

« 1176 trous pour 1 image »

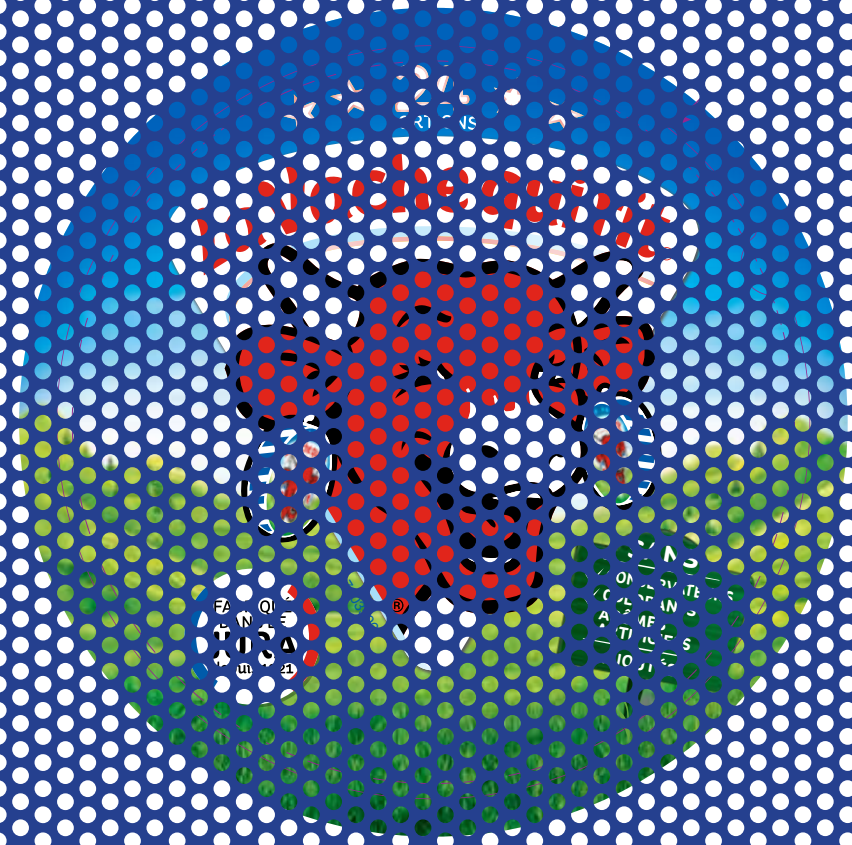


"1176 holes for 1 image"

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

THE LAUGHING COW® COLLECTOR'S EDITION BOXES

By Laurent Fiévet



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, four 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. 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?



The Laughing Cow® Collector's Edition Boxes

From top to bottom: Hans-Peter Feldmann, 2014; Thomas Bayrle, 2015; Jonathan Monk, 2016; Wim Delvoye, 2017.

KARIN SANDER

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 fifth *Collector's Edition Box*. They have entrusted its design to German conceptual artist Karin Sander, an artist whose approach they particularly admire. Michael Staab, the commissioner and linchpin of the project remains the curator of this fifth edition. Let us wager that Sander's proposal, at once playful and impertinent, will surprise and entertain, and hopefully find its place in many homes. Bon appétit and happy collecting!

Laurent Fiévet

Director of Lab'Bel, The Artistic
Laboratory of the Bel Group
www.lab-bel.com/en/box

Following the creations of Hans-Peter Feldmann in 2014, Thomas Bayrle in 2015, Jonathan Monk in 2016, and Wim Delvoye in 2017, Lab'Bel has selected German conceptual artist Karin Sander to design the 5th *Collector's Edition Box* in 2018.

Born in 1957 in Bensberg, West Germany, Karin Sander lives and works in Berlin and Zurich. Her work has been exhibited at numerous exhibitions and biennials throughout the world and she has received both national and international art awards. After receiving a professorship at Kunsthochschule Weissensee Berlin in 1999, Karin Sander joined the Swiss Federal Institute of Technology (Eidgenössische Technische Hochschule, ETH) in Zurich in 2007, where she is professor for Art and Architecture.

