

FONDATION LOUIS VUITTON

Gustave

Fayet

collector

designer

icons of modern art

Van Gogh, Gauguin, Redon, Cézanne,
Degas, Toulouse-Lautrec, Renoir,
Morisot, Matisse, Van Dongen...

exhibition 9 october 2026 – 8 march 2027

book on fondationlouisvuitton.fr — Fondation Louis Vuitton — 8 avenue du Mahatma Gandhi, Bois de Boulogne, 75116 Paris

Vincent van Gogh, *Self-Portrait With Bandaged Ear*, January 1889, Oil on canvas, Private collection, Photo : © Peter Schälchli

graphic design : Atelier Bastien Morin

GUSTAVE FAYET

Collector - Artist Designer

October 9, 2026 – March 8, 2027

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Exhibition

GUSTAVE FAYET

Collector - Artist Designer

October 9, 2026 – March 8, 2027

FONDATION LOUIS VUITTON

Bernard Arnault *President of the Fondation Louis Vuitton*

Jean-Paul Claverie *Advisor to the President*

Suzanne Pagé *Artistic Director*

Sophie Durrleman *Executive Director*

Curation

Sylvie Patry *Guest General Curator*

Assisted by Yulia Kokurkina and Michèle Kieffer

Angeline Scherf *Associated curator, Fondation Louis Vuitton*

Assisted by Cordélia de Brosses and Charlotte Lange

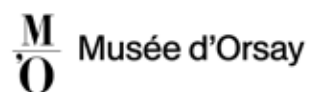
Exhibition staging

Robert Carsen *Artistic director of the exhibition*

The exhibition was produced in collaboration with the Musée d'Art Gustave Fayet Fontfroide association



With the support of musée d'Orsay



With the special participation of the Bibliothèque Nationale de France



Press release

Icons of Modern Art

The Fondation Louis Vuitton Announces its Autumn 2026 Exhibition

GUSTAVE FAYET Collector – Artist Designer

October 9, 2026 – March 8, 2027

Building on its “Icons of Modern Art” exhibitions, devoted to major collectors such as Sergei Shchukin, Mikhail and Ivan Morozov, and Samuel Courtauld, the Fondation Louis Vuitton continues its exploration of the pioneering figures who shaped the history of modern art with an exceptional exhibition: “Gustave Fayet: Collector - Artist Designer”, on view from 9 October 2026 to 8 March 2027.

Occupying all the spaces of the Fondation Louis Vuitton, this major exhibition is presented in two parts, examining Gustave Fayet both as a collector and as a artist designer. It reveals how collecting, creating, and artistic commitment were deeply intertwined throughout his life, and presents a key figure of turn-of-the-century modernity who has long been unjustly overlooked.

An exhibition unprecedented in scale and scope, it brings together for the first time in a century more than 250 works from Gustave Fayet’s extraordinary collection, now dispersed around the world. They are presented alongside 375 of his own creations, most of them never before exhibited and specially restored for the occasion.

Highlights include **10 paintings by Vincent van Gogh, 78 works by Paul Gauguin, 88 works by Odilon Redon, as well as paintings and pastels by Edgar Degas, Paul Cézanne, Henri de Toulouse-Lautrec, Pierre-Auguste Renoir, Berthe Morisot, Paul Signac, Pierre Bonnard, Edouard Vuillard and Henri Matisse.**

The result of several years of research, the exhibition has been made possible through the collaboration of 64 international institutions and 71 private collections. This groundbreaking presentation sheds new light on a prominent figure who has gradually faded into obscurity: Gustave Fayet (1865-1925), a passionate collector, artist and prolific designer who as also an exceptional entrepreneur and a visionary in the field of decorative arts.

Though little known today, Fayet was one of the most influential advocates and pioneers of the avant-garde of his time – across its many forms au lieu de in all its forms. He was among the first to collect works by van Gogh, to exhibit Picasso, and to establish a Gauguin “museum” in his home in the heart of Paris, housing a collection of nearly 200 works and attracting artists and leading collectors of the time.

As a close friend and devoted champion of Odilon Redon, Fayet gave him the opportunity to create a monumental decorative ensemble for his abbey in Fontfroide in southern France – a remarkable work which remained largely unknown for many years.

Not only was Gustave Fayet an exceptional collector who assembled more than 740 major works of modern art (excluding prints), in the latter part of his life, he was also a designer whose success left a lasting mark on the decorative arts of the early 20th century. A painter, watercolorist, ceramicist, interior designer, designer of rugs, fabrics, and wallpaper, and book illustrator, he represented a generation whose life was permeated in all its aspects by art. His designs, exhibited in leading galleries and major art fairs, attracted influential figures including Paul Poiret, Jacques Doucet, and Jeanne Lanvin. From Art Nouveau to Art Deco, Fayet played a key role in shaping a new aesthetic in which fine art and decorative art seamlessly merged.

For Fayet, collecting and creating went hand in hand. This first major international exhibition dedicated to this singular and, in many ways, pioneering figure reveals a rich and multifaceted world, opening a new chapter in the history of early 20th century modern and decorative arts. This ambitious project brings together a total of 767 works and documents, presented across the exhibition's two sections.

Gustave Fayet:

The Collection on Display Across Three Floors of the Fondation Louis Vuitton

More than 250 works by artists such as Vincent van Gogh, Paul Gauguin, Odilon Redon, Edgar Degas, Paul Cézanne, Henri de Toulouse-Lautrec, Pierre-Auguste Renoir, Berthe Morisot, Paul Signac, Pierre Bonnard, Edouard Vuillard and Henri Matisse.

Examples of works being shown in France for the first time

***Self-portrait with Bandaged Ear* by Vincent van Gogh**

One of the highlights of this exhibition is the return to France of Vincent van Gogh's *Self-Portrait with Bandaged Ear*, which has not been exhibited in the country since 1937 and has not been loaned for an exhibition since 1990. Painted in the aftermath of the dramatic break between Paul Gauguin and Vincent van Gogh, this deeply moving work depicts an artist who is wounded yet determined to continue painting. It is presented together with Paul Gauguin's *Self-Portrait with a Palette*, bringing together two radically different visions of the modern artist in an unprecedented dialogue.

***The Yellow Christ, Self-Portrait with the Yellow Christ and Le Calvaire breton:* three masterpieces by Gauguin**

The exhibition brings together *The Yellow Christ* (1889, Buffalo AKG Art Museum), *Self-Portrait with the Yellow Christ* (1890-1891, Musée d'Orsay, Paris) and *Le Calvaire Breton* (1899, Musées royaux des Beaux Arts de Belgique, Brussels), all of which were once owned by Gustave Fayet and his close associates George Daniel de Monfreid and Maurice Fabre. Three paintings and three collectors from southern France, united by their shared passion for Gauguin, come together in a unique constellation centered on self-portraiture – one that testifies to the decisive role that Fayet played in enhancing the artist's public recognition.

Day, Night and Silence: an extraordinary decorative ensemble by Odilon Redon

Another highlight of the exhibition is the presentation of the decorative panels that Odilon Redon created for the library of the Cistercian Abbaye de Fontfroide, which Fayet acquired in 1908 with the intention of restoring and transforming it into a “total work of art.” The panels remain carefully preserved there today. For the first time, *Day, Night, and Silence* – true statements of Redon’s artistic vision – are being revealed to the general public. For Fayet, the work and friendship of the Symbolist painter helped pave the way towards a suggestive and spiritual conception of art that deeply nourished his own creative practice.

**Gustave Fayet, the Artist Designer: a vibrant and varied world,
a restored legacy revealed on the Fondation’s top floor**

A rich collection of his works brought together for the first time: 55 ceramics, 19 design drawings, 90 watercolour blotting-paper designs, 15 paintings, pastels, and gouaches, and 18 illustrated books including the 72 plates he created, based on *Mireille*, the Provençal poem by Frédéric Mistral as well as his final album, *Fleurs*.

The second part of the exhibition takes an equally innovative approach, exploring the many facets of a designer and entrepreneur whose diverse body of work defies categorization. A landscape painter, he found in the diversity of Art Nouveau and Art Deco a vast field of experimentation that fuelled his insatiable curiosity. Over the years, he becomes a designer, immersing himself in every aspect of the decorative arts – as a ceramist, decorator, and designer of rugs, fabrics, wallpaper, and illustrated books – while also founding a fashion house. This remarkable versatility evokes the ‘touchatouism’ (*Jack of all trades*) aspect described by Jean Cocteau.

Long inaccessible, scattered, or forgotten, his creations are reunited here for the first time. They reveal a vibrant and distinctly modern creative vision, where colour, pattern, and innovation converse with the major artistic movements of his time, shedding light on an essential yet often overlooked chapter in the history of the decorative arts.

Rooted in the late 19th century Symbolist movement, Fayet played a key role in redefining modern interiors during the Roaring Twenties through ventures such as Maison Della and the Atelier de la Dauphine. Through his commissions of Richard Burgsthal’s stained-glass windows at the Abbaye de Fontfroide, as well as his own designs for his Igny, La Dragonne, and Costebrune residences, Fayet cultivated a taste for whimsy which had a softening effect on the sober geometry of 1920s design. He is particularly known for his extraordinary floral vocabulary, which he first sketched on blotting paper and later translated into fabrics, wallpaper, and rugs.

Ceramics and the collaboration with Louis Paul

In 1896, Gustave Fayet launched his first venture in the decorative arts. Together with the painter and sculptor Louis Paul (1858-1922), a former student of Rodin, he founded a stoneware workshop in Béziers. By 1904, the workshop had produced more than a hundred ceramic pieces, several of which were exhibited at Siegfried Bing’s gallery in Paris in June 1898.

Watercolors on blotting paper

Around 1912, after nearly a decade-long hiatus, Gustave Fayet returned to painting. As an artist, he was profoundly transformed. The tightly controlled aesthetic of his early Languedoc landscapes gave way to strange forms sketched in watercolor on blotting paper, where flowers seemed to emerge from an abstract, indeterminate world. These works soon became his visual signature, and later appeared in wallpaper, fabrics, and rugs.

The rugs designed for the Atelier de la Dauphine

In 1920, Gustave Fayet founded the Atelier de la Dauphine in Paris to transform the designs from his own “blotting papers” into rugs. Featuring botanical motifs free from geometric ornament, his rugs were an immediate success, attracting commissions from clients such as Jeanne Lanvin, Jacques Doucet, and Léon Losseau. Conceived as paintings, Fayet’s rugs were exhibited at the Salon d’Automne, the Pavillon de Marsan at the Louvre, and the 1925 International Exhibition of Modern Decorative and Industrial Arts.

Major Restorations: Tapestries, Preparatory Diagrams, Dresses

In conjunction with the exhibition, the Fondation Louis Vuitton has undertaken major restoration projects, including the carpets created for the Maison Léon Losseau in Mons (Belgium) – a masterpiece of Art Nouveau – as well as a set of preparatory pattern drawings, revealing a remarkable aspect of Fayet’s production process. Some 10 dresses, inspired by his connections with Paul Poiret, Jacques Doucet, and Jeanne Lanvin, have also been traced and restored. With the exhibition “Gustave Fayet, Collector - Artist Designer,” the Fondation Louis Vuitton brings to light a forgotten chapter in the history of modern art and the decorative arts – the fascinating world of a man whose entire life seems to have been guided by the words of his friend André Suarès: “He did everything with art”.

Curation, Exhibition Design, Publications and Related Programming

Sylvie Patry, “conservatrice générale du Patrimoine” (General Heritage Curator) and an internationally recognized specialist in late 19th and early 20th century art, is the chief curator of the exhibition and is directing the catalogue devoted to Gustave Fayet’s collection. Angeline Scherf, curator at the Fondation Louis Vuitton, is responsible for the section dedicated to Fayet as a designer as well as its accompanying catalogue. To showcase this extraordinary universe – comprising more than 767 works and archival materials presented across 28 sections throughout the galleries – the Fondation Louis Vuitton has invited Robert Carsen to create a sensitive and immersive exhibition design. Through a subtle interplay of atmosphere, color, and spatial design, the exhibition brings Gustave Fayet’s many worlds to life – his homes, collections, and creative endeavors. Unfolding through a sequence of distinct environments, it explores Fayet’s many identities – collector, patron, designer, and entrepreneur – while revealing the underlying coherence of his vision. Each section focuses on evocation rather than reconstruction, capturing the richness and diversity of his world. Two books, co-published with Gallimard, will explore the many facets of Gustave Fayet as both collector and designer, while a publicly accessible database will catalogue approximately 740 works and 100 prints identified to date in his collection, highlighting its richness and diversity. An international symposium will further this ambitious research project and the exhibition will be accompanied by a musical programme exploring the connections between Fayet and the composers of his time.

