



The fourth Collector's Edition Box features
the art of **Wim Delvoye** as
The Laughing Cow®
prepares to celebrate its 100th anniversary in 2021.

**COLLECTOR'S EDITION BOXES:
CONTEMPORARY ART TO SHARE**

The Laughing Cow® cheese evokes smiles and happiness to share, but also an incredible history of creativity and innovation.

For this reason, and in preparation for the celebration of its 100th anniversary in 2021, *The Laughing Cow*® launched in 2014 a remarkable series of collaborations with important contemporary artists for the creation of its exceptional *Collector's Edition Box* series. These original projects both fulfill and continue the long-standing relationship between artists and *The Laughing Cow*®, a modern icon which has served for more than a century as a source of creative and artistic inspiration.

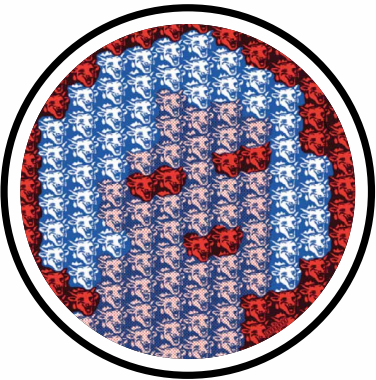
The *Collector's Edition Boxes* are considered by their creators to be original works of art, available to the public for the very affordable price of just 5 euros.

Once they go on sale, the *Collector's Edition Boxes* offer the purchaser two choices: to consume the contents as usual, or to keep them as a collector's item, whether because of the original and unique charm of the boxes or out of the interest which fans of contemporary art bring to the work of an internationally renowned artist.

This original and exceptional offering of contemporary art to the public has been a defining characteristic of Lab'Bel since its creation in 2010.



Hans-Peter Feldmann 2014



Thomas Bayle 2015



Jonathan Monk 2016

THE WIM DELVOYE COLLECTOR'S EDITION BOX #4 2017

After Hans-Peter Feldmann in 2014, Thomas Bayrle in 2015, and Jonathan Monk in 2016, and in continued collaboration with project curator Michael Staab in 2017, Lab'Bel has invited Belgian visual artist Wim Delvoye to design its fourth *Collector's Edition Box*.

Internationally renowned artist Wim Delvoye was born in Wervik, Belgium in 1965. He lives and works in Brighton and is represented by the Galerie Perrotin (Paris, New York, Hong Kong, Seoul, Tokyo).

Delvoye's work combines history and art, Flemish tradition and industry in a fashion that is both unsettling and alluring in its inventive richness and indifference to

cultural norms. In his juggling of science and popular culture, Wim Delvoye mixes impertinence with formal research through artistic creations that parody both artisanal savoir-faire and scientific research.

The Laughing Cow® Collector's Edition Box #4 is itself a piece of art - a collector's item. In addition, Wim Delvoye has designed 20 collectable stickers for the contents of the box, each featuring images and motifs in the best tradition of the brand since the first *The Laughing Cow®* scrapbooks appeared in the 1930s. Each *Collector's Edition Box* contains a random assortment of stickers which can be collected and gathered in an album (available at the site of sale or at the Lab'Bel website: www.lab-bel/en/box).



Wim Delvoye 2017

WIM DELVOYE AND THE LAUGHING COW®

The relationship between Wim Delvoye and *The Laughing Cow®* is a rich one which reaches back beyond this year's artistic partnership. Delvoye is one of the world's foremost collectors of *The Laughing Cow®* labels, of which he has assembled nearly six thousand, dating from the beginning of the brand in the 1920s and continuing through the present day. In 2005, Delvoye featured some four thousand of these labels in his creation for the Contemporary Art Biennale of Lyon, entitled *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*.

This year's *Collector's Edition Box* is the latest event in a long history of collaboration between artist and brand.

In his text **"Art is everything that can be collected,"** project curator Michael Staab offers a thorough and detailed description of this unique relationship between artist and brand.



