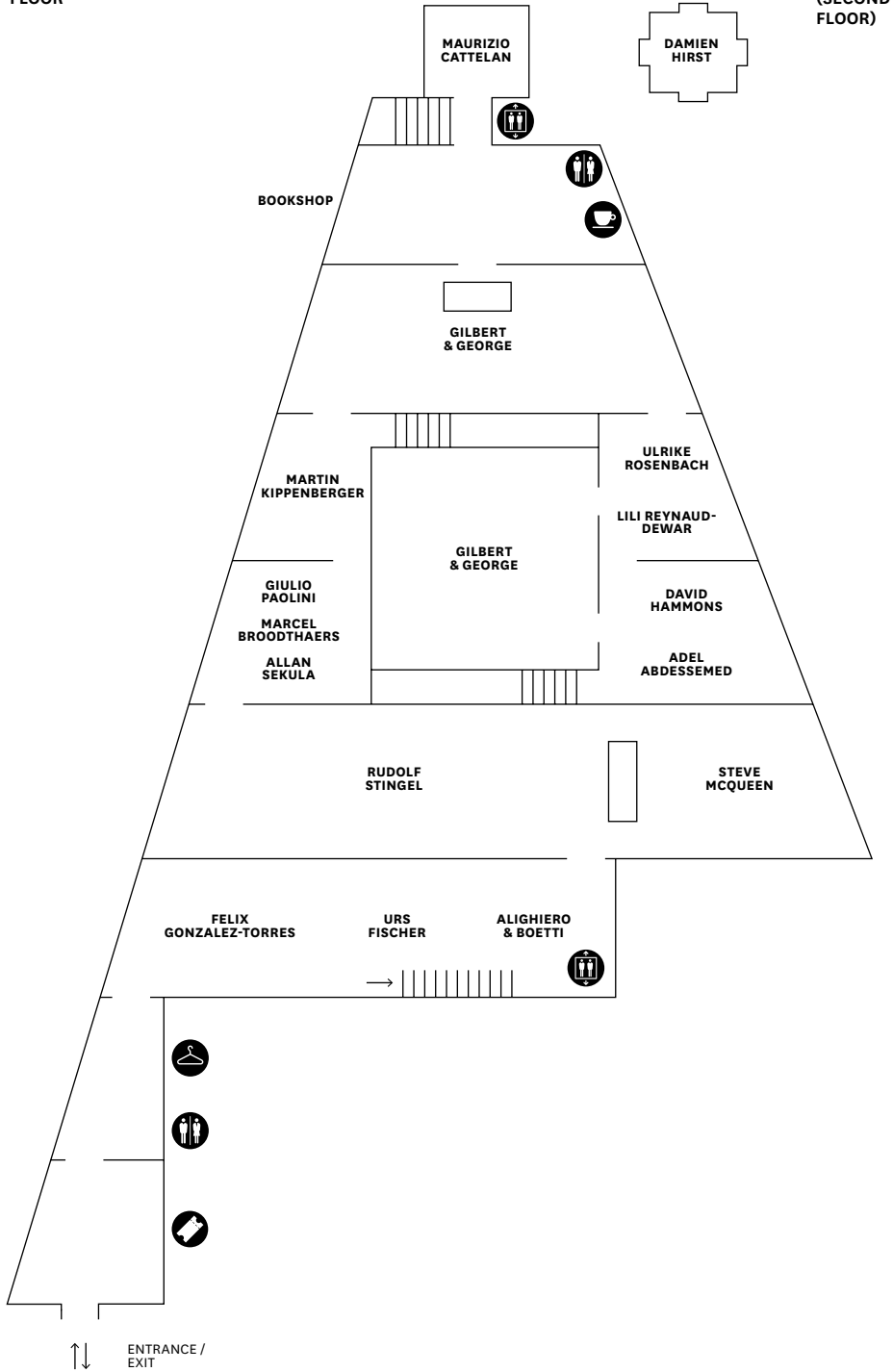


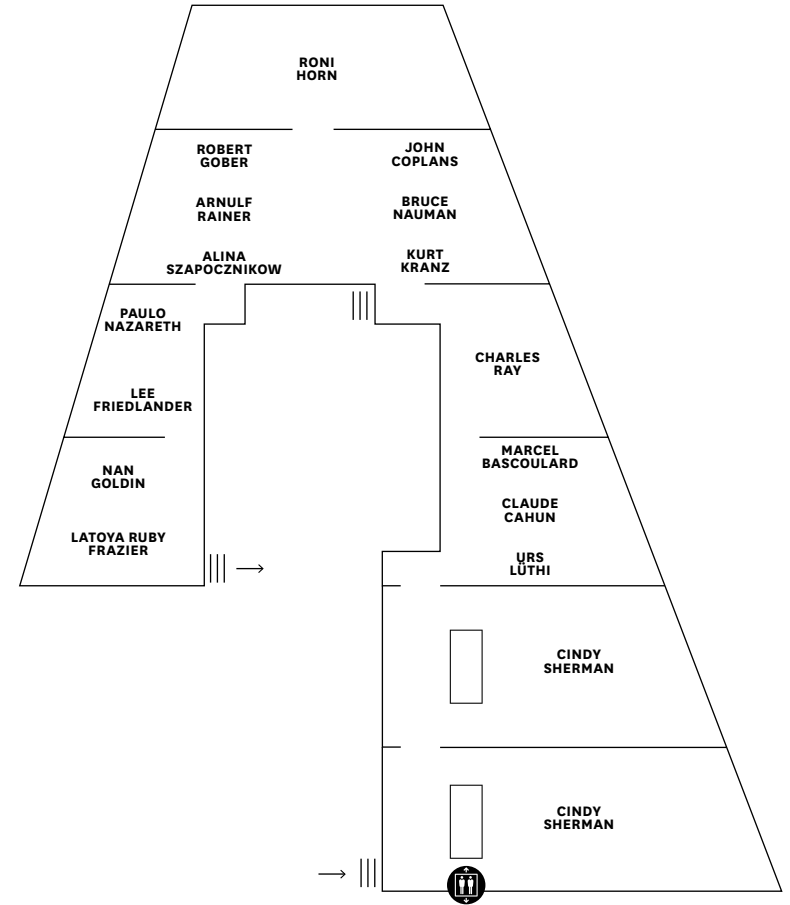
**DAN
GING
WITH
YM
SELF**

GROUND FLOOR



TOWER (SECOND FLOOR)

FIRST FLOOR



-  lockers
-  toilettes
-  lift
-  café
-  ticket office

DANCING WITH MYSELF

Punta della Dogana,

Dancing with Myself

2018

► What kind of material, instrument, weapon even, could my body and my image constitute for my artistic experimentation? What role has society assigned me, as an artist, as an individual, as a member of a community or minority—and how can I free myself from its obligations? How can I avoid the fatality of death by becoming part of my own work? These are some of the questions—ironic and existential, political and poetical, biographical and social—raised by the works that have been brought together for *Dancing with Myself*.