The Exhibition in Numbers

Gustave Fayet, the Collector

257 WORKS AND 52 ARCHIVAL DOCUMENTS FEATURED IN THE EXHIBITION, INCLUDING:

- 79 works by **Paul Gauguin**
- 88 works by **Odilon Redon**
- 10 works by **Vincent van Gogh**, including four works that have not been exhibited in France for nearly 100 years
- 5 works by **Paul Cézanne**
- 9 works by **Henri Matisse**
- 5 works by **Edgar Degas**
- 4 works by **Henri de Toulouse-Lautrec**
- 4 works by **Paul Signac**
- 7 works by **Pierre Bonnard**
- 1 work by **Berthe Morisot**
- 2 works by **Kees van Dongen**
- 2 works by **Albert Marquet**
- ...

Gustave Fayet, the Artist Designer

351 WORKS AND 110 ARCHIVAL DOCUMENTS FEATURED IN THE EXHIBITION, INCLUDING:

- 15 paintings, ink drawings, and pastels
- 19 rugs
- 20 design drawings
- 90 watercolors on blotting paper
- 18 illustrated books

The Gustave Fayet Collection: In Numbers

Based on the research conducted for this exhibition, it is estimated that more than 740 works by modern artists (paintings, works on paper, ceramics, sculptures) passed through Gustave Fayet's collection, including:

- 128 works by **Odilon Redon**, including 84 paintings and pastels
- 101 works by **Paul Gauguin**, including 54 paintings, 30 sculptures, woodworks, and ceramics
- 16 works by **Vincent van Gogh**
- 37 works by **Adolphe Monticelli**
- 11 works by **Paul Cézanne**
- 9 works by **Auguste Renoir**
- 40 works by **Pierre Bonnard**
- 14 works by **Édouard Vuillard**
- 26 works by **Henri Matisse**
- ...

For the first time, an online catalog will document the entire collection as we know it today. This groundbreaking research project, which has been underway for several years, will be available online starting in October 2026. It is led by Gwendoline Corthier-Hardoin, in collaboration with Michèle Kieffer and Yulia Kokurkina, as part of a research program launched to coincide with the exhibition with the exhibition, in collaboration with the Musée d'Art Gustave Fayet à Fontfroide (MAGFF) association.

Loans From All Over The World

Gustave Fayet, the Collector

109 lenders, including 54 institutional lenders and 55 individual lenders

In France

Bibliothèque nationale de France, *Paris, France*
Musée national d'art moderne -
Centre Georges Pompidou, *Paris, France*
CNAP, dépôt au Musée de Pont-Aven, *Finistère, France*
Institut national d'histoire de l'art, *Paris*
Musée d'art moderne André Malraux
- MuMa, *Le Havre, France*
Musée d'Orsay, *Paris, France*
Musée de Grenoble, *France*
Musée de Pont-Aven, *Finistère, France*
Musée des Beaux-Arts de Bordeaux, *France*
Musée des Beaux-Arts de Quimper, *France*

Musée des Beaux-Arts de Reims, *France*
Musée Fabre, *Montpellier, France*
Musée Rodin, *Paris, France*
Musées de la ville de Béziers, *France*
Petit Palais, Musée des Beaux-Arts
de la ville de Paris, *France*
Musée d'art Hyacinthe Rigaud, *Perpignan, France*
Musée des Beaux-Arts et d'Archéologie
de Besançon, *France*
Musée Albert-André de Bagnols-sur-Cèze, *France*
Bibliothèque d'Histoire de l'art -
Fondation Custodia, *Paris, France*

In Europe

Albertina, *Vienna, Austria*
Clemens Sels Museum Neuss, *Allemagne, Germany*
Kunst Museum Winterthur, *Switzerland*
Kunsthaus Zürich, *Switzerland*
Latvian National Museum of Art, *Riga, Latvia*
Musées royaux des Beaux-Arts de Belgique, *Brussels, Belgium*
Oskar Reinhart Collection 'Am Römerholz',
Winterthur, Switzerland

Ordrupgaard Museum, *Charlottenlund, Denmark*
SMK, National Gallery of Denmark, *Copenhagen*
TATE, *London, UK*
The Courtauld Gallery, *London, UK*
The Hugh Lane Gallery, *Dublin, Ireland*
The National Galleries of Scotland, *Edinburgh, UK*
Van Gogh Museum, *Amsterdam, The Netherlands*

Elsewhere in the World

Berkeley Art Museum and Pacific Film Archive
(BAMPFA), *Berkeley, USA*
Buffalo AKG Art Museum, *Buffalo, USA*
Chrysler Museum of Art, *Norfolk, USA*
Cleveland Museum of Art, *Cleveland, USA*
Fine Arts Museums of San Francisco
(de Young / Legion of Honor), *San Francisco, USA*
The Museum of Fine Arts, *Gifu, Japan*
The Museum of Modern Art, *Gumna, Japan*

Harvard Art Museums, *Cambridge, USA*
Los Angeles County Museum of Art (LACMA),
Los Angeles, USA
Milwaukee Art Museum, *Milwaukee, Wisconsin, USA*
Museu de Arte de São Paulo
Assis Chateaubriand, *Sao Paulo, Brazil*
Museum of Fine Arts, *Boston, USA*
Museum of Fine Arts, *St Petersburg, Florida, USA*
National Gallery of Art, *Washington, D.C., USA*

National Gallery of Australia, *Canberra, Australia*
 Newfields, *Indianapolis, USA*
 Philadelphia Museum of Art, *Philadelphia, USA*
 Saint Louis Art Museum, *St. Louis, USA*
 San Francisco Museum of Modern Art
 (SFMOMA), *San Francisco, USA*

Solomon R. Guggenheim Museum, *New York, USA*
 The Israel Museum, *Jérusalem, Israel*
 The Metropolitan Museum of Art, *New York, USA*
 The Morgan Library & Museum, *New York, USA*
 The Museum of Modern Art (MoMA), *New York, USA*
 The Nelson-Atkins Museum of Art, *Kansas City, USA*

Private Collections

Gustave Fayet family archives
 Courtesy of Christie's
 Courtesy of Sotheby's
 Jackson T. Stephens Charitable Trust for Art
 Private collection
 Courtesy Galerie
 Dina Vierny, *Paris, France*
 Galerie Rosengart, *Lucerne, Switzerland*
 Galleri K, *Oslo, Norway*

Collections of:

David Lachenmann
 Laurent Prat

Isabelle and Scott Black Collection
 Aaron and Sheila Leibovic
 Marc Larock
 Leslie Lewis et Christina Lewis
 S. et P. Traboulsi
 Pérez Simón
 Anthony von Mandl

Long-term loans:

Collection Emil Bührle, on permanent loan to Kunsthau
 Zürich Rudolf Staechelin Collection, on long term loan
 to the Fondation Beyeler, *Bâle*
 as well as all those who wished to remain anonymous.

Gustave Fayet, the Artist Designer

40 lenders, including 13 institutional lenders and 27 individual lenders

Museums and institutions

Abbaye de Fontfroide, *Narbonne, France*
 Abbaye Saint-André, *Villeneuve-lès-Avignon, France*
 Archives municipales, *Béziers, France*
 Association du Musée d'Art Gustave
 Fayet à Fontfroide, *Narbonne, France*
 Bibliothèque Forney, *Paris, France*
 Bibliothèque nationale de France, *Paris, France*

Maison Léon Losseau, *Mons, Belgium*
 Musée des Arts Décoratifs, *Paris, France*
 Musée des Beaux-arts, *Béziers, France*
 Musée Hyacinthe Rigaud, *Perpignan, France*
 Médiathèque André Malraux, *Béziers, France*
 Musée d'Orsay, *Paris, France*

Private Collections

The private collection of the Gustave Fayet family
 Galerie Deroyan, *Paris, France*
 Galerie Jean-François Heim, *Basel, Switzerland*
 Galerie Moulins, *Toulouse, France*

Madame Lucile Audouy
 and other private collections whose owners
 have chosen to remain anonymous.

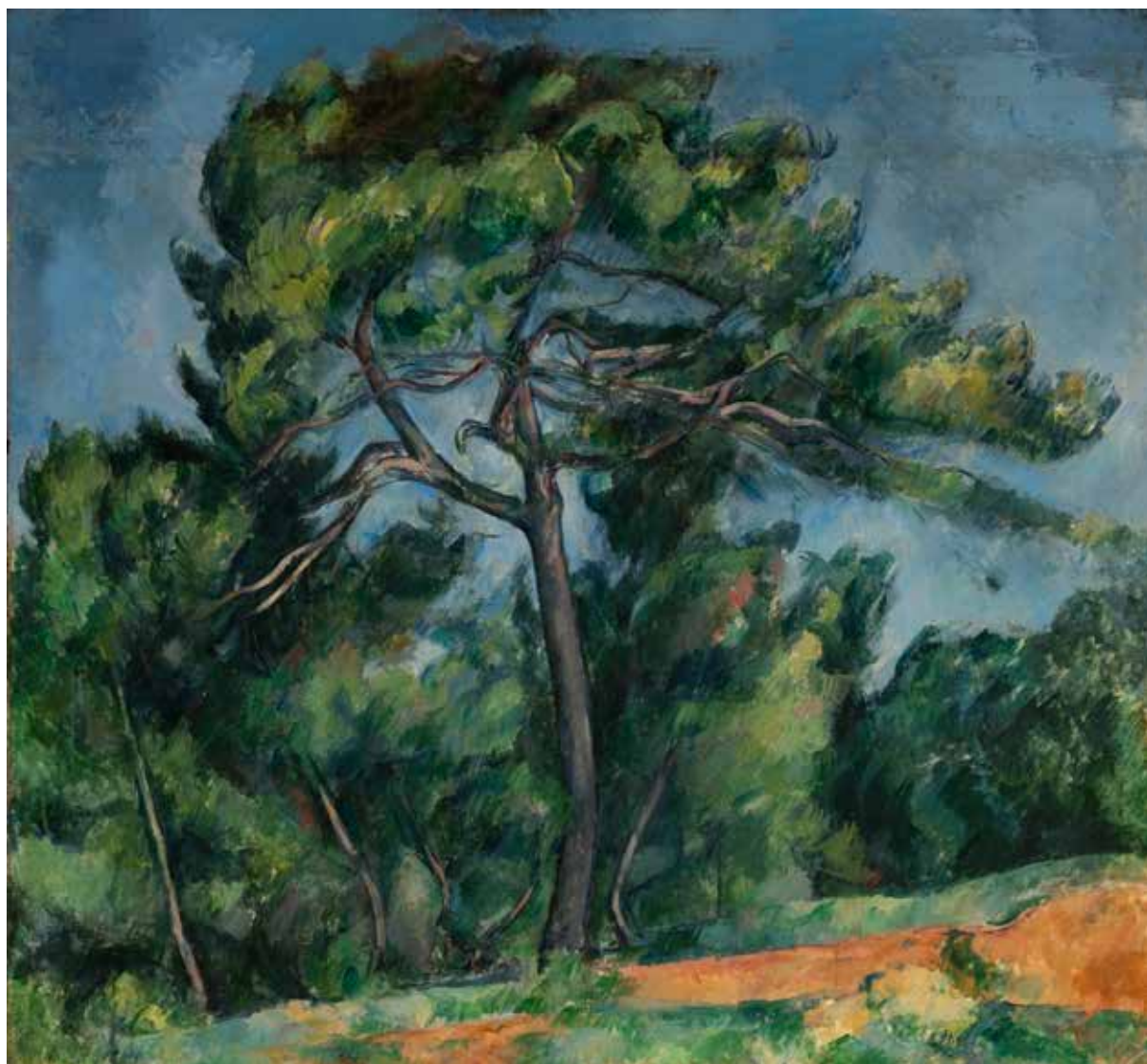
“Observing the list of works in your collection, I see that I am in the company of masters, and that brings me joy, but also quite a bit of timidity. [...] In the end, there are indeed people who know how to appreciate painting.”