WIM DELVOYE SELECTION OF RECENT MAJOR SOLO EXHIBITIONS



2017

Galerie Perrotin, New York, USA
Musée Tinguely, Basel, Switzerland

2016

DHC/ART, Montréal, Canada
MUDAM, Luxembourg, Luxembourg
Tehran Museum of Contemporary Art,
Tehran, Iran

2015

Heydar Aliyev Center, Baku, Azerbaijan

2014

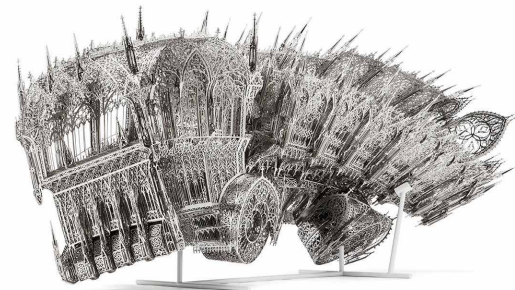
Galerie Perrotin, Paris
The Pushkin State Museum of Fine Arts,
Moscow, Russia
Gary Tatintsian Gallery, Moscow, Russia

2013

Sperone Westwater Gallery, New York, USA
Art Dubai, United Arab Emirates
Galerie Perrotin, Hong Kong, China
Galerie Guy Bärtschi, Geneva, Switzerland
Lucca, Chiesa di San Cristoforo, Lucca, Italy

2012

Musée du Louvre, Paris, France
Galerie Perrotin, Paris, France
Roslyn Oxley9 Gallery, Sydney, Australia



WIM DELVOYE MAJOR GROUP EXHIBITIONS

2017

Socle du Monde - Herning Biennale 2017,
HEART, Herning, Denmark | A Poil et à Plume,
Musée de Flandre, Cassel, France

2016

Carambolages, Grand Palais, Paris, France
The 3rd Today's Documents, Today Art Museum,
Beijing, China

2015

Art & Foods - Triennale di Milano, Milan, Italy

2014

Sailing into the Sea of Oblivion - Yokohama Tri-
ennale 2014, Yokohama, Japan

2013

Out of Hand, Museum of Art & Design, New
York, USA

2012

Babel, Palais des Beaux-Arts, Lille, France
Jing'an International Sculpture Park 2012,
Jing'an, China

2010

The State of Things. Contemporary Art of China
& Belgium, Bozar Brussels, Belgium & NAMOC,
Beijing, China

2009

The Endless Renaissance, Bass Museum of
Art, Miami, USA | Colossal - Kunst Fakt Fiktion,
Kalkriese, Germany | 3rd Moscow Biennial, Mos-
cow, Russia

2008

Comme des Bêtes, Musée des Beaux Arts, Lau-
sanne, Switzerland | Ad Absurdum, MARTa, Her-
ford, Germany | Less is less, more is more, that's
all, CAPC Bordeaux, Bordeaux, France

2007

Intersezione III, Parco Archeologico di Scolaci-
um, Catanzaro, Italy

2006

Fiction@Love, Moca Shanghai, Shanghai, China
Into Me/Out of Me, PS1, New York, USA
Eldorado, Mudam, Luxembourg

2005

Visionary Belgium, Bozar, Brussels, Belgium
Biennale d'Art Contemporain, Lyon, France
Two Asias/Two Europes, Duolun Museum,
Shanghai, China

2004

Hors d'Œuvres, CAPC Musée de Bordeaux, Bor-
deaux, France

2003

GNS, Palais de Tokyo, Paris, France

2001

Give and Take, Victoria and Albert Museum,
London, UK | Eine Barocke Party, Kunsthalle
Wien, Vienna, Austria