Known for her pointedly conceptual works – which include installations, architectural interventions, 3D scans, photographs, works in various media – Karin Sander works with contexts and conditions of the sites in question, be it in art institutions or in all kinds of public spaces.

www.karinsander.de



THE KARIN SANDER COLLECTOR'S EDITION BOX #5 2018

For her design of *The Laughing Cow® Collector's Edition Box*, Karin Sander has chosen a dotted matrix pattern first encountered in 2015 on a train journey from Rome to Zurich, which gave rise to her series *Reisebilder* (Travel Shots). Like the rest of the train, the windows of her coach were covered with large-scale advertisements, revealing the outside world only through the filter of a dotted grid. Sander's momentary irritation quickly turned into curiosity, which gave rise to an exhilarating discovery: a new, technically modified way of seeing and grasping environments. Instead of presenting a clear view of the countryside, Sander's *Travel Shots* captured the passing landscape through this dotted filter. The external world was thus dissolved into an assemblage of colored dots, evoking a

range of aesthetic styles: from silkscreen prints, to the abstract painting technique of pointillism, to the pixelated structure of digital images.

Sander has chosen this same grid for her design of *The Laughing Cow® Collector's Edition Box*. Upon seeing the label's green meadows, woods, and mountains through countless tiny holes, viewers are drawn into a pointillistic landscape that sets the imagination free, offering a profoundly new experience of a subject we think we know so well.



XML-SVG Code / Source Code of the Exhibition Wall, 2014

Lettering: Oracal 638, plotter foil matte,
tricolor, wall dimensions: 620 × 4700 cm

Photo: Marcos Morilla, 2014

"Datascape", Laboral - Centro de Arte y
Creación Industrial, Gijón, Spain 2014

Today, computer-generated architectural designs translate spaces into 3D renderings. The work writes out the figures and sign systems employed to represent and construct the exhibition space, thus rendering its actual source code visible. Here, the inner architecture of the gallery is depicted as XML-SVG code on the walls of the exhibition space, spelling out the very figures that are based on the volume of the space. If these source-code figures were entered into a computer, the architectural body would re-emerge in three dimensions. While the series of figures appear to the viewer as colored patterns, this readable though undecipherable language is a tangible reference to a spatial drawing which is, at the same time, a representation of the space.

KARIN SANDER

A SELECTION OF RECENT MAJOR SOLO EXHIBITIONS

2018

Karin Sander - A Retrospective.
Haus am Waldsee, Berlin
Karin Sander. Kunstmuseum
Winterthur, Winterthur
Office Works. Haubrok Foundation -
Fahrbereitschaft, Berlin
Kitchen Pieces. Carolina Nitsch
Contemporary Art, New York
*ZEIGEN. An Audio Tour through the collection
of NMAO.* The National Museum of Art, Osaka

2017

Identities on Display. Kunstmuseum
Villa Zanders, Bergisch Gladbach

2016

Karin Sander - Announcement.
Johnen Galerie, Berlin
Mixed Media, Dieter Roth & Karin Sander.
Safn, Berlin

2013

Karin Sander: Visitors on Display.
Lehmbruck Museum, Duisburg

2012

*ZEIGEN. An Audio Tour through Baden-Würt-
temberg.* Staatliche Kunsthalle Karlsruhe,
Karlsruhe
h = 400 cm. Esther Schipper, Berlin

2011

Karin Sander. n.b.k. Neuer Berliner
Kunstverein, Berlin

2010

Patina Paintings and Others.
Kunstmuseum St. Gallen, St. Gallen
Labor: Museum Visitors K20 1:8. K20
Grabbeplatz, Düsseldorf



KARIN SANDER

A SELECTION OF RECENT MAJOR GROUP EXHIBITIONS

2018

Rehearsal. Old Bailey Galleries, Hong Kong
Exhibiting the Exhibition. Kunsthalle Baden-
Baden, Baden-Baden

2017

Open Codes - Living In Digital Worlds. ZKM -
Center for Art and Media, Karlsruhe
*Mentally Yellow (High Noon) - The KiCo
Collection.* Kunstmuseum Bonn / Städtische
Galerie im Lenbachhaus, Munich

2016

*TEXT, Selected Text-based Works from the
Collection of Pétur Arason and Ragna Róberts-
dóttir.* National Gallery of Iceland, Reykjavik
The Distance of a Day. The Israel Museum,
Jerusalem
Human Scale. National Gallery of Canada,
Ottawa