Paul Gauguin,

Letter to Gustave Fayet, March 1902

Highlights from the Exhibition

Gustave Fayet, the Collector



Paul Cézanne,
***The Great Pine*, 1887-1889**

Oil on canvas
85.5 x 92.5 cm

Museu de Arte de São Paulo Assis Chateaubriand Doação [Gift] João Chammas,
Antonio Adib Chammas e Geremia Lunardelli, 1951, MASP.00089
Acquired by Fayet on February 21, 1901, from Ambroise Vollard
Sold by Fayet on May 27, 1910, to Charles Pacquement through Eugène Druet
Photo: © Eduardo Ortega



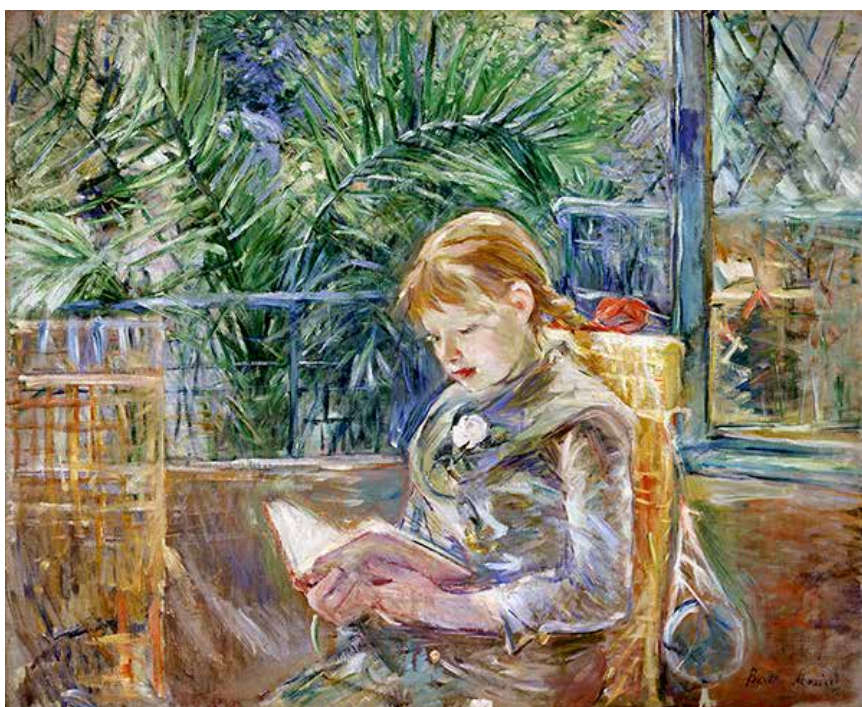
Edgar Degas,
L'épine (Femme se soignant le pied), ca. 1883-1885

Pastel and charcoal on monotype on paper
29.5 x 39.4 cm

Courtesy of Christie's

Acquired by Fayet on December 9, 1901, at the Bernheim-Jeune gallery

Sold by Fayet on May 8, 1907, during a public sale at Hôtel Drouot



Berthe Morisot,
Reading, 1888

Oil on canvas
74.3 × 92.7 cm

Museum of Fine Arts, St. Petersburg,
Purchase in memory

of Margaret Acheson Stuart

Acquired by Gustave Fayet in May 1905
from Eugène Druet



Henri de Toulouse-Lautrec,
***Rousse (La Toilette)*, 1889**

Oil on cardboard

67 x 54 cm

Musée d'Orsay, Paris. Legs Pierre Goujon, 1914

Acquired by Gustave Fayet on December 6, 1901, from Ambroise Vollard

Sold by Fayet probably on December 14, 1908, to Paul Rosenberg

**“What a remarkable painter Van Gogh was!
I’m currently reading his letters [...].
He mentions you and your work quite often
in them.”**

Letter by Gustave Fayet to Paul Gauguin,
Béziers, November 1, 1901



Vincent van Gogh,
Wheat Field with Cypresses,
September 1889

Oil on canvas

52 x 65 cm

Private collection

Acquired by Fayet on January 10, 1908, from Bernheim-Jeune,
it remained in his possession for the rest of his life.

Photo: © Peter Schälchli

This work has not been exhibited in France since 1908.



Vincent van Gogh,
Jardin public à Arles (Le Jardin du poète),
October 1888

Oil on canvas

92 x 73 cm

Private collection

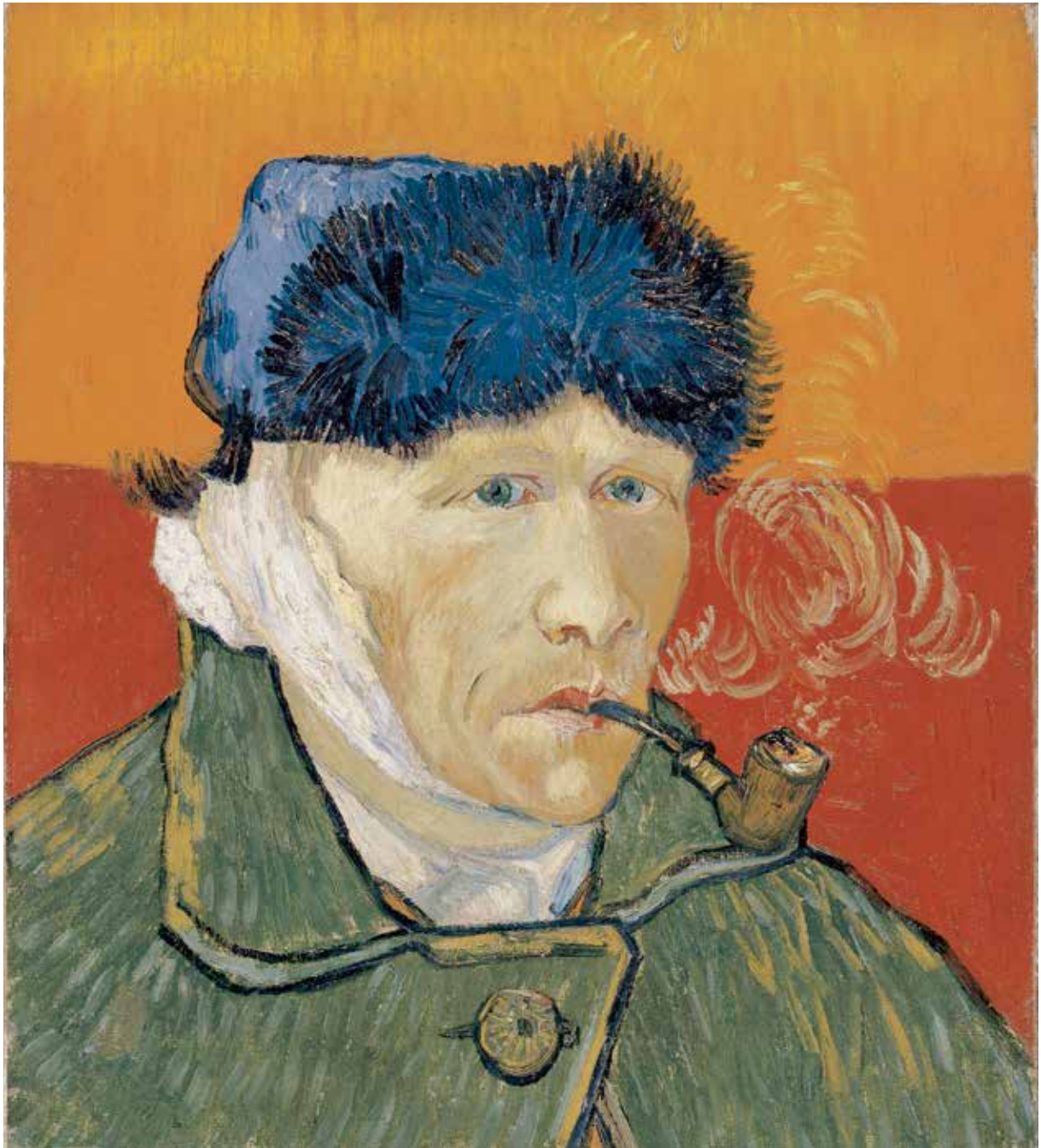
Acquired by Gustave Fayet on December 3, 1901 from Fanny Leclercq
(widow of Julien Leclercq), it remained in his possession for the rest of his life.

Photo: © Peter Schälchli

This work has not been exhibited in France since 1909.

“Much has been said and written about Van Gogh; Gustave Fayet is content to immerse himself in his world; he observes that mutilated head with its absent and pained gaze; he loves those luminous landscapes – the public gardens in Arles, among others – whose sun-drenched, broadly brushed foreground reveals not only a true painter, but a true master of color.”

Jean-Gabriel Goulinat,
“Les collections Gustave Fayet”,
L'Amour de l'art, 1925)



Vincent van Gogh,
Self-Portrait With Bandaged Ear, January 1889

Oil on canvas | 49.5 x 44.2 cm

Private collection

Acquired by Fayet on March 21, 1902, from Émile Schuffenecker, it remained in his possession for the rest of his life.

This work has not been exhibited in France since 1937.



Vincent van Gogh,
The Large Plane Trees (Road Menders at Saint-Rémy),
December 1889

Oil on canvas
104.5 x 124.5 cm

Cleveland, The Cleveland Museum of Art, Gift of the Hanna Fund, 1947.209

Acquired by Fayet on June 5, 1904 from Amédée Schuffenecker, it remained in his possession for the rest of his life.

This work has not been exhibited in France since 1908.

“Fayet may be the person who appreciates you most sincerely as an artist. He never gets carried away; rather, he examines your works very thoroughly and then comes to love them with a deep, personal, and considered conviction.”

George Daniel de Monfreid,

Letter to Paul Gauguin, August 11, 1903



Paul Gauguin,
Autoportrait à la palette, 1898

Oil on canvas

92 x 73 cm

Private collection

Acquired by Gustave Fayet on June 9, 1906, it remained in his possession for the rest of his life.

Photo: © Art Resource, Dist. GrandPalaisRmn / image Art Resource



Paul Gauguin,
***Three Tahitians*, 1899**

Oil on canvas

73 x 94 cm

National Galleries of Scotland.

Presented by Sir Alexander Maitland in memory of his wife Rosalind 1960.

Acquired by Fayet on October 24, 1900 from Paul Gauguin through
George Daniel de Monfreid, it remained in his possession for the rest of his life.



Paul Gauguin,
***Haere Mai*, 1891**

Oil on jute canvas
72.5 × 92 cm

Solomon R. Guggenheim Museum, New York. Thannhauser Collection, Gift, Justin K. Thannhauser, 1978.

Acquired by Fayet on September 20, 1903 from the Galerie Bernheim-Jeune and sold by Fayet in 1907.

© The Solomon R. Guggenheim Foundation / Art Resource, NY, Dist. GrandPalaisRmn

“I would very much like to meet you, but alas! Your country of adoption is too far away from ours. There are vast seas between us. We must therefore be content with writing to you to express our deep admiration for your works, and to shake both of your hands with warmth.”

Letter by Gustave Fayet to Paul Gauguin, May 15, 1902



Paul Gauguin,

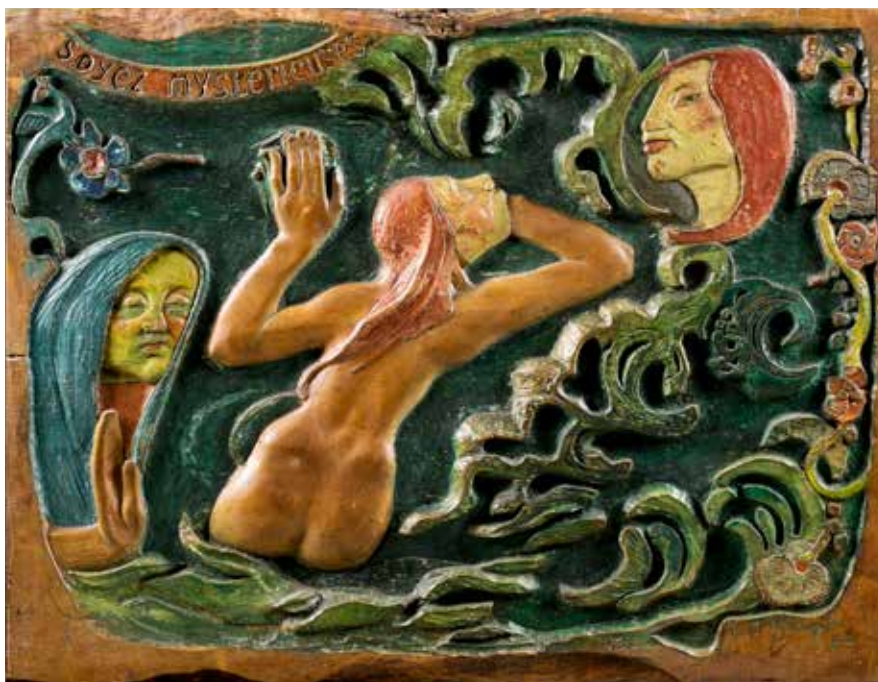
Hail Mary (la Orana Maria). Double-sided, 1899-1900

Monotype print in black and olive green ink - front; Soft and hard pencil - back

63 x 51 cm (sheet)

Private collection

Acquired by Fayet on March 8, 1905 from Ambroise Vollard, it remained in his possession for the rest of his life



Paul Gauguin,
Soyez mystérieuses, 1890

Polychrome linden wood bas-relief, traces of dark-colored pencil
73 x 95 x 5 cm

Musée d'Orsay, Paris.