2000

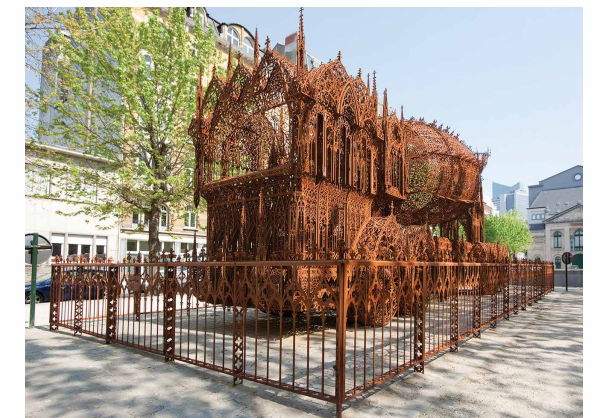
Over the Edges, SMAK, Ghent, Belgium

1999

48th Biennale di Venezia, d' APERTutto, Venice, Italy

1991

Documenta IX, Kassel, Germany



A CARNIVAL ATMOSPHERE AT FIAC

For the second consecutive year, Lab'Bel will unveil its *Collector's Edition Box* at the 2017 FIAC - the International Contemporary Art Fair - held in Paris from October 19-22.

For only 5 euros, collectors and lovers of contemporary art will be able to acquire what will certainly be one of the most affordable works at FIAC from an installation with the look and feel of a miniature carnival.

Lab'Bel will also present on this occasion a new portrait-film dedicated to Wim Delvoye, directed by François Prodromidès. This film will complement a collection of three films dedicated to the conception of the *Collector's Edition Boxes* created by Hans-Peter Feldmann, Thomas Bayrle and Jonathan Monk. These films can be found online at the Lab'Bel website: <http://www.lab-bel.com/en/box/>

FOR SALE ONLINE

After FIAC, art lovers and collectors will be able to directly acquire the Wim Delvoye *Collector's Edition Box* for just 5 euros (+ shipping costs) at the following website: **boutique.lavachequirit.com**. While supplies last.



THREE PRESS AND MEDIA EVENTS TO NOTE

Monday, October 16 2017 MEETING WITH WIM DELVOYE AT GROUPE BEL HEADQUARTERS

1pm - 2pm
Léon Bel Auditorium 2,
allée de Longchamp, 92150 Suresnes
Registration required at
info@fouchardfilippi.com

In the presence of Wim Delvoye, Michael Staab (project curator), Laurent Fiévet (Director of Lab'Bel), and Silvia Guerra (Artistic Director of Lab'Bel)

Wednesday, October 18 2017 PRESS OPENING FIAC

For media accredited by FIAC

Thursday, October 19 2017 PUBLIC VIEWING AS PART OF THE FIAC VIP PROGRAM

1pm
For media accredited by FIAC; registration required at info@fouchardfilippi.com

In the presence of Michael Staab (project curator), Laurent Fiévet (Director of Lab'Bel) and Silvia Guerra (Artistic Director of Lab'Bel)

The Wim Delvoye *Collector's Edition Box* will be made available at each of these events and throughout the duration of the FIAC.



Studio Wim Delvoye / Michael Staab 2017

"ART IS EVERYTHING THAT CAN BE COLLECTED"

Wim Delvoye, 2017

By Michael Staab, project curator



The most remarkable thing about Wim Delvoye's work is probably Wim Delvoye himself. He is an observer, a discoverer and explorer, always on the lookout for new insights and impressions – a tireless inventor of new pictorial worlds, artistic techniques and methods, although he does not usually execute his works single-handed. Workmen, technicians, materials specialists, scientists and programmers from all over the world have collaborated with Delvoye in the implementation of his complex artistic ideas and visions. Here the conditions and possibilities of technical procedures determine the artistic process. With every newly acquired technique and with each new insight into material, Delvoye develops increasingly into the prototypical universal artist in an age of specialization.

The results are amazingly sensuous and incredibly diverse and multifold. Delvoye's

experimental arrangements and constructions are often based on pairs of opposites, like oxymorons – on their hitherto unrecognized potential connections and the resultant synergies. He himself speaks of hybrids and artistic emulsions – as when oil and water blend into something new, but do not form a stable entity. Even in his technical and artistic precision, Delvoye retains the appeal of the incomplete.

Here, the usual criteria for assessing and categorizing what we have seen do not take us far. We would always like to have things the way we see them. Delvoye, however, offers us far more than what we see – though we should not misunderstand his skill at transcending the everyday as spiritually ambitious, nor surreal. A closer look reveals a kind of hyperform, an invisible force field, charged from his artistic energy, which cements the work. His art is as complex and diverse as the world itself. Art enables an unorganized diversity; it is not obliged to be either pleasing or beautiful, though it may be. It is in accordance with the freedom of art that the aim may be independent of the means and the results, just as a mathematical formula, when seen as more than a mere pragmatic tool, can itself possess elegance and beauty.