By placing works from the Pinault Collection in dialogue with a selection of works from the Museum Folkwang collection in Essen, this exhibition underlines the importance of the artist's presence at the centre of their own creation since the nineteen-seventies, and up to present today. More than the subject of their work, the artist's image and body have become a new instrument for reflecting on a certain number of often highly-politicised themes and positions, for example race, identity, gender, sexuality, and so on.

Throughout the twentieth century, philosophy, psychology, and the social sciences have questioned the notion of the individual as the holder of a unique, stable, and fixed identity. Over time, the traditional genre of self-portraiture has made way for new practices of self-representation, engaging with images of artists and even their bodies through, for example, photography, video, or performance.

By presenting a diverse spectrum of artistic languages, cultures, geographic origins, generations, and experiences, *Dancing with Myself* takes us on a journey between the melancholy of vanity and a critical play of identities, between political autobiography and existential questioning, between the presence of the body and its absence or symbolic substitution.

Adel Abdessemed

1971, Constantine (Algeria)

SEPARATION,
2006, C-PRINT, 90 × 103 CM

TALK IS CHEAP,
2006, VIDEO, 2 SEC.

ADEL ABDESSEMED JE SUIS INNOCENT
[ADEL ABDESSEMED I AM INNOCENT],
2012, C-PRINT, 230 × 177 CM

PINAULT COLLECTION

► Adel Abdessemed's work focuses on the cruelty and brutality of the world. It is charged with the urgent questions confronting contemporary society and it is suffused with deep philosophical learning. The French-Algerian artist uses a range of different methods—film, sculpture, drawing, installation—all of which reveal a formidable expressive power, and many of which feature the artist's direct physical exploration of his subject matter, sometimes at his own personal risk. His work *Talk Is Cheap* (2006) builds on the gestures of American artists of the nineteen-seventies, such as Bruce Nauman and Chris Burden. It is part of a series of street actions in which Abdessemed focuses on objects (a lemon, a Coca-Cola can, a microphone, all of which he crushes violently underfoot), people (the artist, his mother, his wife), and wild animals (a lion, a wild boar). *Adel Abdessemed je suis innocent* also takes place in the street. It is a work in which memories of obscurantist religious practices from the Middle Ages, such as ordeal by fire or the judgment of God, are set against a clear contemporary reference—in this case the self-immolation that sparked the Tunisian Revolution and the Arab Spring in 2010.

Adel Abdessemed fled Islamist terror in Algeria in 1994 and took refuge in France. He lives and works in Paris. His work has been shown in numerous exhibitions, including *Mapping The Studio* (2009), *The Voice of Images* (2012), and *Prima Materia* (2013) at Palazzo Grassi – Punta della Dogana, and at the Venice Biennale in 2003, 2007, and 2015.

Marcel Bascouard

1913, Vallenay (France) –
1978, Asnières-lès-Bourges (France)

SANS TITRE [UNTITLED],
4 AVRIL [APRIL] 1944,
1944, GELATIN SILVER PRINT,
9 × 6.4 CM

SANS TITRE [UNTITLED],
18 NOVEMBRE [NOVEMBER] 1957,
1957, GELATIN SILVER PRINT, 10.6 × 8 CM

SANS TITRE [UNTITLED],
23 JANVIER [JANUARY] 1958,
1958, GELATIN SILVER PRINT,
10.6 × 8 CM

POSE 4, 27 OCTOBRE [OCTOBER] 1958,
1958, GELATIN SILVER PRINT, 10.8 × 7.8 CM

POSE 2, 9 JUIN [JUNE] 1959,
1959, GELATIN SILVER PRINT, 12.5 × 8.9 CM

POSE 2, 8 SEPTEMBRE
[SEPTEMBER] 1959,
1959, GELATIN SILVER PRINT,
8.5 × 12.5 CM

POSE 3, 7 JUILLET [JULY] 1969,
1969, GELATIN SILVER PRINT, 13.2 × 8.8 CM

POSE 5, 9 JUILLET [JULY] 1969,
1969, GELATIN SILVER PRINT, 13 × 8.8 CM

POSE 1, 24 AVRIL [APRIL] 1972,
1972, GELATIN SILVER PRINT,
13 × 8.9 CM

POSE 3, 7 NOVEMBRE [NOVEMBER] 1972,
1972, GELATIN SILVER PRINT, 12.9 × 8.9 CM

SANS TITRE [UNTITLED],
19 DÉCEMBRE [DECEMBER] 1973,
1973, GELATIN SILVER PRINT, 12.8 × 8.8 CM

POSE 4, 27 DÉCEMBRE [DECEMBER] 1973,
1973, GELATIN SILVER PRINT, 8.9 × 12.9 CM

PINAULT COLLECTION

► Forty years after his murder, Marcel Bascouard remains something of an iconic curiosity for the people of Bourges. He was seen as a wandering visionary, an erudite outsider known for his highly detailed drawings of the town. He was self-taught and was the only character ever to appear in his work, as his photographs, taken over a thirty-year period from 1942 onwards, testify. These full-length photographic self-portraits show Bascouard wearing dresses he designed himself and holding a piece of broken mirror, alone, in both interior and exterior settings.

Marcel Bascouard moved to Bourges at the age of nineteen, following his mother, who had been imprisoned there for murdering her husband. He stayed there until he died in 1978. Throughout his life, the artist developed a marginal, solitary art practice, producing drawings, photographs, and poems. This was

how Marcel Bascouard staged the story of a character known for being both a transvestite and a talented tramp. In 2015, his works were shown in Paris, at the Halle Saint Pierre, then again in 2016, at the Gaillard Gallery. In 2018, there will be a retrospective of his work in Bourges.