Acquisition made possible by Philippe Meyer and a Japanese patron,
coordinated by the Nikkei newspaper, 1993.

Acquired by Fayet from Ivan Shchukin in 1905, it remained
in his possession for the rest of his life.

Photo: © GrandPalaisRmn (musée d'Orsay) / Tony Querrec



Paul Gauguin,
***In the Waves*, 1889**

Oil on fabric
123.8 x 106 cm

The Cleveland Museum of Art, Gift of Mr. and Mrs. William Powell Jones, 1978.63
Acquired by Fayet on March 10, 1906 from the Galerie Berheim-Jeune
Sold by Fayet in February 1907 to Ambroise Vollard



Paul Gauguin,
***The Yellow Christ*, 1889**

Oil on canvas
92.07 x 73.34 cm

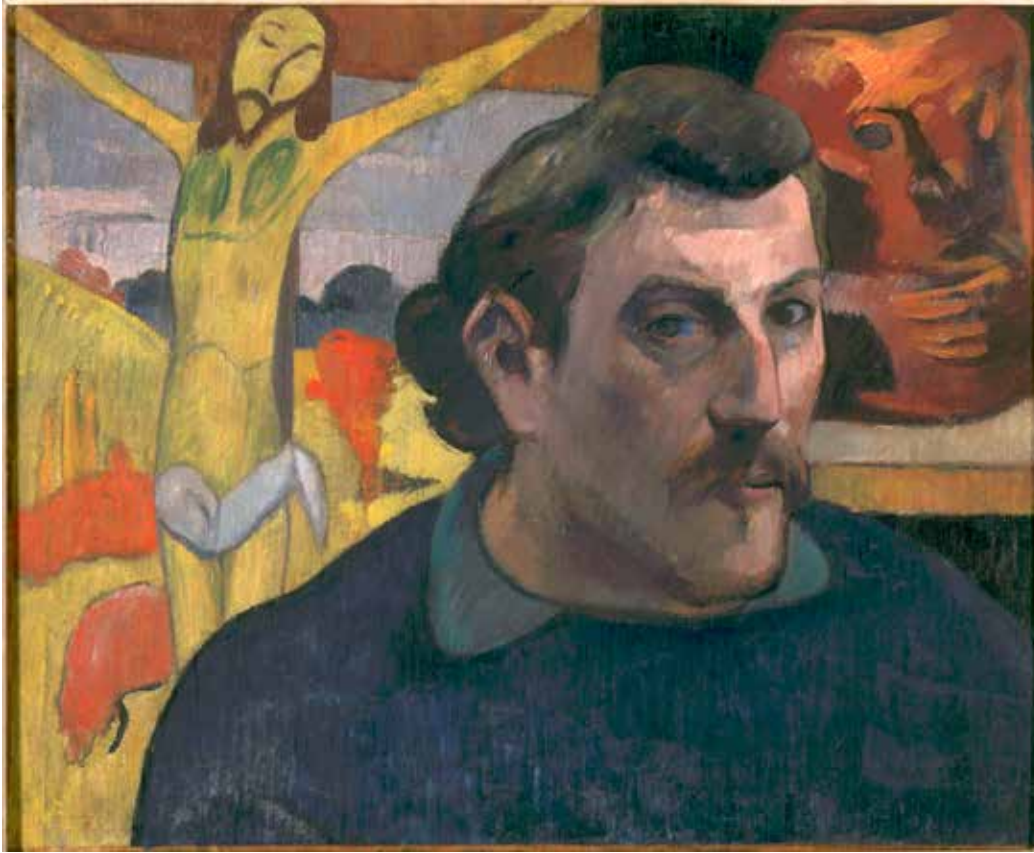
Buffalo AKG Art Museum Collection

General Purchase Funds, 1946

Acquired in May 1904, it remained in his possession for the rest of his life.

Photo: © Tom Loonan and Brenda Bieger, Buffalo AKG Art Museum

For the first time in France, the exhibition brings together *The Yellow Christ* (1889, Buffalo AKG Art Museum), *Portrait of the Artist with The Yellow Christ* (1890-1891, Musée d'Orsay, Paris), and *Le Calvaire breton* (1899, Musées Royaux des Beaux-Arts de Belgique, Brussels), which belonged to Gustave Fayet and his close associates George Daniel de Monfreid and Maurice Fabre, two other admirers of Gauguin. Gustave Fayet built his collection of Gauguin's works in close collaboration with them, thus forming a sort of "Atelier du Midi" for the painter's collectors.



Paul Gauguin,
Portrait of the Artist with The Yellow Christ, 1890

Oil on canvas

38 x 46 cm

Musée d'Orsay, Paris

Formerly in the George Daniel de Monfreid collection.

Acquired by Fayet from Amédée Schuffenecker in May 1904

and remained in his possession for the rest of his life.

Photo: © Musée d'Orsay, Dist. GrandPalaisRmn / Patrice Schmidt



Paul Gauguin,
Le Calvaire breton, 1889

Oil on canvas

92 x 73.5cm

Musées Royaux des Beaux-Arts de Belgique, Brussels

Formerly in the collection of Maurice Fabre, a collector from the Midi region
and a friend and mentor to Gustave Fayet in the development of his collection.

Photo: © J. Geleyns



Paul Gauguin,
***Oviri*, 1894**

Partially glazed stoneware

75 × 19 × 27 cm

Musée d'Orsay, Paris. Purchased in 1987

Acquired by Gustave Fayet from

Mette Gauguin in December 1905.

Sold at the Galerie Berheim-Jeune in March 1909.



Pierre Bonnard,
Plaisir de Campagne or Le Jardinier, 1903

Oil on canvas

85.7 x 94 cm

Private collection

Acquired by Gustave Fayet in May 1905 from the Galerie Berheim-Jeune.



Henri Matisse,
Place des Lices, Saint-Tropez,
1904

Oil on canvas

51.5 × 55 cm

SMK, National Gallery of Denmark

Acquired by Fayet on March 2, 1907 from the Galerie Druet.

Sold by Fayet on May 16, 1908 during a public auction at the Hôtel Drouot.



Kees van Dongen,
Le manteau de Manille,
ca. 1910-1911

Oil on canvas
100 x 81 cm

S. and P. Traboulsi collection
Acquired by Fayet on April 4, 1911
from the Galerie Bernheim-Jeune.
© ADAGP, Paris, 2026



Odilon Redon,
The Chariot of Apollo,
ca. 1909

Oil on canvas
81 x 100 cm

Private collection

Acquired by Fayet in 1910 from the Galerie Bernheim-Jeune,
and remained in his possession for the rest of his life.

**“Redon quickly helped me understand things that I had only
had glimpses of before. He awakened in me an appreciation
for the spiritual.”**

Gustave Fayet,
“Souvenirs sur Odilon Redon”,
CAP [Critique Art Philosophie], May-June 1924



Odilon Redon,
Day, 1910-1911

Tempera on canvas
200 x 650 cm

Abbaye de Fontfroide, Narbonne

A work listed under the “historic monument” category as a historic furniture ensemble.



Odilon Redon,

Night, 1910-1911

Tempera on canvas

200 x 650 cm

Abbaye de Fontfroide, Narbonne

A work listed under the "historic monument" category as a historic furniture ensemble.



Odilon Redon,
Day, 1910-1911

Tempera on canvas
200 x 650 cm

Abbaye de Fontfroide, Narbonne
A work listed under the “historic monument” category as a historic furniture ensemble.



Odilon Redon,
Night, 1910-1911

Tempera on canvas
200 x 650 cm

Abbaye de Fontfroide, Narbonne
A work listed under the “historic monument” category as a historic furniture ensemble.

**“No more geometric lines, no more symmetry,
no more repetitive floral arrangements [...] but, rather, imagination. We can never have
enough imagination in our works.”**

Gustave Fayet,

“Causerie sur les tapis”, 1924

Gustave Fayet, the Artist Designer



Gustave Fayet,
Les Cypres bleus, 1902

Oil on canvas

98 × 73 cm

Private collection



Gustave Fayet,
***Marine**, n.d.*

Oil on canvas
38 x 60.3 cm

Private collection



**Gustave Fayet, Louis Paul,
Vases, 1896-1904**

Glazed stoneware

Private collection

Photo: © Fondation Louis Vuitton / Nicolas Matheus



**Gustave Fayet, Louis Paul,
Vase, 1896-1904**

Glazed stoneware

71 x 32 cm

Private collection

Photo: © Fondation Louis Vuitton / Nicolas Matheus

“Light the bonfires and put on public celebrations [...] Bing, the most discerning of Paris connoisseurs, the refined collector [...] offered to store a few of our pieces [...] He found our pieces interesting. He mentioned the prospect of a future exhibition at his home.”

Letter from Gustave Fayet to Louis Paul



Gustave Fayet,
Motif Floral, 1912

Watercolor on blotting paper

44.2 x 28.3 cm

Private collection

Gustave Fayet,
Motif Floral, 1912-1925

Watercolor on blotting paper

44.2 x 28.3 cm

Private collection





Gustave Fayet,
Motif Floral, 1912-1925

Watercolor on blotting paper

44.2 x 28.3 cm

Private collection

Gustave Fayet,
Motif Floral, 1912-1925

Watercolor on blotting paper

44.2 x 28.3 cm

Private collection





Gustave Fayet
Motif Floral
“à Mademoiselle Koeberlé”,
1916

Watercolor on blotting paper
Private collection

“Be distracted; think of me, observe the fly that will land on your guard’s wart, make beautiful inkblots in your notebooks. A beautiful inkblot can be the starting point of a beautiful drawing.”

Gustave Fayet,
Foreword to Fleurs, June 1925.



KALIDASA, (5th Century, India)

Gustave Fayet, *illustrator*

Le Nuage messenger, 1925

Watercolor on paper

Private collection



Gustave Fayet,
Mise en Carte G54 (Point paper plan),
1920-1925

Watercolor on paper
302 x 289 cm

Private collection
Photo: © Fondation Louis Vuitton / Nicolas Matheus

“The carpet is the static counterpart of the stained-glass window.”

Andre Suarès



Gustave Fayet,
Tapis (detail), 1922-1925

Wool

Mons, Maison Léon Losseau (Belgique)



Gustave Fayet,
Mise en Carte G21
(Point paper plan),
1920-1925

Watercolor on paper
128 x 95 cm

Private collection



Gustave Fayet,
Mise en Carte G66
(Point paper plan),
1920-1925

Watercolor on paper
180 x 123 cm

Private collection



Gustave Fayet,
Mise en Carte G25
(*Point paper plan*),
1920-1925

Watercolor on paper

Private collection



Gustave Fayet,
Mise en Carte G73
(*Point paper plan*),
1920-1925

Watercolor on paper

Private collection



Gustave Fayet,
Atelier de la Dauphine,
Tapis, 1920-1925

Wool

Private collection

Gustave Fayet,
Atelier de la Dauphine,
Tapis (detail), 1920-1925

Wool

Private collection





Gustave Fayet,
Atelier de la Dauphine,
***Tapis*, 1920-1925**

Wool

Collection Lucile Audouy

Gustave Fayet,
Atelier de la Dauphine,
***Tapis (detail)*, 1920-1925**

Wool

Collection Lucile Audouy



Interview with Robert Carsen Artistic Director of the Exhibition

Gustave Fayet is a collector, artist and designer who is little known to the general public – had you heard of him before this exhibition?