2015

Contemporary Art from Germany. Museum of
Art, Ein Harod
Künstlerräume. Staatsgalerie Stuttgart
Köln Skulptur #8. Skulpturenpark Köln,
Cologne
Travelling the World - Art from Germany.
Busan Museum of Art, Busan

2014

By destiny: Overview of the Arario collection.
Arario Museum, Seoul
Solides Fragiles. Musée d'Art Moderne
Grand-Duc Jean (MUDAM), Luxembourg
Freundliche Übernahme. Marta Herford, Herford
*The Paths of German Art from 1949 to the
present.* Moscow museum of modern
art (MMOMA), Moscow
Partons de Zero (lets start from zero). Le Plateau
Paris Contemporary Art Centre / FRAC, Paris
*Lens based sculpture - Die Veränderung der
Skulptur durch die Fotografie.* Akademie der
Künste, Berlin / Kunstmuseum Liechtenstein

2013

AUF ZEIT. Wandbilder, Bildwände. Kunsthalle
Baden-Baden / Kunsthalle Bielefeld
*Nur hier. Sammlung zeitgenössischer Kunst
der Bundesrepublik Deutschland.*
Bundeskunsthalle, Bonn
Köln Skulptur #7. Skulpturenpark Köln, Cologne
*SABER DESCONOCER - 43 Salón (Inter) Na-
cional de Artistas.* Museo de Arte Moderno de
Medellín, Medellín

2012

*Reality Bites. The document in contemporary
art, Works from Kiasma collection.* Kiasma,
Museum of Contemporary Art, Helsinki
Contemporary Galleries 1980-NOW. MoMA,
New York

2010

Malerei: Prozess und Expansion. Mumok,
Museum Moderner Kunst Stiftung Ludwig,
Vienna
Present Tense. National Portrait Gallery, Can-
berra
*CONTEMPLATING THE VOID: Interventions in
the Guggenheim Museum.* Solomon R.
Guggenheim Museum, New York

2009

9th Sharjah Biennial 2009. Sharjah Art
Museum, Sharjah

Karin Sander with

Karin Sander 1:5, 2015

3D color scan of the living person,
polychrome 3D printing, black and
white, plaster material

Scale: 1:5; height: ca. 33 cm

Photo : Alberto Novelli, 2015

**"1176 HOLES FOR 1 IMAGE" - KARIN SANDER'S RASTER IMAGE
FOR THE LAUGHING COW®**

By project curator Michael Staab

Karin Sander is a meticulous observer. She alters our perception by means of minute shifts in the perspective of common objects or familiar situations, manipulating our view of the world and sharpening our focus on it. Her works mostly appear restrained, yet they are spectacular. An important aspect of their artistic quality lies in the precision with which she examines the boundaries of institutional contexts, enabling us to look at things differently.

A fresh raw egg, for example, is polished into a high-gloss object. Its new surface reflects its surroundings and accentuates its fragility. Her so-called *Kitchen Pieces* – fresh fruit and vegetables nailed to the wall – demonstrate the natural process of withering or decay. They develop an uncontrollable life of their own, contrary to the museum's remit to preserve, or to our longings for immortality. Stretched, white-primed canvases are sent unpackaged by post, as per their title, *Mailed Paintings*, to become works exhibited in museums, complete with the traces of their transit. The individual patina of the incidental marks amassed during this unprotected mailing tell of the canvases' journey.

Karin Sander's works are a transformation of reality. Take the complex series of numbers covering the entire wall of the exhibition space – a generated source code that describes the room in which it is displayed. With her 3D body-scan figures, she portrays museum visitors as scaled-down copies of themselves, to call into question our position as individuals "in the age of mechanical reproduction". A 3D body scanner and 3D printer produce portraits that turn visitors into exhibited artworks.

For her interpretation of *The Laughing Cow*®, the artist uses an image-generating medium familiar to us from everyday life – a dotted grid, which she first encountered on a train journey from Rome to Zurich in 2015. The entire train, including its windows, was covered with large-scale advertisements. Seen from outside, colorful advertisements travelled through the countryside, but from inside the exterior world was visible only as filtered through punched holes. For her series *Travel Shots*, Sander photographed the passing landscape through this perforated foil. The resulting image emerges from a dense collection of colored dots.