Alighiero & Boetti

1940, Turin (Italy) –
1994, Rome (Italy)

AUTORITRATTO [SELF-PORTRAIT],
1993–1994, CAST BRONZE,
FOUNTAIN SYSTEM AND ELECTRIC
HEATING ELEMENT,
200 × 95 × 48.9 CM

PINAULT COLLECTION

► For an artist fascinated by duality, or doubling—in the early nineteen-seventies, he decided to go by the name Alighiero & Boetti, then illustrated this split identity, or dual persona, in several works—the self-portrait is a particularly meaningful exercise. *Autoritratto* is a bronze sculpture which is heated to a high temperature through a built-in electric device. It shows the artist showering himself with a hose he holds above his head, and as the water comes in contact with his heated head, the latter gives off steam. It is an ironic metaphor for the process of artistic creation, but it is also a self-portrait of a man facing illness and death: in 1993, Boetti had already been diagnosed with the brain tumor that would carry him off a year later. As with the late works that the philosopher Edward Saïd spoke of, this piece

is also imbued with the fundamental sense of 'disquiet' that every true creative author, even in his or her twilight years, still maintains towards the world.

Alighiero & Boetti took part in the exhibition that launched Arte Povera in 1967 as well as *When Attitudes Become Form*, first in Bern in 1969, and then again, posthumously, in the exhibition's revival at the Fondazione Prada in Venice in 2013. His work was presented in various exhibitions, including *Where Are We Going?* (2006), *Italics* (2008), *The World Belongs to You* (2011), and *Prima Materia* (2013) at Palazzo Grassi – Punta della Dogana in Venice. He took part in the Venice Biennale, in the main exhibition as well as in collateral events, such as the *minimum/maximum* exhibition at the Giorgio Cini Foundation in 2017.

Marcel Broodthaers

1924, Brussels (Belgium) –
1976, Cologne (Germany)

**UNE SECONDE D'ÉTERNITÉ
(D'APRÈS UNE IDÉE DE CHARLES
BAUDELAIRE)**

**[ONE SECOND OF ETERNITY
(BASED ON AN IDEA
OF CHARLES BAUDELAIRE)],**
1970, FILM, 35MM, B & W, 1 SEC.

PINAULT COLLECTION

► During the last twelve years of his life, Marcel Broodthaers designed and produced a

notably varied corpus of works. By combining poetry, writing, artist's books, photography, drawing, painting, and sculpture, Broodthaers explored speech and languages, words and images, as well as rhetoric. His film, which only lasts one second, tackles the theme of the artist's signature. Here, it is reduced to simple initials, 'M.B.', but, at the same time, it is shown across, and therefore amplified by, twenty-four photograms. For a second, the artist contemplates his signature, and how it has become eternal thanks to the image's repeated projection. 'I think [...] that in this [artistic] field, my signature or somebody else's are the same thing. But I believe that the basis of all artistic creation relies on a narcissistic foundation', Broodthaers declared in 1971.

Marcel Broodthaers worked above all as a poet and critic before eventually proclaiming himself an artist at the age of forty. Between 1968 and 1972, he set up the Département des Aigles, at the Musée d'Art Moderne, which was a project for an itinerant museum that questioned the role of the institution and the function of art in society. His works were shown at the Venice Biennale in 1976, 1978, 1980, and 2015. It was also shown at other exhibitions, including *In Praise of Doubt* (2011), *The Illusion of Light* (2014), and *Slip of The Tongue* (2015), all held at the Palazzo Grassi and Punta della Dogana.

Claude Cahun

1894, Nantes (France) –
1954, Saint Helier (Jersey)

**AUTOPORTRAIT
[SELF-PORTRAIT],**
1929, GELATIN SILVER PRINT,
23.8 × 17.8 CM

PINAULT COLLECTION

► When the photographs of the French surrealist Claude Cahun were rediscovered in the nineteen-eighties and -nineties, they sent a thrill through the art world, which was astonished by what it saw. Today, it is still almost impossible to completely decode Cahun's fantastic stagings. She plays with masquerades, with socially and sexually determined role models, disappearing behind masks and accessories, and appearing in public with a clean-shaven scalp. The writer's photographic self-portraits seem both radical and enigmatic, apparently anticipating, in the late nineteen-twenties, what the artists of the postmodern era would playfully perform for the camera forty years later.

Lucy Schwob adopted the pseudonym Claude Cahun in 1917 and published poetic texts and articles—also under other names. From 1922 onwards, she maintained an artists' salon with her partner Suzanne Malherbe (also known as Marcel Moore) in Montparnasse in Paris. Her work appeared in a variety of French magazines, where she published surrealist and political texts. In 1937 the couple moved

to the Channel Islands and lived on Jersey. During the Second World War they were active in the resistance against the German occupation and were eventually interned. Claude Cahun died on Jersey in 1954. Her most important work, a combination of texts and photomontages, is the book *Aveux non avenues* (1930).

Maurizio Cattelan

1960, Padua (Italy)

WE,
2010, FIBERGLASS STRUCTURE,
POLYURETHANE RUBBER,
WOOD, CLOTHES,
79 × 148 × 68 CM

PINAULT COLLECTION

► *We* is not simply a classic example of Maurizio Cattelan's talent for striking pictorial creations that blend humor and horror, irony and discomfort; rather, the sculpture is also a testament to the virtuosity with which the artist incorporates his own persona into a critical re-reading of the history of contemporary art. In this case, *We* recasts Gilbert & George's piece *In Bed with Lorca* (2008), a photograph showing the pair lying on the Spanish poet's bed. By replacing the artists' faces with wax masks bearing his own features, Cattelan creates a double self-portrait. In a way, Gilbert & George have become Maurizio & Cattelan—a transformation that brings to mind Alighiero Boetti's decision, in the nineteen-seventies, to become Alighiero & Boetti.

Maurizio Cattelan's artistic oeuvre is bookended by his extensive publishing work: he has launched several magazines—*Permanent Food*, *Charley*, and *Toilet Paper*—which constitute the bulk of his work today. He has done various notable projects in public spaces, including *Hollywood*, on a landfill site in Sicily (2001) and *L.O.V.E.*, in Milan (2010). He has also been the focus of numerous exhibitions, including *Where Are We Going?* (2006), *The François Pinault Collection, a Post-Pop Selection* (2007), *Italics* (2008), *Mapping The Studio* (2009), *The World Belongs to You* (2011), and *In Praise of Doubt* (2011) at Palazzo Grassi – Punta della Dogana in Venice. The last time he took part in the Venice Biennale, in 2011, he installed 2,000 stuffed pigeons (*Others*) throughout the rafters of the Central Pavillion, at the Giardini.