I did not know him at all when Jean-Paul Claverie first told me about him. It was a revelation for me to discover the man, his collection, and everything he created himself. Previous exhibitions at the Fondation dedicated to the collectors Shchukin and Morozov indicated that some of the works they owned came from the Fayet collection; however, since Fayet's collection was dispersed after his death, it remained difficult – except for specialists – to get a sense of the ambition and rigor of his choices. Today, thanks to this exhibition, we will be able to fully appreciate the scope of his work. Moreover, this is the first time an exhibition of this scale has been dedicated to Fayet's diverse and exceptional creations: drawings, canvases, paintings on blotting paper, ceramics, illustrated books, wallpaper, fabrics, rugs and stained-glass windows...

What aspects of his life and work do you find most striking?

Fayet was a discerning collector, and it seems to me that his approach to acquiring art remained intuitive – almost instinctive. He had an extraordinary eye. It didn't matter to him whether an artist was famous or not; what mattered was that the work spoke to him, that it made a strong impression on him. His goal, he said, was not to own art but to discover inspiring works that resonated with his life choices and aesthetic convictions. He selected his acquisitions based on what they could offer him, while ensuring that they blend seamlessly into a collection that also served as the backdrop to his daily life – a collection that evolved as he moved from one home to the next. He also served as curator of the museum in Béziers which now bears his name. He was an exhibition curator and, as a musician himself, co-founded the "Salle Berlioz" in the city, a venue dedicated to concerts and exhibitions where he showcased contemporary artists he admired. All in all, he was a generous and touching individual, bound by strong friendships, as evidenced by his correspondence with many of the artists in his collection.

What key principles guided your scenographic approach to this two-part exhibition?

Entrepreneur, collector, patron, designer, interior decorator...Fayet is a complex figure with many interests, yet he is little known to the public. It is unusual for a collector to also be a designer, and even more unusual for an exhibition of this scale to be centered on a figure such as he. We therefore had to develop a visual language to help visitors understand where they are within the exhibition: inside Fayet's collection, inside the spaces where he lived, or in his creations.

Right at the entrance, on the pond level, the exhibition needed to offer a two-pronged introduction to the experience: on the one hand, to begin familiarizing visitors with the man, the family business, the collector, his acquisitions, his commissions, and his homes; and on the other hand, to introduce the designer – provide an overview of the various disciplines in which he made work, which are showcased in a large section on the top floor.

What are the highlights of the exhibition itinerary, and how do the different sections connect?

The works collected and commissioned by Fayet, as well as his own, are often associated with specific places of residence: the family mansion in Béziers, 51 Rue de Bellechasse in Paris, the Abbaye de Fontfroide, the Château d'Igny, the Villa Costebrune... not to mention the Abbaye Saint-André de Villeneuve-lès-Avignon, acquired for his friend Elsa Koeberlé yet where he never lived himself. These houses played a vital role in Fayet's life. He surrounded himself with works of art and decorative objects. His collection, much like his own body of work, includes paintings, pastels, sculptures, ceramics, stained glass, wallpaper, books, and more... To organize the presentation of these works – which are diverse in both technique and provenance – white walls would not have been appropriate. I tried to develop a vocabulary of colors and room configurations to evoke the atmosphere of Fayet, the collector of artworks and homes, with sections where the viewing experience is more modern in terms of museum language.

How does the exhibition layout fit into the Fondation's architecture?

What has always struck me about the Fondation is how successfully it manages to redefine its spaces with each exhibition. For this two-part exhibition dedicated to "Fayet the Collector" and "Fayet the Designer," I sought to redefine each level in order to encourage openness and an encounter with specific aspects of these worlds. Following the two-pronged introduction on the first level of the "Fayet, the Collector" section, six exhibition halls have been created (in Galleries 1 and 2), the first four of which are dedicated to the Impressionists and Fayet's contemporaries. These are followed by two galleries dedicated to Van Gogh. I have designed this sequence of five adjoining exhibition halls, where the colors gradually become lighter, until we reach Van Gogh's extraordinary *Self-Portrait with a Bandaged Ear* in the last hall. An annex to the first of these galleries features graphic works. These spaces, dedicated exclusively to works on paper, can also be found elsewhere in the exhibition, allowing for a more intimate experience of the works. On the ground level (Gallery 4), we have set up six display rooms entirely dedicated to Gauguin. They are grouped by theme, based on selections made by Sylvie Patry, the exhibition's chief curator. We begin with a reference to the "Gauguin Museum" that Fayet created in honor of the painter in his apartment at 51 Rue de Bellechasse in Paris, where he welcomed friends, artists, and collectors. I took the liberty of significantly expanding the color palette starting with this level dedicated to Gauguin.

Odilon Redon occupies most of the space on the next level (Gallery 5), which is organized around four groups: Redon's "*Noirs*" – the charcoal drawings and lithographs – are grouped together in one room, followed by a display of paintings that celebrate color and flowers in an oval-shaped room.

Next come the family portraits commissioned by Fayet from Redon, paired with works that echo the three masterpieces Redon created for the library of the Abbaye de Fontfroide: the two huge paintings, *Night* and *Day*, as well as *Silence*, all three of which have been brought to Paris especially for the exhibition. Surrounding the paintings are spaces that evoke the unique atmosphere of the Abbey de Fontfroide – a place that Fayet dedicated to art, music, friendship and reading – through documents, photographs, and furniture.

How would you describe Fayet’s own creations? Which of his works do you prefer?

“Fayet, the Designer,” curated by Angeline Scherf, occupies the top floor of the Fondation (Galleries 9, 10, and 11); it traces the evolution of Gustave Fayet’s artistic journey, revealing a multifaceted and endearing figure. He viewed his own works and those that he collected in a different light, even though Fayet’s creations hold their own quite well. I am very fond of watercolors. These drawings demonstrate an almost childlike spontaneity at a time when Gustave Fayet was a mature man. If one feels like it, one can have fun looking here and there for traces of the influence of one or another of the artists who were dear to Fayet, but to me, his work remains authentic. I would find it very difficult to single out one work over the others, because I so greatly admire the variety and quality of the materials that Fayet has mastered in his creations. Moreover, he was truly exploring new territory, venturing deeper and deeper into the new genre he was exploring with each new endeavor. It is a rare opportunity to showcase so many original Fayet rugs, especially alongside several of their design drawings. These rugs were highly prized when they were first created – even Jeanne Lanvin displayed them in her home in Paris. Looking at his rugs, I was reminded of Edgar Allan Poe’s line, “The rug is the soul of the apartment.” These fantastical floral designs, whose whimsicality stands in stark contrast to Art Deco, really speak to me and strike me as some of Fayet’s most “modern” works. We thought it would be good to conclude the exhibition with a dazzling display of color in the large Gallery 10, by presenting these rugs (hung on the walls, just as they were during the 1926 exhibition at the Louvre Museum’s Pavillon de Marson), along with some of the stained-glass windows that Gustave Fayet designed with Richard Burgsthal for the Abbaye de Fontfroide. The extraordinary rose window, *La Création du monde autour du Christ en gloire*, will be making the journey from Fontfroide along with four other stained-glass windows to conclude the tribute to this man, whom I consider a visionary not only for his own time, but also for ours.

Interview by Annie Pérez, May 2026

Robert Carsen

Born in Canada, Robert Carsen trained as an actor before turning to directing, set design, and lighting. He has worked with some of the world’s leading opera houses, theaters, and festivals. In France, he has collaborated with, among others, the Opéra National de Paris, the Théâtre du Châtelet, the Opéra Comique, the Théâtre des Champs-Élysées, the Opéra National du Rhin, the Opéra National de Lyon and the Opéra National de Bordeaux, the Théâtre des Bouffes du Nord, the Comédie-Française, the Festival d’Aix-en-Provence and the Festival de Cannes.

Carsen has served as the set designer and artistic director of seven exhibitions in Paris: *L'Impressionnisme et la Mode* and *Splendeurs et Misères* at the Musée d'Orsay; *Marie Antoinette, Bohèmes* (also seen at the Fundación Mapfre in Madrid), and *Volez, Vaguez, Voyagez - Louis Vuitton* (which later traveled to Tokyo, Seoul, New York and Shanghai) at the Grand Palais; *Dalida* at the Musée Galliera and *Charles Garnier: un Architecte pour un Empire* at the École Nationale des Beaux-Arts. He also designed *Magritte: The Mystery of the Ordinary* and *Impressionism and Fashion* at the Art Institute of Chicago; *Painting the Modern Garden: from Monet to Matisse* at London's Royal Academy.

In June 2019, he conceived, directed, and designed sets for *Karl For Ever*, a tribute to Karl Lagerfeld held at the Grand Palais.

Among his upcoming projects are *Singin' in the Rain* at the Lido in Paris, *Le Nozze du Figaro* at the Teatro Real in Madrid, *Un Ballo in Maschera* at the Salzburg Festival, and the set design and artistic direction of an exhibition at the Musée Yves Saint Laurent in Marrakech.

Heritage Restored and Unveiled for the Exhibition

As part of the exhibition, the Fondation Louis Vuitton has undertaken an exceptional restoration project involving works created or commissioned by Gustave Fayet to be included in the exhibition.

The four stained-glass windows of the Abbaye de Fontfroide, including the monumental rose window, have been removed and restored in preparation for their display in the exhibition. Created between 1912 and 1924 by Richard Burgsthal, an artist close to Odilon Redon, this collection is a major feature of the Abbey's interior.

In addition, some 20 preliminary design drawings for rugs produced by the Atelier de la Dauphine – a workshop founded by Gustave Fayet in 1920 – have been rediscovered and fully restored, so that they can be displayed alongside the corresponding rugs in the final gallery of the exhibition.

All of the rugs brought together for the exhibition have also undergone a cleaning and restoration process carried out in Paris and Izmir (Turkey) by specialized artisans, regaining some of their original luster.

A commission created for Léon Losseau's mansion in Mons, considered a masterpiece of Art Nouveau, was also miraculously identified and preserved. This collection includes, in particular, five large and previously unseen rugs.



“Replanting Roses in this forest of spires”:

Richard Burgsthal, the Verrerie des Sablons, and the stained-glass windows of Fontfroide

A major symbol of Fontfroide syncretism, the rose window of the abbey church alone embodies the spiritual shift brought about by Fayet and his artistic circle beginning in the 1910s. Depicting the Creation of the World with Christ in Glory at its center, the God portrayed by Burgsthal takes the form of a Buddha seated as a Judge, surrounded by the Angels of the Apocalypse. A central figure in the mystical world created by Fayet, the Buddha appears in various forms at each stage of his life, from the eponymous painting by Gauguin in his collection to the statuettes that adorn the library at Fontfroide. Redon brings Eastern mythologies and Christian mysteries together in a new form in this total work of art orchestrated by Fayet.

The stained-glass windows at Fontfroide were cast between 1912 and 1924 in Bièvres, at the Verrerie des Sablons, founded by Gustave Fayet and Richard Burgsthal. After a year devoted to “searching for and pursuing the dream of Chartres,” the master glassmaker adopted the technique of cast glass.



Richard Burgsthal,
*Création du monde
autour de Christ en gloire
(juge de l'Apocalypse),
ca. 1925*

Stained glass window
4.5 meters in diameter
Abbaye de Fontfroide,
Narbonne

**“Redon had only one subject at his disposal:
I, on the other hand, played with a star and a diamond.”**

Richard Burgsthal

Works from the Gustave Fayet Collection Previously Featured in the Fondation Louis Vuitton's “Icons of Modern Art” Exhibition Series

**In the exhibition Icons of Modern Art:
The Shchukin Collection**
(October 22, 2016 - March 5, 2017)



Paul Gauguin,
Ruperupe, 1899

Oil on canvas, 128 x 190 cm

Pushkin State Museum of Fine Arts, Moscow

Acquired by Gustave Fayet in August 1903 from Mette Gauguin
through George Daniel de Monfreid.

Sold by Fayet on May 18, 1908 to Sergei Shchukin through the Galerie Druet.