This optical filter effect now alters the image of the laughing cow on the box of *The Laughing Cow*®. Through more than



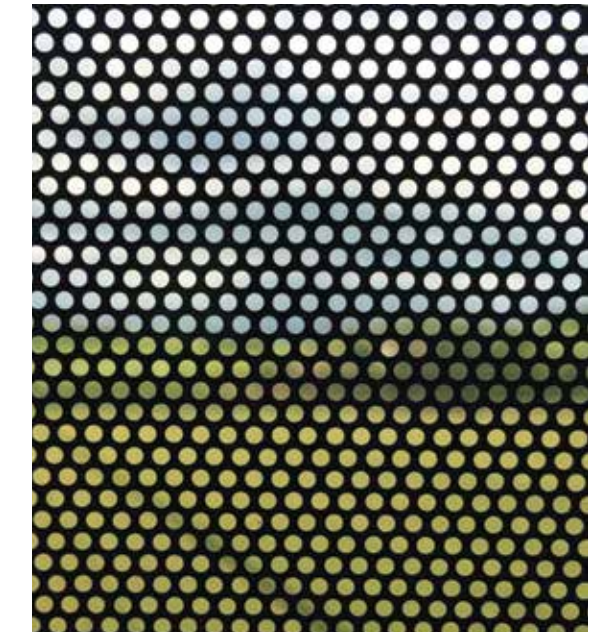
Karin Sander. *Travel Shot 8* - Roma-Firenze,
26.05.2015, 18:41:13, 2015 (detail)

one thousand tiny holes in a white surface, we recognize the happy cow against a sunny landscape with green meadows, mountains, and a clear blue sky. Seeing as the image consists of individual dots, some information is missing; this stimulates and sharpens our imagination, enhancing the intended clear definition and the intensity of our concentration.

Processes such as silk-screen or offset printing, or the pixel structure of digital images, come to mind. In pointillism, as we know from art history, the image is formed through an arrangement of small dots of color, and the eye mixes the primary colors used. In screen-printing and digital photography, the optical mixing of colors is also produced by a collection of dots – CMYK: cyan, magenta, yellow, and black. Even in abstract art – many of Gerhard Richter's paintings, for instance, consist of arrangements of a multitude of color fields – it is only through the mixing of areas of color that the image emerges.

Karin Sander has not altered the original image of *The Laughing Cow*®, but simply overlaid it with the dotted grid. The image of the cow remains in high resolution, no omissions, as distributed in its millions. A pinhole cover has been placed over the image of the cow in the sunny landscape, with the highest possible degree of artistic abstraction. Parts of the underlying motif are covered, other parts rendered more visible, through a purely technical addition: the defined grid of punched holes. How many dots do we need to recognize the image, or even reality? Is it really necessary to see everything in order to recognize the whole picture?

In visual art, the question of the accuracy of representation has a long tradition.



Karin Sander. *Travel Shot 11* - Roma-Firenze,
26.05.2015, 18:47:50, 2015 (detail)

Since the invention of photography, however, other art forms lost their claim to sovereignty in the true-to-life reproduction of reality – and with that, some of the intrusion of the everyday into the creative process. Photography led to the liberation of visual art, which was no longer subjected to judgement about the perfection of its representation of the real world. The new-found possibilities of blurring, omission, and abstraction brought about an expanded concept of art.

Regardless of this, the rapid technical development of recent years has radically changed our treatment of images. High definition (HD) images, constantly improving in technical quality and resolution, confront us daily. In the world of media, especially, this is seen as the golden path of progress. Claude Shannon, a pioneer of information theory,

PRESENTATION AT FIAC 2018

stated that the quality of information is defined not by its content, but by the reduction of noise. Philosopher Byung-Chul Han meanwhile laments that today every high-resolution image seems to its viewer "more alive, more beautiful, and better than reality itself." He criticizes the absence of blur, through which an image gains interest.

Independent to this contemporary discussion, art has always offered diverse ways of dealing with these two approaches, depending on the current state of technology and thinking. From Courbet's *The Origin of the World* to Malevich's *Black Square* or Duchamp's readymade... Now photographers such as Candida Höfer and Thomas Ruff, or video artists such as Steve McQueen and Shelly Silver, take the path of the highest possible resolution towards hyperrealism. Does this not, once more, make art surreal?