John Coplans

1920, London (UK) –
2003, New York (USA)

**SELF PORTRAIT
(HAND WITH BUTTOCKS),**
1987, GELATIN SILVER PRINT,
43.7 × 53.4 CM

**SELF PORTRAIT
(SIDE HEEL AND TOE),**
1989, GELATIN SILVER PRINT,
76.7 × 99 CM

**SELF PORTRAIT HAND
(THREE PANELS VERTICAL),**
1990, GELATIN SILVER PRINT,
223 × 95 CM

MUSEUM FOLKWANG

► ‘The principal thing is the question of how our culture views age: that old is ugly. [...] I’m seventy years old, and generally bodies of seventy-year-old men look somewhat like my body. It’s a neglected subject matter. If I accept the cultural situation, I’m a dead man’. About ten years before he made this statement, John Coplans gave up his middle-class career as a curator and critic to compile his first artist book, a quirky piece titled *Body of Work*, which is entirely based on a photographic exploration of his own body. What began as simple sketches after work, at night, with the artist naked in front of the camera with a self-timer, was meant to demonstrate the immense transformative power of the photographic image. The fragmentary close-ups of his hands, feet, torso, and back on large-format negative stock turned the body parts into something else: they became architectural views of the body or, as Coplans himself described it, into a mummy, a tree root, a sculpture. For Coplans, the representation of his own body, always excluding his face, seems to have been not so much an examination of the self as a large-scale sculptural challenge. Yet for him it represented the sum of his existential experience.

John Coplans grew up between the UK and South Africa. He spent the entirety of the Second World War as a soldier and later studied painting in London and Paris before moving, in 1960, to the West Coast of America, where he abandoned his career as an artist and became a lecturer in Berkeley. In 1962 he was one of the founders of the influential *Artforum*

magazine. Coplans worked at various US institutions and became director of the Akron Art Museum in 1978. However, in the early nineteen-eighties he retired from the position to devote himself exclusively to photography. His photographic work has been exhibited in virtually every major art institution in the USA, including a retrospective in 1997 at the PS1 Contemporary Art Center in New York (now MoMA PS1).

Urs Fischer

1973, Zurich (Switzerland)

UNTITLED,
2011, PARAFFIN WAX MIXTURE,
PIGMENT, STEEL, WICKS,
URS AND CHAIR: 136.8 × 72.4 × 125.8 CM,
TABLE: 78.5 × 117.7 × 115.1 CM,
BOTTLES: DIMENSIONS VARIABLE,
25-36 CM HIGH,
OVERALL DIMENSIONS:
136.8 × 117.7 × 191.3 CM

PINAULT COLLECTION

► Urs Fischer's creative oeuvre is characterized by movement, mutability, and flux, as well as the use of strategies intended to prevent form or meaning from solidifying at any point. His subject matter—in which metamorphoses, hybrid forms, and paradoxes often play a role—contributes to this, as do the techniques he uses. These include mobile installations, sculptures in a state of precarious balance, and animated works. His penchant for delicate materials like clay or wax allows him, for example, to

produce unusual candle sculptures, which in the course of the exhibition change from realistic to formless, from definite to random, and from vertical to horizontal. *Untitled* is a self-portrait made of wax, burning slowly. It depicts the artist's disappearance; it is the ultimate vanitas. Avoiding any glorification of the self, the art of Urs Fischer explores how we experience time and memory.

Urs Fischer lives and works in New York. He is now one of the most successful Swiss artists alive today. Numerous solo exhibitions have been devoted to his work, notably at the Palazzo Grassi in Venice (2012). He also exhibited his works in collective exhibitions such as *Where Are We Going?* (2006), *The François Pinault Collection – A Post-Pop Selection* (2006), *Sequence 1* (2007), *Mapping The Studio* (2009), and *The World Belongs to You* (2011) at Palazzo Grassi – Punta della Dogana. The Venice Biennale exhibited his works in 2003, 2007, and 2011.

LaToya Ruby Frazier

1982, Braddock, Pennsylvania (USA)

FROM THE SERIES **THE NOTION OF FAMILY**

MOM AND ME IN THE ALLEYWAY,
2004, GELATIN SILVER PRINT,
50.8 × 122 CM

GRANDMA RUBY AND ME,
2005, GELATIN SILVER PRINT,
40 × 50.8 CM

MOM AND MR. YERBY'S HANDS,
2005, GELATIN SILVER PRINT,
50.8 × 40.6 CM

MOM HOLDING MR. ART,
2005, GELATIN SILVER PRINT,
61 × 50.8 CM

SELF-PORTRAIT (LUPUS ATTACK),
2005, GELATIN SILVER PRINT,
61 × 50.8 CM

GRANDMA AND JC IN HER KITCHEN,
2006, GELATIN SILVER PRINT,
50.8 × 61 CM

AUNT MIDGIE AND GRANDMA RUBY,
2007, GELATIN SILVER PRINT,
40 × 50.8 CM

MOM,
2007, GELATIN SILVER PRINT,
40 × 50.8 CM

MOMME (FLORAL COMFORTER),
2008, GELATIN SILVER PRINT,
40 × 50.8 CM

SELF-PORTRAIT OCT 7TH (9:30 A.M.),
2008, GELATIN SILVER PRINT,
50.8 × 40 CM

GRANDMA RUBY'S RECLINER,
2009, GELATIN SILVER PRINT,
61 × 50.8 CM

IN GRAMP'S LIVING ROOM,
2009, GELATIN SILVER PRINT,
50.8 × 61 CM

PINAULT COLLECTION

► LaToya Ruby Frazier's photo series *The Notion of Family*, in which the artist portrays herself and her family in her hometown in

Pennsylvania, links the private with the political. After the closure of the steelworks—which had been the backbone of the city's economy since the eighteen-seventies—followed shortly afterwards by the hospital, the region's economic, social, and healthcare structures gradually collapsed, leaving the socially weakest families in a polluted environment. In formal terms, the series draws on the humanist American documentary photography of the nineteen-thirties, such as the work of Gordon Parks or Dorothea Lange. But whilst Frazier's works demonstrate a strong formal connection to this visual tradition, they are not uncritical of it. Frazier's credo—that photography is only documentary when it does not replace, outdo, or determine social activism—suggests that her work should always be seen as a performative political event. In this spirit, she actively includes her mother—and, before her death, her grandmother—in the artistic process. The work connects micro and macro levels: private, local, and national narratives are tied together in the stories of three women from different generations, uncovering a perspective that has been overlooked or forgotten by historians.