Paul Gauguin,
The Ford, 1901

Pushkin State Museum of Fine Arts, Moscow

Acquired by Fayet on September 8, 1903
from Ambroise Vollard.

Sold by Fayet on February 20, 1907 to Ambroise Vollard.
Acquired by Sergei Shchukin on April 28, 1908
from Ambroise Vollard.



Paul Gauguin,
Self-portrait, 1888-1889

Pushkin State Museum of Fine Arts, Moscow

Acquired by Fayet on September 7, 1903,
from Emile Schuffenecker.

Sold by Fayet on February 20, 1907,
to Ambroise Vollard.
Acquired by Sergei Shchukin on October 12,
1908, from Ambroise Vollard.



Henri Matisse,
Dishes and fruit on a red-black carpet,
1906

State Hermitage Museum, Saint Petersburg

Acquired by Fayet on October 4, 1906, from the Druet gallery.

Sold by Fayet to the Druet gallery before March 1907
in exchange for a painting by Marquet.

Acquired by Jack Aghion in 1907 from the Galerie Druet.
Acquired by Sergei Shchukin in 1908.

In the exhibition Icons of Modern Art: The Morozov Collection

(September 22, 2021 – April 3, 2022)



Paul Gauguin,
Still Life with Parrots,
1902

Oil on canvas, 62 x 76 cm

Pushkin State Museum of Fine Arts, Moscow

Acquired by Fayet on May 2, 1904 from Ambroise Vollard, and sold by Fayet on November 9, 1910, to Ivan Morozov through Eugène Druet.



Paul Gauguin,
The Great Buddha, 1899

Oil on canvas, 134 x 95 cm

Pushkin State Museum of Fine Arts, Moscow

Acquired by Fayet between November 1903 and September 1904 from Mette Gauguin through George Daniel de Monfreid and sold by Fayet on February 20, 1907, to Ambroise Vollard. Acquired by Ivan Morozov on October 10, 1908, from Vollard.



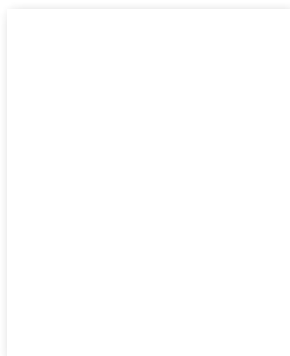
Henri Matisse,
Blue Pot and Lemon, circa 1897

Oil on canvas, 39 x 46,5 cm

Hermitage State Museum, Saint-Petersburg

Acquired by Fayet on January 30, 1906 from the Galerie Druet, and sold by Fayet on June 30, 1908 to the Galerie Druet. Acquired by Ivan Morozov on September 29, 1908 from the Galerie Druet.

Publications



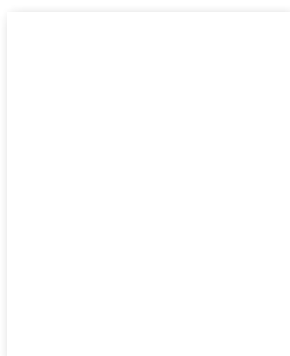
Two Catalogs:

Gustave Fayet, Collector

Gustave Fayet (1865-1925), a figure who today is largely forgotten, was one of the most prominent personalities in the art-collecting world of the early 20th century. Over the years, he assembled a collection of more than 1,000 works, including several hundred Impressionist paintings (by artists including Cézanne, Degas, Monet, Renoir, among others), as well as works by Signac and the Nabis. As early as 1901, he was among the first to recognize and acquire paintings by Van Gogh, an artist who at the time was largely misunderstood. Fayet also became one of the foremost collectors of Paul Gauguin's work, amassing nearly 200 pieces and creating a veritable "museum" dedicated to the artist. Lastly, he cultivated a close friendship and artistic bond with Odilon Redon, one of the most admired painters of the turn of the century, whose works Fayet collected avidly. His circle included many of the foremost artists, musicians, and writers of his time. Himself, a painter, ceramist, and accomplished watercolorist, Fayet was also an inventive and prolific designer working in the decorative arts, as well as a successful entrepreneur and distinguished collector. Following his untimely death in 1925, his remarkable collection was dispersed among some of the world's leading public and private collections, and his name gradually faded into oblivion. This catalog – the result of extensive research and richly illustrated – traces the unique history of the collection and brings together its most important works. Edited by Sylvie Patry, it features contributions from leading scholars and experts and is the first book dedicated to this extraordinary collection.

Co-published by the Fondation Louis Vuitton and Gallimard

300 x 280 mm / 464 pages + 2 foldouts (3-panel et 4-panel) - €49.90

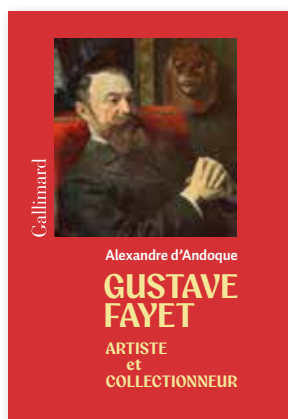


Gustave Fayet, the Artist Designer

Gustave Fayet (1865-1925) stands out as one of the most distinctive figures in the French art world at the turn of the 20th century. This art lover and avid collector also proved to be a passionate designer and entrepreneur, who found his true calling in the decorative arts. Born into a family from Béziers that had prospered in the wine industry, Fayet combined a rare combination of being both an entrepreneur and an artist. His artistic career, which began in painting, unfolded at a pivotal moment, when the traditional hierarchy between the fine and decorative arts was being called into question. True to the spirit of synthesis that characterized the European decorative avant-garde, Fayet gradually expanded his artistic practice across multiple media – including ceramics, stained glass, textiles, wallpaper, and rugs – with the ambition of creating a "total work of art," a mission that is being rediscovered today.

Co-published by the Fondation Louis Vuitton and Gallimard

300 x 280 mm / 176 pages (160 + 16) - €35



Biography of Gustave Fayet
by Alexandre d'Andoque

Gustave Fayet (1865-1925) remains a relatively little-known figure in the history of art. Born into a prosperous family in Béziers, he grew up in a cultured milieu that encouraged his interest in the arts and creativity from an early age. A passionate collector and a discerning patron, Fayet recognized emerging trends in the art market as early as the late 19th century and became one of the most influential advocates of the avant-garde. He associated with, supported, and helped showcase some of the greatest artists of his time – from Picasso and Gauguin to Van Gogh, Redon, and Matisse. Yet Gustave Fayet was not merely a visionary collector: he was also a gifted artist and a prolific painter, particularly in the decorative arts, whose own creative achievements have remained overshadowed for far too long.

In this biography, his great-grandson Alexandre d'Andoque draws on previously unpublished family archives to tell the story of this extraordinary life. He offers a nuanced portrait of a man who was at once a collector and designer, a businessman and a champion of cultural heritage – a man who seemed to live a thousand lives.

Edition Gallimard

French only

125 x 190mm / 260 pages + 8-page color insert in the middle €19

Around the exhibition

MUSICAL PERFORMANCES

The Fondation's program highlights the profound influence exerted by the circle of artists and intellectuals surrounding Gustave Fayet. The central figure was the pianist Ricardo Viñes, whose talent, vision and commitment were instrumental in discovering, supporting, and bringing to public attention many of the leading French, Spanish and Russian composers of the period. An avant-gardist and cultural ambassador, Ricardo Viñes premiered numerous works that have spanned the century. Foremost among the composers he championed was his close friend Maurice Ravel, with whom he developed artistically and musically, premiering works such as *Gaspard de la Nuit*, *Miroirs*, *Pavane pour une infante défunte*. He was also a devoted advocate of Claude Debussy, introducing audiences to works including *Estampes*, *Images*, and the *Préludes*, as well as promoting the music of Francis Poulenc (his student), Erik Satie, César Franck, Déodat de Séverac, Germaine Tailleferre. Viñes also played a vital role in bringing Spanish music to wider audiences, championing composers such as Frederic Mompou, Joaquín Turina, Enrique Granados and Manuel de Falla. He welcomed de Falla to Paris and encouraged him to compose *Nuits dans les Jardins d'Espagne*. In addition, he introduced French audiences to the works of several Russian composers, including Sergei Lyapunov, Nikolai Rimsky-Korsakov and Modest Mussorgsky, whose *Tableaux d'une Exposition* he premiered in France at the Abbaye de Fontfroide. Acquired by the Fayet family in 1908, the Abbaye de Fontfroide served as the artistic center of the Cercle Fayet. Music was ever-present here, brought to life by Ricardo Viñes.

Concerts at the Fondation Louis Vuitton during the Gustave Fayet Exhibition

Novembre 2026 : A week-end in Fontfroide

Three piano recitals on Friday, Saturday and Sunday.

Three pianistes who have emerged in recent years at the

Fondation Louis Vuitton as part of the "Piano Nouvelle Génération" concert series.

Selection in progress.

Recital #1: Maurice Ravel and Erik Satie

Recital #2: Claude Debussy, Francis Poulenc, César Franck, Déodat de Séverac and Germaine Tailleferre

Recital #3: Modest Mussorgsky, *Tableaux d'une Exposition*

January 2027 : Spain in Paris

Piano recital

Works by Frederic Mompou, Manuel de Falla, Enrique Granados and Joaquín Turina

Dates and detailed programs will be announced shortly.

ARTE DOCUMENTARY

Gustave Fayet, Artist and Collector of Modern Art (Working title)

A painter, watercolorist, ceramist, and interior designer, Gustave Fayet (1865-1925) was above all, one of the greatest collectors of 20th Century modern art. He shaped his era by fostering a dialogue between creativity, spirituality, and aesthetic commitment. He was among the first to recognize the significance of Gauguin, Redon, Van Gogh, Matisse, Cézanne, and Bonnard. Drawing on the collection of more than a thousand works he amassed during his life as its central theme, this documentary chronicles the extraordinary journey of a visionary artist-collector; a key figure and champion of the avant-garde whose guiding motto could have been: *Create Share, Inspire*.

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Runtime: 52 minutes

Production: Amaury Lafarge - Eddy Story

Co-production: Arte France, Fondation Louis Vuitton and
Association du Musée d'Art Gustave Fayet à Fontfroide (MAGFF)

Year: 2026



Gustave Fayet (1865-1925), A Life Devoted to Art

Key dates



Gustave Fayet, *Self-portrait*, 1901
Gouache on paper, 73 x 50 cm | Private collection

1865

Pierre-Antoine Gustave Fayet was born in Béziers on May 20, in the family mansion at 9 Rue Capus, now the Musée Fayet. The son of Gabriel Fayet and Élise Fusier, he belonged to a prosperous family of landowners whose ancestors had amassed a fortune under the Ancien Régime through the transport and trade of alcohol along the Canal du Midi. They later expanded their holdings by acquiring numerous vineyard estates through the sale of nationalized properties. Alongside their business pursuits, Fayet's father and uncle, Léon Fayet, were accomplished amateur painters and discerning connoisseurs. It was in the family studio, working alongside them, that Fayet received his earliest artistic training.

1877-1881

Fayet attended the Dominican Brothers' school in Sorèze, in the Tarn region. There he met his future mentor, Maurice Fabre (1861-1939).

1885

At the age of 20, he acquired his first work of art, *La promenade dans le Parc* by Adolphe Monticelli, an artist whose work was deeply admired by both his father and uncle.

1887-1902

Fayet participated in numerous art fairs in his region and also exhibited his paintings at art fairs in Paris.

1891

Fayet and Louis Paul (1854 - 1922), a painter and sculptor, were appointed assistant curators of the Musée de Béziers.

1893

Gustave Fayet married Madeleine Andoque (1873-1971, later d'Andoque de Sériège) in Béziers on February 11.

She was the daughter of Alban Andoque and Marie-Isaure de Cassagne, both from wealthy land-owning families in Béziers.

Their first child, Gabriel (Gaby), was born on December 4. He was followed by Simone in 1897, Antoine in 1898, Yseult (Perle) in 1900 and Léon in 1904.



Gustave Fayet, *Madeleine Fayet et Yseult*, 1901
Oil on paper, 65 x 85 cm | Private collection

1896

Fayet joined forces with Louis Paul to produce glazed stoneware marked by the distinctive influence of Japonisme, then at the height of its popularity. Their ceramics were sold in Paris by Siegfried Bing through *La Maison de l'Art Nouveau*.