At any rate, Karin Sander has decided upon this edition: *1176 holes for 1 image*.



Michael Staab, Project Curator

As in 2016 and 2017, Lab'Bel will unveil Karin Sander's *Collector's Edition Box* in the presence of the artist at the *Laughing Cow*® booth at this year's FIAC - the International Contemporary Art Fair - taking place in Paris from 18 to 21 October 2018. At 1:00 pm on 18 October, as part of fair's VIP program, Sander will hold an Artist Talk alongside Michael Staab, the project's curator.

Throughout FIAC, the *Collector's Edition Box* will be available to all accredited journalists. For only 5 euros, the public will be able to acquire what will surely be one of the most affordable and popular works at the fair. At FIAC 2016 and FIAC 2017, nearly 2,000 *Collector's Edition Boxes* were purchased over the course of the annual three-day fair.

After FIAC, the *Collector's Edition Box* will also be available for sale on the official website of *The Laughing Cow*®:

www.boutique.lavachequirit.com/collections/boite-collector-la-vache-qui-rit

KEY DATES AT FIAC 2018

Wednesday 17 October 2018
FIAC 2018 PRESS PREVIEW

For journalists accredited by FIAC
or exclusively upon registration at
info@fouchardfilippi.com

Thursday 18 October 2018 at 1:00 pm
ARTIST TALK WITH KARIN SANDER
AND MICHAEL STAAB

With Laurent Fiévet (Director of Lab'Bel)
and Silvia Guerra (Artistic Director of
Lab'Bel)

Mailed Paintings, 2008-2015

Stretched canvases in standard sizes,
white universal primer

Photo: Stefan Alber, 2018

"Rehearsal", Old Bailey Galleries,
Hong Kong 2018

Without prior manipulation the primed canvases are mailed, unwrapped, to various exhibitions. Along the way their unprotected surfaces are covered by marks that visually transcribe the distance they've traveled. The *Mailed Paintings* absorb the patina of their postal route. The monochromatic white surfaces act as self-writing diaries that record the journey of the work. The collected patina exaggerates and mirrors the effect of the passage of time on the surface of the painting and emphasizes the environment of the exhibition and the circumstances surrounding it. Thereby the artwork is constantly in the mode of being exhibited. (Sassa Trülsch)

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



Museum Visitors 1:8, Labor K20, 2010

3D body scans of the living persons in the color of their choice, monochrome 3D printing, plaster material

Scale 1:8; height: ca. 10-22 cm each Shelf: 240 x 1200 x 30 cm

Photo: Achim Kukulies, 2010

Kunstsammlung Nordrhein-Westfalen, Düsseldorf, permanent loan from private collection, Frankfurt am Main

Visitors to the Karin Sander exhibitions at the Lehmbruck Museum in Duisburg and the Kunstsammlung Nordrhein-Westfalen in Düsseldorf were scanned with the laser beams of a 3D body scanner. The resulting data was sent to a 3D color printer to construct these people, layer by layer, as sculptural plaster figures on a scale of 1:8. The process of 3D printing produces a faithful reproduction of the person scanned. The result is a sculpture in a freely chosen pose and individually determined color—a three-dimensional self-portrait.

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* next to his signature, "MB68," and the photographic reproductions of letters.

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 stand specially dedicated to the project at Paris' international contemporary art fair, FIAC.