Wim Delvoye and *The Laughing Cow*®

Wim Delvoye is also one of the world's most important collectors of *The Laughing Cow*® labels. Of some 500 serious collectors, he is perhaps the most consistent, with boundless passion and an almost scientific approach. Delvoye owns almost 6,000 labels, dating from the brand's beginnings

in the 1920s right up to the present day – from the first tin can to more modern variants with robots displayed on the box, advertising the collectible pictures. What interests him is not the cheese itself, but rather the continuous development and growing worldwide distribution of the brand. For Delvoye, what makes these labels so fascinating is not that they are precious objects, such as rare coins or stamps, but that anyone can afford to collect them.

He employs this passion also for one of his conceptual artistic system analyses: *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. It is not without irony that he names a spatial installation after Charles Darwin's principal scientific work. Here, hanging on several walls, are four thousand *The Laughing Cow*® labels from many different decades and countries. Behind glass, in wooden frames, categorized and numbered like butterflies in a natural history collection, the labels show the evolutionary visual development of this particular cow, which has undergone constant change – due not to natural, but to industrial and economic influences – nevertheless retaining its own unmistakable and distinctive character. Survival of the fittest as the result of market mechanisms, just as in the art market.

With the concept for *Collector's Edition Box #4*, Wim Delvoye turns from box collector to designer of the box which will then become part of his collection. The familiar image of the laughing cow is complemented by a baroque-style circular frame with a carved floral pattern, which at second glance is recognizable as an ordinary car tire. But

what has a car tire to do with cheese? The first thought that occurs is that the box, too, is round, like a traditional cheese wheel. If it is up-ended, it rolls away.

A further similarity between the two motifs goes much deeper, however. Both the industrially produced cheese and the car wheel are basic, common objects, not due to a lack in quality, but simply by virtue of their omnipresence. The cheese is manufactured from high-quality and primarily natural ingredients and can be found en masse worldwide on supermarket shelves and on every kitchen table. It is not, however, on the menu in gourmet restaurants. A car tire is likewise a mass-produced, technically complex industrial product. Seen individually, however, it is merely a black, unwieldy, smelly object that no one would want to keep in the home. Both products are totally unpretentious.

Here, Delvoye's conceptual upgrading system comes into play, as he produces a kind of value-emulsion, a hybrid of mass-product and uniqueness. He has had an aesthetically pleasing pattern carved into a

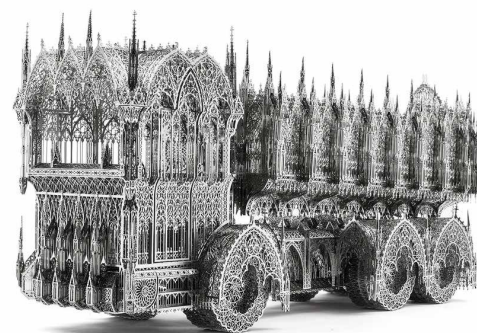


standard commercial tire. By dint of its artistic design and the conceptual approach, this particular tire has been elevated from the road to the museum, and the value of the object multiplies thousand-fold. Since the cheese box is now associated with this recognized art, it too undergoes a fantastic ascent: from mass product on the supermarket shelf to the Olympus of the art system – the rules of which it promptly undermines, for where can you buy good art today for only a few euros?

Delvoye's transformation machine works even more comprehensively. The box displays a gaudy yellow space with block capitals in red: "Free! Collect the pictures by Wim Delvoye. In every box!" What at first glance may seem to be a garishly exaggerated marketing concept is in fact artistic design, following the brand's tradition of using their box as an advertising vehicle for the product itself, even if this is not always aesthetically advantageous for the icon. Delvoye would not, however, be satisfied with using this design tool merely as a subtle sideswipe at marketing activities. Every box, then, actually contains 24 randomly mixed collectable stickers with motifs by Wim Delvoye, in the brand's best tradition ever since the 1930s, when the first *The Laughing Cow*® scrapbooks appeared. If you want a sealed, unopened *Collector's Edition Box* for your collection, as well as to fill the 20-sticker album offered for free or by download for home-printing, then you have to buy three, maybe four boxes. Art meets marketing. Et voilà.