1897

Fayet and his wife, both avid Wagner enthusiasts, set out on a pilgrimage to the Bayreuth Festival, accompanied by a group of friends from Béziers, stopping along the way in Geneva, Vienna, Prague, and Munich.

1898

Together with two fellow music enthusiasts from Béziers, Fayet acquired a parcel of land on which to build the “Salle Berlioz”, a venue dedicated to concerts and exhibitions that opened in December 1899.

1899

Following his father's death, Fayet inherited the family estate, including La Dragonne and the Hôtel Fayet in Béziers. He also took over the family business, which he subsequently expanded. At the end of the year, he purchased 41 works from the collection of Armand Cabrol, a winegrower and poet from Boujon near Béziers, for 20,000 francs. Comprising works by a select group of Impressionist and Symbolist artists, this acquisition marked the true beginning of his modern art collection.

Among the acquisitions were two works by Auguste Renoir, which entered Fayet's collection at an early date. Renoir was one of the few artists for whom Fayet was willing to pay substantial sums, a testament to an admiration that endured throughout his life. Fayet subsequently used many of the works acquired from the Cabrol collection as bargaining pieces in negotiations with Parisian dealers and galleries, enabling him to further expand his collection.

1900

Fayet reconnected with Maurice Fabre, a wine producer, collector, and art critic, who introduced him to Ambroise Vollard, Lucien Moline, Paul Durand-Ruel, and Bernheim-Jeune.

Fayet often traveled to Paris to enjoy the cultural scene and found in Fabre a confidant and guide to the Parisian art market.

During a stay in Paris in March, he likely met Odilon Redon through Maurice Fabre. The following year, he acquired his first works by the artist, concentrating initially on Redon's celebrated *Noirs*.

In April, Fayet was appointed curator of the Musée de Béziers, with Louis Paul as his assistant.

They organized the first exhibition of the Société des Beaux-Arts de Béziers at the Salle Berlioz. There, Fayet exhibited, among other works, a painting by Paul Gauguin, as well as works by George-Daniel de Monfreid – Gauguin's friend and intermediary who lived in French Polynesia. Fayet and Monfreid became friends, and through him Fayet was introduced to a circle of artists that included Aristide Maillol.

In October, Fayet acquired his first two Gauguin paintings through Monfreid: *Three Tahitians* and *Two Tahitians*. Thereafter, the artist and collector maintained a cordial correspondence. Fayet never actually met Gauguin, although he claimed to have spotted him in 1894 at the Salon in Paris.

Fayet acquired Paul Cézanne's *Portrait de l'Artiste au Bonnet Blanc* from Vollard, having been captivated by the work.

1901

In February, while still visiting Maurice Fabre in Paris, Fayet met the Nabis painters Pierre Bonnard, Maurice Denis, and Edouard Vuillard at Redon's home.

Second exhibition of the Société des Beaux-Arts de Béziers at the Salle Berlioz.

Fayet was one of the first in France to exhibit the then-unknown Pablo Picasso. Fayet wrote to Redon: “Béziers is a very small town; but truly extraordinary things are happening here. First, we are opening an exhibition to the public featuring works by Cézanne, Degas, Redon, Renoir, Pissarro, Gauguin, Rodin, Albert André, Valtat, Maurice Denis, de Monfreid. All winter long, we bring this audience music by Beethoven, Bach, C. Franck, Chausson, and others.

Sometimes we are heckled by this audience. But nothing can stop us, and we continue undeterred in our mission to purify the arts.”

Fayet acquired several works by Henri de Toulouse-Lautrec, including Alfred la Guigne, through the dealer Moline in May, as well as *Rousse (La Toilette)*, purchased from Ambroise Vollard in December.

1902

A few months after discovering the collection of Émile Schuffenecker, Fayet acquired Vincent van Gogh's *Self-Portrait with a Bandaged Ear*. He subsequently made several purchases from Émile's brother, Amédée Schuffenecker, including Van Gogh's *The Large Plane Trees* (Road Menders at Saint- Rémy), and Paul Cézanne's *La Baie de l'Estaque* in 1904, followed the next year by Paul Gauguin's *The Yellow Christ*.

Third exhibition of the Société des Beaux-Arts de Béziers at the Salle Berlioz, which was dedicated to Monticelli. Although he continued to draw, Fayet stopped painting toward the end of the year in order to focus on his collection and his business interests.

1903

Weakened and in constant financial difficulty, Gauguin sent three paintings directly to Fayet, who, in return, provided him with 1,500 francs as an act of support. Gauguin died shortly afterward in May, although Fayet did not learn of his death until August through Monfreid. Deeply moved by the loss, yet conscious of the effect it would have on the art market for the artist's work, Fayet embarked on a campaign of acquisitions to complete his Gauguin collection.

The Galerie Druet opened its doors in Paris at the end of the year. Fayet became a loyal customer and found in Eugène Druet a dealer eager to exchange ideas, negotiate, and even form a partnership if necessary. The Nabis and Neo-Impressionist artists featured in the dealer's exhibition, such as Paul Signac's views of Venice increasingly caught Fayet's attention.

1905

After relocating to Paris, the Fayet family settled at 51 Rue Bellechasse.

It was here that Fayet arranged his art collection: the living room, dedicated to the works of Paul Gauguin was particularly celebrated. Many artists such as Pablo Picasso, Henri Matisse, Paul Signac and Paula Modersohn-Becker, as well as the Stein family, Ivan Morozov, Ivan Shchukin (Sergei Shchukin's brother) and many others were welcomed here. In March 1905, Shchukin sold Gauguin's *Soyez mystérieuses* to Fayet.

Fayet also purchased the *Oviri* sculpture from Mette Gauguin toward the end of the year. Gauguin's widow stayed with the Fayet family for a few days during her trips to France in 1905 and 1907.

Fayet lent some 20 works from his collection to the Paul Gauguin retrospective organized by Count Harry Kessler in Weimar.



The Fayet family salon at 51 Rue de Bellechasse in Paris
Photograph by Eugène Druet, 1906 | Fayet Archives

1906

In January, Fayet commissioned Vuillard to paint a portrait of his wife, Madeleine. During the summer, Redon painted *Le Portrait de Simone Fayet à la Poupée*. Fayet would commission three more portraits from him: *Le Portrait de Madeleine Fayet* in April 1907, followed by those of *Yseult Fayet* and of *Simone Fayet en Communiant* in 1908.

The fourth Salon d'Automne, held at the Grand Palais on the Champs-Élysées, featured a major retrospective of Paul Gauguin's work . Fayet contributed 70 works from his collection to the exhibition.

On the eve of the opening, he acquired 11 paintings by Henri Matisse from Eugène Druet, among them the five works that Matisse presented at this same Salon.

1907

In January 1907, Fabre accompanied the Fayet couple to the Netherlands. In Amsterdam, they visited Andries Bonger, a close friend of Redon, and his sister Johanna van Gogh-Bonger, Theo Van Gogh's widow. Fayet would later purchase two watercolors by Van Gogh from her. The relationship between Fayet and Fabre deteriorated after the trip.

Beginning in 1907, Fayet gradually dispersed a substantial portion of his collection, a process that intensified between 1909 and 1912. Despite these sales, he preserved a select group of masterpieces by Renoir, Van Gogh, Bonnard, Monticelli, Gauguin, and Redon, which remained in his possession until his death.

1908

Gustave and Madeleine Fayet acquired the Abbaye de Fontfroide, near Narbonne, at a public auction.

The restoration of the Cistercian Abbey also contributed to Fayet's decision to part with parts of his collection. Among the most significant sales were Gauguin's *Té Arii Vahine* and *Rupe-Rupe*, acquired by Sergei Shchukin for 47,000 francs in 1908, and seven paintings by Cézanne sold to Charles Pacquement for 100,000 francs in 1910. Odilon Redon visited Fontfroide for the first time in October.

1909

The Fayet couple's eldest son, Gabriel, died at Fontfroide at the age of 16 from acute peritonitis.

Fayet met Richard Burgsthal (René Billa, 1884-1944) through Redon, most likely toward the end of the year at the Galerie Rosenberg in Paris.

1910

The friendship between Fayet and Redon grew stronger, and in 1910 the collector significantly increased his acquisitions of the artist's works, particularly from Bernheim-Jeune.

In March, Fayet once again guided Odilon Redon and his wife, Camille, through the Abbaye de Fontfroide. It was probably during this visit that the decision was made to commission the library murals, as by April, Redon had rented a studio in Paris to begin work on the monumental panels. That August and September, the circle known as the "Fontfroideans" gathered at the Abbey. Among them were the Fayet family; Odilon and Camille Redon and their son, Ari; Paul Bacou, who would marry Simone Fayet in 1918; the pianist Ricardo Viñes; and the composer Déodat de Séverac.

While Redon worked on *Day, Night and Silence*, and the carpenter worked on the library, the other members of the circle explored the Abbey and cultivated their shared love of art, literature, and music in a warm and convivial atmosphere. Redon continued work on the panels in Paris before returning to Fontfroide in late September 1911 to complete the decorative ensemble.



Odilon Redon, Gustave Fayet, and his children at Fontfroide, August - September 1910 | Photograph by Ricardo Viñes, Archives Fayet

1911

Pierre Bonnard delivered four decorative paintings commissioned by Fayet through the Galerie Druet in 1910: *Campagne aux Andelys*, *Biche dans le sous-bois*, *Paysage à Saint-Tropez* and *Le remorqueur*. These works would subsequently be installed in the entrance hall to the Château d'Igny.

Fayet donated two paintings by Monticelli to the Louvre Museum (now in the Musée d'Orsay): *Promenade dans un parc au crépuscule* and *Les Baigneuses*.

Dissatisfied by the quality of glass available on the market, he financed the establishment of the *Verrerie des Sablons* in Bièvres, where Burgsthal produced the stained-glass windows for the Abbaye de Fontfroide between 1912 and 1924.

Fayet returned to painting and produced his first watercolors on blotting paper, a technique that would become increasingly important in his work from 1912 onward.

1912

The Fayet couple acquired the Château d'Igny in the Vallée de la Bièvre. Fayet would house part of his collection there, including his paintings by Gauguin, Van Gogh, and Renoir.



Gustave and Yseult Fayet in the barn at the Château d'Igny, after May 19, 1915 | Fayet Archives

1915

The Redon couple's final stay at Fontfroide took place at the end of the year. The artist died the following year, in July 1916.

1916

From January to March, Fayet stayed at the Grand Hôtel des Lecques, where he became friends with the poet Elsa Kœberlé (1881-1950) and her partner, Génia Lioubow (1874-1944).

In August, Fayet helped the couple purchase the Abbaye Saint-André in Villeneuve-lès-Avignon.

Between 1916 and 1921, Fayet sold several hundred watercolors on blotting paper to Paul Dumas, a publisher and textile merchant, who used them as designs for wallpapers and fabrics.

1919

In November, Fayet commissioned Georges Lepape to design the interior of one of the bedrooms at the Château d'Igny, which was completed in July 1920.

His daughter Yseult married her cousin Alban d'Andoque in Béziers. Her wedding dress was designed for the occasion by Paul Poiret.

1920

Della, a boutique specializing in fashion and home décor, was founded on Rue des Mathurins in Paris by the industrialists Gabriel Dayné and Umberto Della Casa.

Fayet served as a shareholder and director, working alongside his friend Fernand Dumas (1877–1927), a businessman from Perpignan.

Fayet and Dumas joined forces to establish what would become the *Atelier de la Dauphine*. Specializing in carpet production, the company counted Fayet among its shareholders. He also served as its artistic director, focused, among other things, on the production of “modern art rugs” inspired by his own designs. Their rugs were exhibited at the Salon d'Automne in 1921 and 1922.

The Fayet couple acquired Villa Costebrune, near Toulon, whose walls Fayet adorned with monumental Greco-Japanese decorative motifs.

1922

Fayet was commissioned to design five rugs for Léon Losseau's mansion in Mons (Belgium) – a masterpiece of Art Nouveau – which he completed between 1922 and 1925.

That summer, Fayet traveled through Provence, following in the footsteps of *Mireille/Mirèio*. His 72 illustrations based on Frédéric Mistral's poem were completed in January 1923.

At the same time, he began decorating the margins of *Les Accords*, a collection of poems by Elsa Koeberlé that the poet had presented to him in 1916.

1923

In the fall, Jeanne Lanvin commissioned four rugs from Fayet for her townhouse on Rue Barbet de Jouy.