The artist and activist LaToya Ruby Frazier currently lives between New Brunswick, New Jersey, Braddock, Pennsylvania, and New York City. She studied applied art and photography at the Edinboro University of Pennsylvania and Syracuse University. In 2014 she was awarded a MacArthur Fellowship. Her work was presented at the Venice Biennale in 2011.

Lee Friedlander

1934, Aberdeen, Washington State (USA)

PHILADELPHIA,
1965, GELATIN SILVER PRINT, 20.5 × 30.7 CM

HAVERSTRAW, NEW YORK,
1966, GELATIN SILVER PRINT, 21.7 × 32.7 CM

NEW YORK CITY,
1966, GELATIN SILVER PRINT, 12 × 18.5 CM

MUSEUM FOLKWANG

► 'They began as straight portraits but soon I was finding myself at times in the landscape of my photography. I might call myself an intruder'. These are the words that Lee Friedlander used to describe his photographic work in 1965 and 1966, during a flurry of artistic activity that bordered on the febrile, in which he made himself the actor in his pictures. Friedlander's *Self-Portraits*, as he called these photographs, must have seemed like photographic accidents to the people viewing them at the time, with the artist's own shadow or reflection integrated into the hectic urban landscape. The complex structure of Friedlander's images makes him into an anonymous figure, an analogue for modern society. A large part of his work was produced on the road, on his numerous journeys between the cities of the US. However, the same (self-)irony and laconicism can also be found in shots showing moments of rest and calm, as exemplified by two of the photographs in the exhibition. In one, Friedlander sits collapsed in his motel room, as if he had been photographed from the perspective of his television. In another, the photographer—grinning broadly—faces his own camera. The shot equates to what we would now call a selfie.

In 1970, Friedlander's *Self-Portraits* were published as a book by the Museum of Modern Art in New York and are today considered classic works of portrait photography.

Lee Friedlander studied photography at the Art Center in Los Angeles, and at the end of the nineteen-forties he began documenting American society through a series of black and white pictures. In 1963 he had his first solo exhibition, in Rochester. In 1971, together with Diane Arbus and Garry Winogrand, Friedlander was one of the key figures in the legendary *New Documents* exhibition at MoMA in New York. Today, his series *Screens*, *American Monuments*, *Nudes*, and *At Work*—along with the pictures he took of jazz musicians for countless album covers—constitute a seminal chapter in twentieth-century American photography.

Gilbert & George

1943, San Martino in Badia (Italy)
& 1942, Plymouth (UK)

A DRINKING SCULPTURE,
1974, 9 GELATIN SILVER PRINTS, 170 × 170 CM

CHERRY BLOSSOM No. 9,
1974, 4 HAND COLORED GELATIN SILVER
PRINTS, 124.14 × 103.82 CM

BAD THOUGHTS No. 7,
1975, 16 HAND COLORED GELATIN SILVER
PRINTS IN ARTIST'S FRAME,
251.5 × 208.3 CM

DEAD BOARDS No. 11,

1976, 9 GELATIN SILVER PRINTS,
185.1 × 156.53 CM

BUMMED,

1977, 25 HAND COLORED GELATIN SILVER
PRINTS IN ARTIST'S FRAME,
304.8 × 254 CM

CRY,

1984, MIXED TECHNIQUES (9 GELATIN SILVER
PRINTS WITH SILVER LEAF),
181.7 × 151.7 CM

BLOOD TEARS SPUNK PISS,

1996, 68 HAND COLORED GELATIN SILVER
PRINTS IN ARTIST'S FRAME,
337.8 × 1207 CM

PINAULT COLLECTION

► It was love at first sight and the start of one of the most unique artistic adventures of the twentieth and twenty-first centuries. A fusional relationship formed between Gilbert and George, between art and life. For them, every second of their lives was raised to the status of art: *Drinking Sculpture*, *Walking Sculpture*, *Singing Sculpture*. They became interested in video very early on, and between 1970 and 1972, they made *Sculptures on Video-Tape*. Looking for the most appropriate medium for expressing their message, they went from charcoal drawing to painting, then eventually decided on photography. Their style is immediately recognisable and evokes the art on stained glass windows. Images cut out on rectangular panels, some measuring several metres, illustrate their world, in which the infinitely small sits side by side with the infinitely big, the sublime side by side with the banal, without hierarchy, and following complex combinations. They see their works as vast visual poems which, with a touch of humour, decipher the human condition.

Gilbert & George have been working together as a couple since they met in 1967, when they were studying sculpture at Saint Martin's School of Art in London. They refuse to separate their work from their daily life because everything they do is art and they see themselves as 'human sculptures'. Gilbert & George represented the United Kingdom at the Venice Biennale in 2005, and also took part in the Palazzo Grassi exhibition *The Illusion of Light* (2014).

Robert Gober

1954, Wallingford, Connecticut (USA)

UNTITLED,

1991, BEESWAX, HUMAN HAIR, LEATHER,
COTTON, WOOD, 34 × 18 × 96.5 CM

PINAULT COLLECTION

► Gober has been exploring the boundaries between realism and alienation, intimacy and politics, fetishism and vanity since the mid-nineteen-eighties. His sculptures—which sometimes include objects from daily life (sinks, plumbing parts, children's beds, doors, suitcases) and dislocated body parts that have usually undergone an unsettling process of metamorphosis—are informed by a sense of imminent threat from illness (above all, AIDS) and death. Untitled makes one essential dimension of Gober's work particularly clear: the uncanny. What we see is the wax cast of the artist's leg, which is clothed and complete with shoe, as one would expect: hundreds of human body hairs have been carefully implanted in the wax and a candle protrudes from it. The piece is

permeated by a disturbed homoeroticism, mixing the banal (the narrow strip of flesh that can be seen between sock and trouser leg) with the bizarre (the intrusion of the candle, with its phallic connotations).

Robert Gober is one of the most important American sculptors of the last thirty years. Gober represented the United States at the Venice Biennale in 2001. Other exhibitions of his work include *Sequence 1* in 2007 and, *Mapping The Studio* in 2009 at Palazzo Grassi – Punta della Dogana in Venice.