The 20 collectible pictures on the triangles of cheese show various objects by Delvoye against the background of a pastoral land-

scape: eight pictures of *Carved Tires*, all different, since on each tire the ornament has developed according to the existing tire-profile; eight pictures from the series *Twisted Tires*, wheels which, on the basis of mathematical nodal calculations, have turned into twisted elements made of black metal and chromium, thus rendering the dynamism of locomotion in a new manifestation; finally, four pictures of *Gothic Trucks* – common utility vehicles, but constructed using Gothic stylistic elements. This undermining of the serviceable design elevates it to an almost religious level, further enhanced through dynamic torsions that annul the proper function of the vehicles, endowing them with a new purpose: that of being unique, not useful. As is so often the case in art.



This conceptual yet sensuous *Collector's Edition Box #4* is a successful representation of the theme of collection, perception and value-enhancement, both subjective and objective. Collecting is a genetic predisposition. Five children go to the beach; one returns with a shell which none of the others has seen as anything special. Children collect football cards, even if at first glance all the players look much alike. If you look more closely, you soon become an expert and gain recognition. Learning to value simple things, to recognize what is special and attain expertise – these are important aspects of collecting. A collector exchanges with others; they meet and communicate.

Children do this in the park, adult collectors at conventions. When the product itself has long been consumed, part of it, and thus its nimbus, remains present for decades in the well-tended and treasured collections.

Wim Delvoye is looking forward to the new addition to his collection, with which, at the next opportunity, he will bring *The Laughing Cow*® into the museum. Or to art fairs, to the collectors. Quelle carrière!

Michael Staab is an artistic director, conceptual artist and independent commissioner. Born in Esslingen, Germany in 1962, he lives and works in Cologne.



THE LAUGHING COW® AND THE ARTS

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

From that point on 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 animal images.

Although this partnership remains today the most famous of *The Laughing Cow*® collaborations, the creative advertising management of Bel Group also calls upon other illustrators. Luc-Marie Bayle, Corinne Baille, Hervé Baille, Paul Grimault and Albert Dubout have each in turn brought their creativity to the conception of numerous gifts destined for young consumers. In 1954, Alain Saint-Ogan brought *The Laughing Cow*® *Au Paradis des Animaux* – to an animal's paradise – as much through his famous illustrated albums as through his eponymous radio show. This promotional tradition continued to evolve and to take many different forms, as in the 1970s, when Jacques Parnel infamously created a version of the cow which wore clothes and walked on its two hind legs. At the same time, *The Laughing Cow*® has been a continuous source of creative inspiration for several artists, including the painter Marcel Lenoir, whose *Still Life* can still be found today at La Maison de La vache qui rit in Lons-le-Saunier, Jura, France.

Perhaps the most notable representation of *The Laughing Cow*® cheese remains to-

day that of Bernard Rancillac, who in 1966 depicted the brand's famous icon as a sun in his painting *Our Holy Mother The Cow*. In his own words, the artist at the head of the Narrative Figuration movement wished to portray an image that was at once a symbol of Western consumerism and a reminder of the constraints of Hinduism. In 2005, the Belgian artist Wim Delvoye returned to this theme in the form of an impressive collection of *The Laughing Cow*® labels, which he submitted to the Lyon Biennale. The Darwinian reference 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* – audaciously comments upon the association between art history and marketing strategies.

In the continuation of this two-sided movement of collaboration and appropriation, it seems only natural that the brand be revisited by artists. And this is exactly what *The Laughing Cow*® proposes in its *Collector's Edition Boxes* as, year after year, it invites artists to transform its 24-portion box in complete creative freedom and with an unbent spirit of mischief and impertinence.