In October, Fayet transferred his properties to his children, signing the deed with the words: “*So here I am, free as a bird, as free as the mistral!*”

That same month, he befriended André Suarès, whose work he greatly admired.

In December, the exhibition *Les tapis de G. Fayet* opened at the Galerie Barbazanges in Paris. It was a major success, attracting extensive press coverage and widespread acclaim.

1924

The court in Béziers granted Gustave and Madeleine Fayet a legal separation.

Fayet continued his illustration projects, notably with *Nuage messenger de Kâlidâsa*, which he created in collaboration with André Suarès.

In October, he spent time in Mallorca with his partner Gabrielle Maireville and Betty Tohmann, who later married Suarès. He produced about 100 drawings and photographs of the olive trees in Sóller. The Galerie Barbazanges once again hosted an exhibition of Fayet’s rugs, displaying them alongside works by Toulouse-Lautrec.

1925

Fayet created *Fleurs*, a book designed for his grandchildren and dedicated to them. The volume presents, in black and white, the floral and botanical motifs that characterise his work. In the spring, 13 of the rugs he designed for the Atelier de la Dauphine were exhibited at the *International Exhibition of Modern Decorative and Industrial Arts at the Grand Palais*.

Fayet lent paintings by Gauguin, Monticelli, Redon, and most notably Van Gogh’s *Self-Portrait with a Bandaged Ear* to the exhibition *Cinquante ans de peinture française de 1875 à 1925* at the Musée des Arts décoratifs.

In June, he acquired his final work: Jacqueline Marval’s *Odalisques au Miroir*, purchased from the Galerie Druet.

Gustave Fayet died of uremia in Carcassonne on September 24, at the age of 60.

1926

Posthumous Exhibitions: *Les tapis de Gustave Fayet and Odilon Redon* at the Musée des Arts décoratifs, Pavillon de Marsan, in Paris.

The Abbaye de Fontfroide, a Unique Place in Gustave Fayet's Life

“There are beautiful walks to enjoy here! What solitude!” exclaimed Fayet upon learning of the auction of Fontfroide. On January 23, 1908, he and his wife Madeleine purchased this Cistercian Abbey, which the couple had first visited in 1895. Affiliated with the Monastère de Cîteaux, the Abbaye de Fontfroide was founded in the 12th century near Narbonne under the leadership of Cistercian monks who sought to counter the spread of Cathar heresy in the region. A masterpiece of Southern Romanesque art, it survived a number of anti-clerical movements and religious reforms through the late 19th century, only to be abandoned in 1901, and subsequently acquired by the Fayet family.

For Fayet, Fontfroide was as much a monument to be saved and restored – as part of the preservation of France’s heritage – as it was a blank canvas to be reinvented as part of a process of “restitution to art,” in the words of René-Louis Doyon. Through his commissions to Redon and Burgsthal, and in particular his funding of the Verrerie des Sablons for Fontfroide, Fayet, the passionate collector, transformed himself into a patron, financing and supporting artists. At the same time, his dedication to creating this “total” setting reignited his creative spark: in the inspiring tranquility of his Abbey, he began to draw and paint again.

The pinnacle of the collector’s career and the site of the artist’s rebirth, the Abbaye de Fontfroide is the true centerpiece of Gustave Fayet’s artistic life.

**“How powerful were the spiritual stirrings during my long stays at Fontfroide!
What dreams! What strange shapes were glimpsed and vanished in an instant during
the endless winter nights and the caused by the sweltering heat of the summer hours.
Visions that are sometimes joyful and sometimes terrifying. Glimpses of an unknown
world of almost formless beings writhing in the darkness or in the bright light.”**

Letter from Fayet to Doyon, quoted in Doyon, 1924



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© Fondation Louis Vuitton / Nicolas Matheus

The Fondation Louis Vuitton in Fontfroide

Coinciding with the exhibition, the Fondation Louis Vuitton is lending four works from its own collection to Fontfroide, while temporarily hosting the three panels by Odilon Redon – *Day*, *Night*, and *Silence*.

Drawing inspiration from the spirit of Fontfroide, two paintings by Bernard Frize (Deuz, 2018 and Mui, 2018), as well as a work by Omar Ba (*Tempêtes de poussières à Kidal*, 2013) will be exhibited in the library.

While Gustave Fayet collected masterpieces by Cézanne, Van Gogh and Gauguin, he also passionately supported the artists of his time, starting with Redon, and including Richard Burgsthal, a painter and musician who, at Fontfroide, became the master glassmaker responsible for the Abbey's interior decoration. Bernard Frize and Omar Ba, who are both painters, exemplify the inspiration that Gustave Fayet always looked for and found in the living artists he welcomed into his home.

The Musée d'Art Gustave Fayet à Fontfroide Association and the Gustave Fayet Centennial Season

The Musée d'Art Gustave Fayet à Fontfroide (MAGFF) association, founded in 2007 by Gustave Fayet's descendants, works to promote Fayet's recognition as both an artist and a collector.

Appointed as the organizer of the "Gustave Fayet Centennial Season," the association has chosen to collaborate with various academic and institutional partners to launch an ambitious research program aimed at analyzing the role played by Gustave Fayet in the history of modern art, as well as a rich artistic and cultural program designed to introduce him to the public.

To mark the 100th anniversary of the death of Gustave Fayet (1865-1925), the Musée d'Art Gustave Fayet à Fontfroide (MAGFF) association is joining forces with numerous institutions to pay tribute to this central figure in the history of modern art. With an ambitious cultural program (exhibitions, concerts, conferences, and guided tours) and numerous publications, the "Gustave Fayet Centennial Season" explores the many facets of this entrepreneur, collector, museum director, patron of the arts, and artist designer from Béziers.

Gustave Fayet embodies his era; he was a man of extraordinary depth, possessing a creative energy without equal. While many of his contemporaries praised his insatiable curiosity, only his family and a few close friends have kept his memory alive. From memory to history, this Centennial Season serves to reveal the richness of this visionary and multifaceted body of work, which still holds many mysteries waiting to be unraveled.

The season kicks off with Actes Sud's release of *Mirèio*, Frédéric Mistral's masterpiece illustrated by Fayet. It is an invitation to journey through the colorful world of works acquired or created by Gustave Fayet from Narbonne (Abbaye de Fontfroide) to Villeneuve-lès-Avignon (Abbaye Saint-André), via Béziers (Musée Fayet, Médiathèque André Malraux), Arles (Museon Arlaten, Musée de la Camargue) and Igny.

Fayet Season Events – 2026

Exhibition

"Gustave Fayet, L'esprit d'entreprise"

December 15, 2025 – November 29, 2026 at the Abbaye de Fontfroide in Narbonne

In viticulture as in other fields, Gustave Fayet demonstrated an entrepreneurial spirit that led him to invest not only in vineyards but also in railways, banking, and mining. He embodied the entrepreneurial spirit of the Belle Epoque.

Through documents, works of art, and personal accounts, the exhibition reveals the richness of a life marked by innovation, risk-taking, and passion.

It highlights the figure of a man who knew how to blend art, industry, and modernity, transforming Fontfroide into a veritable laboratory for artistic and economic experimentation.

Exhibition Curation: Xavier Daumalin, Professor Emeritus of Contemporary History, Université Aix-Marseille and Fabien Bartolloti, Postdoctoral Researcher, Université Aix-Marseille. In partnership with the Laboratoire TELEMME, Université Aix-Marseille.

Exhibition

“Gustave Fayet et ses jardins imaginaires”

March 1 – August 2, 2026 at the Abbaye Saint-André in Villeneuve lez Avignon

Gustave Fayet designed gardens on his estates, such as at the Abbaye de Fontfroide, the Château d'Igny and the Villa Costebrune in Toulon, drawing heavily on nature as a source of inspiration.

His creations, deeply influenced by a decorative sensibility are featured on canvases, rugs, fabrics, blotting paper, and illustrated books. The floral motifs, sometimes transformed, evoke the work of Redon and reflect a unique vision of the plant world where nature and decoration harmoniously complement one another. Set amidst the remarkable gardens of the Abbaye Saint-André, this exhibition reveals the richness of this world, where garden design, botany, and interior design come together.

Exhibition Curation: Pierre Pinchon, Professor Emeritus of Contemporary Art History, Université Aix-Marseille and Fabien Bartolloti, General Coordinator of the Saison Fayet research program. With the participation of Elodie Cottrez, art historian.

Exhibition

“Gustave Fayet, Symphonie décorative à Fontfroide”

April 18, 2026 - January 17, 2027 at the Abbaye de Fontfroide in Narbonne

From stained-glass windows designed by Richard Burgsthal to azulejo panels and medieval sculptures, Gustave Fayet imbued Fontfroide with a powerful and masterful decorative vision. Through a subtle dialogue between works and eras, he created a rich and coherent décor that has become inseparable from the monument's aesthetic identity. This exhibition offers an immersion into Fayet's artistic vision through a presentation of various categories of objects that make up his decorative universe.

Exhibition Curation: Elodie Baillot, Lecturer in Contemporary Art History, Université Lyon 2 and Céline Ventura Teixeira, Lecturer in Modern Art History, Université Aix-Marseille. With the support of Domitille Danigo.

Exhibition

“Mireille, Vincent, Gustave... Et les autres. Récits de paysages. 1859-1922-2025”

July 6 – October 4, 2026, Musée de la Camargue à Arles

The exhibition follows in the footsteps of Mireille, the heroine of Frédéric Mistral’s 1859 poem, in the journey through the Arles region. Across the landscapes of the Alpilles, the Crau, and the Camargue, the young girl’s escape becomes an opportunity for the poet to celebrate the people, traditions, and activities that define these territories.

The exhibition brings together two moments in time. The first is that of Gustave Fayet, who, in 1922, drew inspiration from Mireille’s journey to create his own vision of the landscapes of Provence in 72 monochrome plates.

The second is 2025, represented by works produced in the studios of the École Nationale Supérieure de Paysage de Marseille, whose Arts and Ecology departments have reinterpreted these landscapes from the perspective of their evolution over the centuries.

Exhibition Curation: Estelle Rouquette, Deputy Director of the Parc Naturel Régional and Curator of Musée de la Camargue. This exhibition, part of the program for the 2026 edition of the Rencontres d’Arles, is presented in partnership with the École Nationale Supérieure de Paysage de Marseille, the Parc Naturel Régional de Camargue, CEREMA Climat et Territoires de Demain, the Compagnie Nationale du Rhône, the Musée Gustave Fayet Fontfroide and LUMA Arles.

Events in Igny

The “Château d’Igny was the pinnacle of success for my parents,” recalled Yseult, the daughter of Gustave and Madeleine Fayet.

In 2026, as part of the Saison Fayet, the town of Igny will pay tribute to one of its most distinguished residents. Following the exhibition *Mirer Gauguin*, organized in partnership with the FRAC Île-de-France in April, two further events will be presented. The exhibition *L’Abbaye de Fontfroide* will feature a series of 24 gouaches by Catherine Bouffard from June 4 to 17, while a photographic exhibition dedicated to Gustave Fayet’s work will open on June 6, as part of the *Rendez-vous aux Jardins* festival.

Practical Information

Reservations

On the website:

www.fondationlouisvuitton.fr

Opening hours

Monday, Wednesday and Thursday: 11 a.m - 8 p.m

Friday: 11 a.m - 9 p.m (except on the first

Friday of every month, closed at 11 p.m)

Saturday and Sunday: 10 a.m - 8 p.m

Opening hours (during holidays)

Open everyday: 10 a.m - 8 p.m

Fridays 9 p.m

Access

Address: *8, avenue du Mahatma Gandhi,*

Bois de Boulogne, 75116 Paris.

Metro: *ligne 1, station Les Sablons,*

exit Fondation Louis Vuitton. Bus 244, stops in front of the Fondation on weekends.

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

The map of the Fondation is available in French and English on our website or at the information desk.

Fares

Full fare: €18

Reduced fare: €10 and €5

Family pass: €36 (2 adults + 1 to 4 children under 8 years old)

Free for disabled people and people accompanying them.

Every Thursday, free for students on presentation of a proof of valid school certificate.

Tickets give access to all of the Fondation's spaces and to the Jardin d'Acclimatation.

Visitor information

+ 33 (0)1 40 69 96 00

The Foundations's Apps

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

Free WiFi access.

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