerous newsletters and advertisements from the era.

C. 1929

Painter Marcel Lenoir creates a *Still Life* with a *Laughing Cow*® box at its center, an early example of the brand's recognition among artists.

1950

The Bel Group begins its collaboration with Alain Saint-Ogan. The partnership will give rise to numerous advertisements created by the artist, from notebook covers to blotting paper and even a series of ten children's comic books, entitled *La Vache qui rit au Paradis des Animaux*.

1966

The painter Bernard Rancillac, head of the Narrative Figuration movement, composes a work entitled *Our Holy Mother the Cow* featuring a woman, child and donkey carrying jars across a parched desert beneath a burning sun, which features, at its center, a box of *The Laughing Cow*®. In 1985 Rancillac will complete a reproduction of this work, to be affixed directly to the box.

1967

Thomas Bayrle creates several "superforms" based on *The Laughing Cow*® logo. The first of these, *Mädchen/Fille/Girl*, will be the inspiration for the 2015 *Collector's Edition Box* more than half a century later.

1968

Belgian artist Marcel Broodthaers uses *The Laughing Cow*® in one of his editions at the Wide White Space gallery in Antwerp. Broodthaers' *The Laughing Cow*® is composed of eight boxes upon which the artist writes the phrases *I love you, a little, a lot, passionately, madly, not at all*.

1971

For its new advertising campaign, Bel Group calls upon Jacques Parnel, who accepts the challenge of creating a more down-to-earth *Laughing Cow*®, variously depicted in a dress, blue jeans, or diverse regional costumes.

1975

Graphic designer and typographer Albert Hollenstein creates a round greetings card directly inspired by *The Laughing Cow*® but featuring a *Laughing Lady*. The card echoes the shape of the box, and features the brand's iconic blue background and white stars in addition to a red face and white horns.

1985

To promote the brand, the Bel Group calls upon André Franquin to create a promotional album. The album's cover features Franquin's famous character Gaston Lagaffe wearing two earrings identical to those worn by *The Laughing Cow*®.

2005

Belgian artist Wim Delvoye, a long-time collector of *Laughing Cow*® themed objects, presents his installation *On the Origin of Species by Means of Natural Selection, or The Preservation of Favoured Races in the Struggle for Life* at the International Biennale of Contemporary Art in Lyon. The work is composed of more than 4,000 *Laughing Cow*® labels.

2010

Lab'Bel, the artistic laboratory of the Bel Group, is created. REWIND, the laboratory's first exhibition, is inaugurated in the spring of 2010 at La Maison de La Vache qui rit (Lons-le-Saunier, Jura).

2014

At the initiative of Lab'Bel, the Bel Group launches its series of *Collector's Edition Boxes*. The design for the first edition in the series is entrusted to German conceptual artist Hans-Peter Feldmann.

2015

The second *Collector's Edition Box* is designed by Thomas Bayrle, inspired by *Mädchen/Fille/Girl*, his 1967 "superform" that prominently features *The Laughing Cow*® logo.

2016

The design of the third *Collector's Edition Box* is entrusted to British conceptual artist Jonathan Monk. For the first time, the *Collector's Edition Box* is presented at a booth specially dedicated to the project at Paris' international contemporary art fair, FIAC.

2017

Belgian artist Wim Delvoye designs the

fourth *Collector's Edition Box*. For the second year in a row, the box is presented at FIAC, at a special booth resembling a miniature carnival.

2017

In her first solo exhibition at the Almine Rech Gallery in Paris, artist Chloe Wise presents *The Laughing Cow*® in various forms, including sculptures, installations, and figurative paintings.

2018

German conceptual artist Karin Sander designs the fifth *Collector's Edition Box*, once again to be presented at *The Laughing Cow*® booth at FIAC.

2019

After having been abandoned in 2012 due to technical difficulties related to its production, the project conceived by Daniel Buren for the inaugural series of Collector's Edition Boxes finally comes to fruition. For the first time in its history, the Collector's Edition Box is available in four different colour combinations (blue, yellow, red, green) which are simultaneously made available to collectors.

KEY NUMBERS

In France:

- > For generations, *The Laughing Cow*® has been the number one cheese among children (source Nielsen CAM P6 2019 / PDM volume)
- > 93% of children between the ages of 7 and 12 and 94% of mothers know the brand (source Tracking Enfants IFOP April 2019 / Tracking Millward Brown 2017)
- > Nearly 1 out of families with children under the age of 15 purchase *The Laughing Cow*® (source Nielsen / CAM P6 2019)
- > Over one million Facebook fans (September 2019)

Around the world:

- Ranked fourth in the world in brand cheeses (source Bel)
- 10 million portions sold each day (source Bel)
- Available in 136 countries on 5 continents (source Bel)

ABOUT LAB'BEL, THE ARTISTIC LABORATORY OF THE BEL GROUP

The Lab'Bel Arts and Cultural Fund was created in the spring of 2010 to support contemporary art. The activities of this laboratory of ideas and impertinent innovation are shared between the development of a contemporary art collection – now on long-term loan at the Musée des Beaux Arts in Dôle – and the organization of exhibitions and artistic events throughout France and Europe. Lab'Bel is also behind a series of performative multidisciplinary projects ranging from modernist architecture to poetry or music.

In parallel, Lab'Bel is responsible for a number of publications and artist's editions, including for example *The Laughing Cow® Collector's Edition Box®*, created every year by a different contemporary artist, in close collaboration with the Bel team, giving rise to a range of research and experimentation.

Laurent Fiévet and Silvia Guerra act as director and artistic director, respectively.
More info at: www.lab-bel.com

ANOTHER ACTUALITY

David Horvitz, *435 Ponti e qualche scorciatoia* (435 bridges and some shortcuts)

A site-specific project by Lab'Bel in the public space during the 58th Art Biennale: an art performance throughout Venice, produced by LaB'bel and curated by Silvia Guerra.

About the project: www.lab-bel.com/wp-content/uploads/435_ponti_o8.pdf



David Horvitz, *435 Ponti e qualche scorciatoia* © Ernst van Deursen for Lab'Bel

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