Nan Goldin

1953, Washington, D.C. (USA)

NAN ONE MONTH AFTER BEING BATTERED,

1984, CIBACHROME PRINT, 39 × 60.3 CM

MUSEUM FOLKWANG

► In 1986, Nan Goldin turned one of her pieces, a constantly changing and developing slide show, into a photo book titled *The Ballad of Sexual Dependency*, in which she recorded her own life and that of her friends (her 'tribe') in the nineteen-seventies and -eighties, as they moved between drugs, partying, sex, and violence. She tells her story in over 900 snapshots in a style redolent of a diary or family album. While she was making *Ballad* in New York, Berlin, London, and Boston, she carried her camera with her wherever she went—it was like an extension of her hand. She took most of the pictures indoors, using a flash, and indeed many of them convey a sense of confinement. Here, the predominant factor is not so much the technical quality of the

prints but rather the themes on which the artist chose to focus: she was clearly concerned with capturing intimate moments of love, violence, and loss as honestly and candidly as possible. Goldin took the photograph in the exhibition, *Nan One Month After Being Battered*, following a fight with her then-boyfriend, Brian. In the photograph, the artist directs her gaze straight at the lens. In her sore, made-up face, the red lipstick reciprocates the lurid red of the hemorrhage in her bruised left eye. After this picture—which, like the whole series, is a record of things that actually happened—Goldin gave her life a new direction, broke off her long-term relationship, and went traveling in Europe, leaving her *Ballad* days behind her.

Following the death of her sister, Nan Goldin left home at the age of thirteen. While still a teenager, she began to photograph the people closest to her. Eventually she went to college in Boston, studying at the School of the Museum of Fine Arts. Her work first attracted international attention when *The Ballad of Sexual Dependency* was shown at the Whitney Biennale in 1985. She participated in the Venice Biennale in 2011.

Felix Gonzalez-Torres

1957, Guàimaro (Cuba) –
1996, Miami, Florida (USA)

"UNTITLED" (7 DAYS OF BLOODWORKS),

1991, ACRYLIC, GESSO, AND GRAPHITE ON
CANVAS, SEVEN PARTS: 50.8 × 40.6 CM

“UNTITLED” (BLOOD),

1992, STRANDS OF BEADS AND HANGING DEVICE, 470 × 530 CM (DIMENSIONS VARY WITH INSTALLATION)

PINAULT COLLECTION

► AIDS is one of the central focuses of Felix Gonzalez-Torres's life and work. The disease claimed his life in 1996, just as it had his partner's a few years earlier. It is also one of the main issues informing his political activism—which he pursued in particular with the Group Material collective—and later became a key theme in his conceptual art. *“Untitled” (7 Days of Bloodworks)* seems at first sight to grow out of a practice akin to minimalism. It chronicles the effects of the progression of the virus in the blood of a person living with HIV in the course of a week. *“Untitled” (Blood)* depicts this blood metaphorically: a curtain made of plastic beads stretched across a room or doorway, its red and white spheres recalling the different types of blood cells. Experiencing this work—at the threshold between abstraction and autobiography, between the intimate and the political—calls for the physical participation of the viewer, who is invited to literally walk through the curtain. This act also constitutes a kind of ceremony of sharing and of empathy, light and heavy, tragic and at the same time tender.

Felix Gonzalez-Torres was born in Cuba. In the nineteen-seventies he emigrated to Puerto Rico and then to the US, where he lived until his death in 1996. In less than a decade, he developed a brilliant body of work, which has been the subject of numerous exhibitions, most notably at Palazzo Grassi – Punta della Dogana (*Where Are We Going?* in 2006, *Mapping The Studio* in 2009, *Slip of The Tongue*

in 2015). He also represented the United States at the Venice Biennale in 2007.

David Hammons

1943, Springfield, Illinois (USA)

PHAT FREE,

1995–2000, VIDEO, COLOR, SOUND, 5 MIN. 4 SEC.

PINAULT COLLECTION

► Hammons's work is informed by his experience as an African American, a determining factor in his sociocultural background. Setting out to counter the set image of the black body in a white-dominated society, he makes of unassuming objects such as paper bags and food-stuffs (*Bags Series*, 1975), snowballs (*Bliz-aard Ball Sale*, 1983), and a bucket, in his five-minute video *Phat Free*, based on a performance from 1995. The film begins in total darkness, the only sound a tinny clatter. The action starts two minutes in, shot in a style that is crude and blurry: we see Hammons, dressed in black, kicking a metal bucket along a street at night. Hammons plays on the term 'kicking the bucket' to evoke the transience of life. The bucket, an everyday object, nevertheless produces a disconcerting sound in the urban space. In the video this evolves into a musical rhythm that fractures the august atmosphere of the museum room in which the piece is typically installed.

David Hammons studied under Charles White at the Otis Art Institute, in Los Angeles. In 1992,

he participated in *documenta 9*. He participated in the Venice Biennale in 2003 and in numerous exhibition in Palazzo Grassi – Punta della Dogana, among which *Where Are We Going?* (2006), *Sequence 1* (2007), *The World Belongs To You* (2011) and *Slip of The Tongue* (2013).

Damien Hirst

1965, Bristol (UK)

WITH DEAD HEAD,

1991, PHOTOGRAPHIC PRINT ON ALUMINUM, 57.2 × 76.2 CM

PRIVATE COLLECTION

BUST OF THE COLLECTOR,

2016, BRONZE, 81 × 65 × 36.5 CM

PINAULT COLLECTION

► Whilst *Bust of the Collector* is a mature work, *With Dead Head* is a piece from Hirst's youth. Both, however, are rare self-portraits of the artist. The 1991 photograph was taken when Hirst, then aged 16, was working in a morgue, and it shows him smiling broadly next to a decapitated head. A scene which could have been morbid and obscene becomes an ode to life, echoing Charles Baudelaire's description in *The Death of the Poor*: 'It is Death which consoles men, alas, and keeps them alive. Death is the aim of life; it is the only hope which, like an elixir, raises our spirits and intoxicates us, and gives us the heart to march until evening'. With *Bust of the Collector*, the register seems to have radically changed in order to blend in

with the tale of the *Treasures from the Wreck of the Unbelievable* exhibition, held in Venice in 2017: indeed, it was one of the exhibition's more emblematic works.