2017

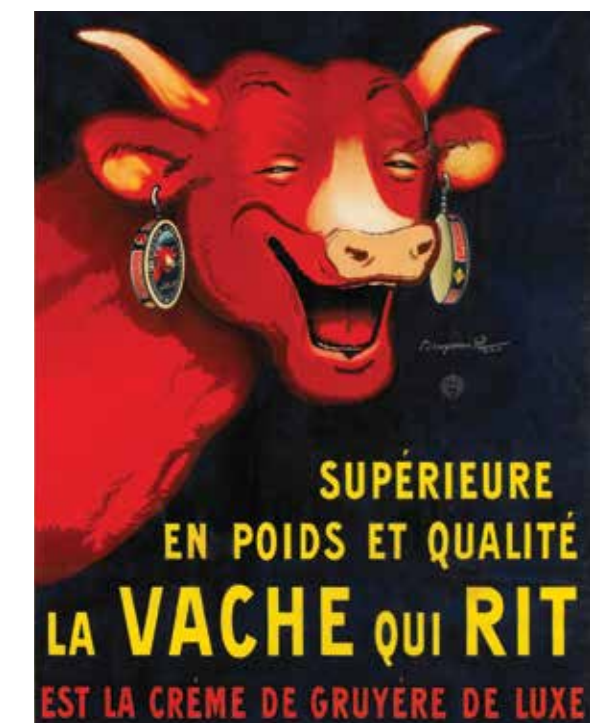
Belgian artist Wim Delvoye designs the fourth *Collector's Edition Box*. For the second year in a row, the box is presented at FIAC, at a special stand resembling a miniature carnival.

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*® stand at FIAC.



LAB'BEL

Lab'Bel - The Artistic Laboratory of the Bel Group, was created in 2010 with the goal of bringing contemporary art to the widest audience possible, in accordance with the food group's values of sharing, accessibility and enjoyment. In keeping with this philosophy, since its creation Lab'Bel has built up a collection of artworks produced after the year 2000, today housed in the Musée des Beaux-Arts of Dole.

Lab'Bel also organizes a program of performative and cross-disciplinary projects annually, both in France and abroad. These include *Metaphoria*, a travelling series of exhibitions in Europe that establishes a dialogue between the visual arts and poetry, using metaphor as its medium. *Metaphoria III* will take place from 6 October to 11 November 2018 at CENTQUATRE-PARIS and will feature substantial new artworks by Jeremy Millar and Pepo Salazar, as well as works by Nina Beier, Adriano Costa, Rui Costa, David Horvitz, Hans-Peter Feldmann, Kenneth Goldsmith, Ana Jotta, and Karin Sander.

Lab'Bel is directed by Laurent Fiévet and Silvia Guerra.

Website: www.lab-bel.com



THE LAUGHING COW® BY THE NUMBERS

In France:

For generations, *The Laughing Cow*® has been the number one cheese among children (source: Nielsen CAM P13 2017/sales volume)

97% of children between the ages of 7 and 12 and 94% of mothers know the brand (source: Tracking Enfants IFOP January 2018 /Millward Brown 2017)

Nearly 1 out of 2 families with children under the age of 15 purchase *The Laughing Cow*® (source: Nielsen/CAM P13 2017)

Over one million Facebook fans (1,013,546 as of July 2018)

Around the world:

Ranked fourth in the world in brand cheeses (source: Bel)

10 million portions sold each day (source: Bel)

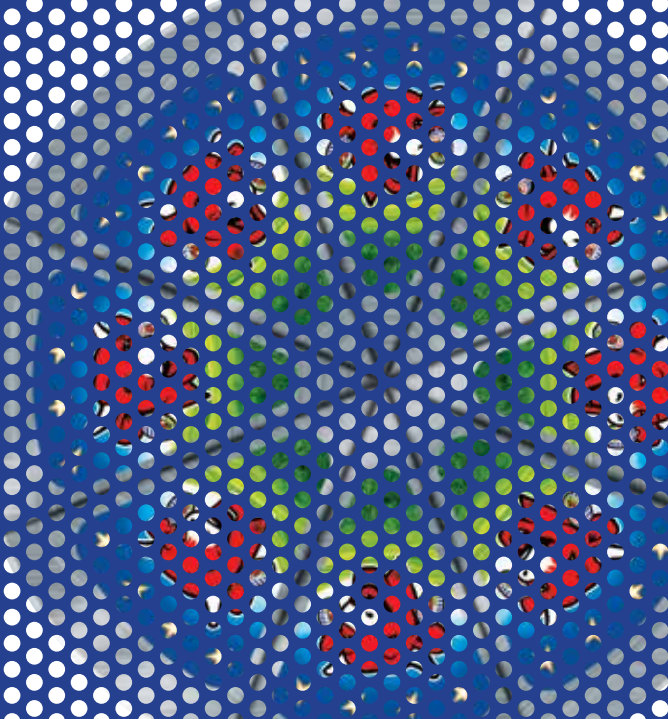
Available in 136 countries on 5 continents (source: Bel)

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