On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life



Spatial installation, detail. Lille 2015, Wim Delvoye

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 which 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

The painter Marcel Lenoir creates a *Still Life* with a *Laughing Cow*® box at its center, an early and precocious recognition of the brand. Grateful to this now-forgotten artist, La Maison de La vache qui rit in Lons-le-Saunier, Jura, France presents this work today as part of its permanent collection.

1950

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 desert scorched by the heat of an imposing sun, which features, at its center, a box of *The Laughing Cow*® cheese. In 1985 Rancillac will complete a reproduction of this work, which will 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 his 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* next to his signature, "MB68," and the photographic reproductions of letters.

1971

For its new advertising campaign, Bel Group calls upon Jacques Parnel, who takes up the challenge of representing a down-to-earth *Laughing Cow*®, depicted on occasion in a dress, in blue jeans, or in various and 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 its portions 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, who creates 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 objects related to the *Laughing Cow*® brand, exhibits 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

Creation of Lab'Bel, the Artistic Laboratory of the Bel Group. *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).

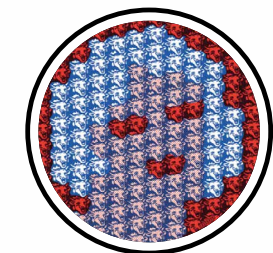
2014

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



2015

The second *Collector's Edition Box* is designed by Thomas Bayrle and inspired by a re-creation of the artist's 1967 *Mädchen/Fille/Girl*, the artist's first "superform" featuring the logo of *The Laughing Cow*®.



2016

Design of the third *Collector's Edition Box* is awarded to British conceptual artist Jonathan Monk. For the first time, the *Collector's Edition Box* was presented at FIAC, the international contemporary art fair in Paris with a stand dedicated entirely to the project.



2017

Belgian artist Wim Delvoye designs the fourth *Collector's Edition Box*.

LAB'BEL, THE ARTISTIC LABORATORY OF THE BEL GROUP

Lab'Bel was created in the spring of 2010 with the goal of engaging the Bel Group in the process of supporting contemporary art for the public interest.

The creative laboratory's activities include a collection of contemporary art, today located at the Musée des Beaux-Arts of Dole, and the realization of artistic exhibitions and events throughout Europe and France.

In its continued ambition to make contemporary art available to the greatest number of people, Lab'Bel initiates performative and cross-disciplinary projects including subjects as wide-ranging as modernist architecture, poetry and music.

Lab'Bel is a regular producer of artistic films and publications which provide a framework for various types of research and experimentation.

Laurent Fiévet and Silvia Guerra are the director and artistic director, respectively, of Lab' Bel, the Artistic Laboratory of the Bel Group.

Website: www.lab-bel.com

THE LAUGHING COW® IN A FEW FIGURES

In France:

For generations, *The Laughing Cow*® has been the number one children's cheese (source Nielsen CAM P6 17 / sales volume)

97% of children between the ages of 7 and 12 and 98% of mothers know the brand (source Tracking Enfants IFOP November 2014/Millward Brown 2016)

Nearly 1 out of 2 families with children under the age of 15 purchase *The Laughing Cow*® (source Nielsen/CAM P13 2016)

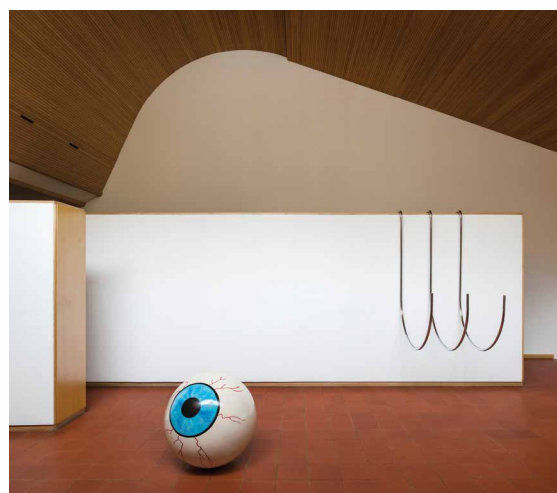
1,050,000 Facebook fans

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)



Laëtitia Badaut-Haussmann at Maison Louis Carré



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