Damien Hirst lives and works in London and Devon. From 1986 to 1989, he studied at Goldsmiths College in London, alongside many of the 'Young British Artists'. These are a generation of artists who were given this name after a series of exhibitions, initiated by Damien Hirst in 1988 with *Freeze*, followed by Charles Saatchi in 1992 with *Young British Artists*, and finally the *Sensation* exhibition held at the Royal Academy in 1997, after which they became firmly established. He has had a great many solo exhibitions, notably at the Museo Archeologico Nazionale in Naples in 2004 and at the Palazzo Grassi – Punta della Dogana in 2017.

Roni Horn

1955, New York (USA)

A.K.A.,

2008–2009, 30 PAIRED PHOTOGRAPHS, INKJET PRINTS ON RAG PAPER, 38.1 × 33 CM EACH

PINAULT COLLECTION

► As Roni Horn remarked in an interview with James Longwood, 'the mutable version of identity is not an aberration ... the fixed version is the aberration'. In this sense, Horn's self-portraits are a testament to the impermanence

of the self. *a.k.a.*, an acronym for ‘also known as’, consists of thirty photographic portraits of the artist, presented in pairs—some of the pictures show her as a child or teenager, some as an adult. In this work Horn’s identity is multiplied, creating endless permutations of the self. The fact that these images span such a long period of time points to the connection between memory and identity and thus to a persistent doubt about the immutability of the self.

Roni Horn lives and works in New York and in Reykjavik, Iceland. She studied at the Rhode Island School of Design in Providence, and at Yale University in New Haven. She works with a variety of media, including photography, sculpture, and drawing. She participated in the 1997 and 2003 editions of the Venice Biennale and her work has been exhibited in Punta della Dogana on the occasion of *In Praise of Doubt* (2009), *Prima Materia* (2013), and *Slip of The Tongue* (2013).

Martin Kippenberger

1953, Dortmund (Germany) –
1997, Wien, (Austria)

FROM THE SERIES **LIEBER MALER, MALE MIR [DEAR PAINTER, PAINT FOR ME], UNTITLED**,
1983, OIL ON CANVAS,
200 × 130 CM

PINAULT COLLECTION

**THE ALMA BAND
MARTIN KIPPENBERGER / ALBERT
OEHLEN, COLOGNE 1988, (GUTE
RÜCKENTWICKLUNG KENNT KEINE
AUSREDE) [GOOD REGRESSION
NEEDS NO EXCUSES],**
1988, SILKSCREEN, 60 × 84.5 CM

**CE CALOR 2
MUSEO DE ARTE CONTEMPORANEO
DE SEVILLA, SEVILLE 1989
(MUT ZUM DRUCK) [COURAGE TO PRINT],**
PHOTO OF M.K. BY NIC TENWIGGENHORN,
1989, SILKSCREEN, 84 × 59.2 CM

**CANDIDATURE À UNE RÉTROSPECTIVE
[SUBMISSION FOR A RETROSPECTIVE]
2^ VERSION: PORTRAIT MARTIN
KIPPENBERGER 1972
CENTRE POMPIDOU, PARIS 1993,**
1993, OFFSET, 70 × 50 CM

**WINDOW SHOPPING BIS 2 UHR NACHTS
[WINDOW SHOPPING UNTIL 2 A.M.]
GALERIE HUBERT WINTER, WIEN 1997,**
PHOTO OF M.K. BY ELFIE SEMOTAN,
1997, OFFSET, 84 × 59.2 CM

MUSEUM FOLKWANG

► For the series *Lieber Maler, male mir* [*Dear Painter, Paint for Me*], Martin Kippenberger commissioned Werner, a professional film-poster painter, to realize a group of paintings based on photographs chosen by the artist. Presented in Berlin under the double header of Werner Kippenberger in 1981 (when the art world witnessed both the rise of post-modernism and the return to painting), this series questions notions of style, originality and authorship. Kippenberger is portrayed in two of these paintings. The one exhibited here portrays him from behind, thus becoming the non-identifiable subject of a painting he did not paint. To this doubly paradoxical “Self-portrait”

corresponds a group of posters conceived by Kippenberger on different occasions – including some of his major exhibitions. The making of posters, to which the artist never ceased to give great consideration, belongs to a critical practice challenging the status of the work of art and its uniqueness. The posters gathered here are those where he portrays himself or invites other artists to portray him. There too, he is unrecognizable due to his changing age, physiognomy or dress code, whether he is alone or with friends, critics or other artists. Among these, the painter Albert Oehlen, wink to the current monographic exhibition at Palazzo Grassi.

After abandoning his apprenticeship as a decorator, Martin Kippenberger began studying at the Kunstakademie in Hamburg in 1972. From 1978 to 1980 he lived in Berlin, where he founded Büro Kippenberger with Gisela Capitain (who later became his gallerist). In 1979 he became a partner in the legendary SO36, a punk and new wave venue. He represented Germany in at the 2003 Venice Biennale and participated in Punta della Dogana’s inaugural exhibition, *Mapping The Studio* (2009).

Kurt Kranz

1910, Emmerich (Germany) –
1997, Wedel (Germany)

FROM THE PORTFOLIO
**GESICHTS- UND HANDSTUDIEN
[STUDY OF FACES AND HANDS]**

**DIE FALSCHNE NEUNE
[THE FAKE NINES],**
1930–1931, 11 GELATIN SILVER PRINTS,
3.7 × 5.8 CM EACH

**HANDGESTENREIHEN
[SERIES OF HAND GESTURES],**
1930–1931, 17 GELATIN SILVER PRINTS,
3.5 × 4.5 CM EACH

AUGENREIHE [SERIES OF EYES],
1930–1931, 15 GELATIN SILVER PRINTS,
4 × 5.8 CM EACH

MUNDERREIHE [SERIES OF MOUTHS],
1930–1931, 25 GELATIN SILVER PRINTS,
4 × 5.5 CM EACH

**SELBSTPORTRÄT IN ABWEHRGESTEN
[SELF-PORTRAIT WITH DEFENSE
GESTURES],**
1930–1931, 15 GELATIN SILVER PRINTS,
4 × 5.4 CM EACH
ALL WORKS MOUNTED ON CARDBOARD
47.5 × 57.5 CM

MUSEUM FOLKWANG

► Serial techniques and a repertoire of forms are of key importance to Kurt Kranz’s work. From 1930 to 1931, at the start of his training at the Dessau Bauhaus, the young artist undertook a number of photographic studies in Walter Peterhans’s recently established photography workshop. Between 1930 and 1932, besides self-portraits, Kranz also produced series exploring facial expressions and gestures, some of them in collaboration with the Bauhaus student Kurt Schmidt. In their experimental probing of the dynamic potential of the body as a tool of expression, these series of images connect the photographic catalogues of facial and gestural expression for actors in the nineteenth century with the performances of the young Bruce Nauman in front of the video camera.

After training as a lithographer and taking courses at the Bielefeld School of Arts and Crafts, Kurt Kranz studied at the Bauhaus from 1930 to 1933, obtaining his diploma before the school was forced to close. He worked with Herbert Bayer at the Dorland ad agency until 1938, after which the outbreak of the Second World War prevented him from setting up his own studio. In 1955 he began teaching at the University of Fine Arts in Hamburg. His varied creative output ranges from wallpaper designs to experiments with film animation. However, since 1960 his photo sequences and montages have occupied an important place in numerous exhibitions.

Urs Lüthi

1947, Kriens (Switzerland)

TELL ME WHO STOLE YOUR SMILE,
1974, PORTFOLIO WITH 8 OFFSET PRINTS,
38 × 30 CM EACH

MUSEUM FOLKWANG

► The eight photographs from Lüthi's *Tell Me Who Stole Your Smile* portfolio were taken in the early nineteen-seventies, when the artist staged various acts of self-dramatization for the camera; among other things, the photographs served as poster fodder for Lüthi's *This Is About You* performance (Rome, 1973), and as an ingredient in his visual narratives. In the portfolio's constellation, the photographs make up a stock of androgynous figures, emotional states, and fluid sexual identities. They run the gamut,

from playing with the feminine connotations of makeup and a feather boa to a demonstration of masculinity involving chest hair and a baldpate, eyes painted and tongue sticking out. In the nineteen-seventies, cross-dressing was a major theme in contemporary art and pop culture. Lüthi's works from that time display considerable candor and maintain a playful character—not least because of the formal quality of his self-portrayals, be it in the pronounced chiaroscuro of the black and white photography or in the laconic wit of the colour pieces.

Urs Lüthi received his training between 1963 and 1964 at what is now the Zurich University of the Arts. He was part of the tremendously vibrant Swiss art scene fostered by people like gallerist Toni Gerber and curator Jean-Christophe Ammann in the late nineteen-sixties. In 1974, Lüthi featured in Ammann's *Transformer* exhibition at the Kunstmuseum Luzern. His participation in *documenta 6* (1977) led to a solo exhibition at the Museum Folkwang (1978), followed by other solo shows, including at the Swiss Pavilion at the Venice Biennale (2001).

Steve McQueen

1969, London (UK)

COLD BREATH,
2000, INSTALLATION FOR 16MM FILM
PROJECTION AND DVD MONITOR DISPLAY,
LOOP 18 MIN. 1 SEC.

PINAULT COLLECTION

► *Cold Breath* is a film of enormous intimacy and intensity. Steve McQueen filmed himself touching his own body—his actions switching between the erotic and the painful—in what may also be seen as a narcissistic experiment. McQueen's films revolve around extreme physicality; his precisely specified installations place viewers in a physical relationship with the bodies he films. Unpleasant, voyeuristic, exhilarating, excruciating, erotic—these sensations may overlap with one another as one watches the film. As in many of his other pieces, McQueen deploys his own body autobiographically and uses it to circle around questions of identity, racial and social conventions, of compulsions and taboos.

Steve McQueen studied at the Chelsea School of Art in London from 1989 to 1990, and then at Goldsmiths, University of London until 1993. He studied for a further year at the Tisch School of Arts in New York. He received the Turner Prize in 1999 and numerous awards for his feature films in recent years, including the 2013 Oscar for Best Picture for *12 Years a Slave*. McQueen's work has been shown worldwide, including at the Venice Biennale in 2009, when he

represented Great Britain, and at the exhibition *Passage du Temps: Une sélection d'œuvres autour de l'image*, Collection François Pinault in 2007-2008 in Lille.

Bruce Nauman

1941, Fort Wayne, Indiana (USA)

BOUNCING IN THE CORNER No. 1,
1968, VIDEO, SOUND, 60 MIN.

LIP SYNC,
1969, VIDEO, SOUND, 57 MIN.

PINAULT COLLECTION

► Bruce Nauman's comment on his early video works is legendary: 'There was nothing in the studio because I didn't have much money for materials. So I was forced to examine myself and what I was doing there'. This led to haunting video pieces in which Nauman films himself carrying out self-appointed tasks: experiments designed for the (artist's own) body. For his 1968 work *Bouncing in the Corner No. 1*, he has himself fall backwards into the corner of his studio over and over again for almost an hour—rhythmically, relentlessly, and seemingly unfazed. *Lip Sync* was produced a year later. In this piece, Nauman tries to mimic an audiotape of a voice repeating the words 'lip sync, sync lip' over and over again, which he listens to through headphones. In his attempts to sync his words with the audiotape, mistakes keep creeping in: his mouth and tongue are not always in sync. His own body, its possibilities as well as its limitations, constitute the material for Nauman's early works.

Bruce Nauman studied mathematics and physics at the University of Wisconsin–Madison until 1964, after which he transferred to the University of California, Davis to study art.

From 1966 to 1968 he taught at the San Francisco Art Institute and at the University of California, Irvine in 1970. He received the Golden Lion in 1999 from the Venice Biennale, where he also represented the United States in 2009. He was also presented in numerous exhibitions in Palazzo Grassi – Punta della Dogana, such as *Mapping The Studio* (2009), *In Praise Of Doubt* (2011) and *Voice of Images* (2012).

Paulo Nazareth

1977, Governador Valadares (Brazil)

FROM THE SERIES **PARA VENDA [FOR SALE] UNTITLED**, 2011, 2 INKJET PRINTS ON COTTON PAPER, 80 × 60 CM

FROM THE SERIES **NOTÍCIAS DE AMÉRICA [NEWS FROM THE AMERICAS], UNTITLED**, 2011–2012, 14 INKJET PRINT ON COTTON PAPER, 18 × 24 CM, 30 × 40 CM, 45 × 60 CM

PARA CUANDO ELLOS ME BUSQUEN EN EL DESIERTO [FOR WHEN THEY COME LOOKING FOR ME IN THE DESERT], 2012, VIDEO PERFORMANCE, LOOP 11 MIN. 57 SEC.

PINAULT COLLECTION

► For the Brazilian artist Paulo Nazareth, life and work are inseparable: 'Since I'm in this already, everything I will make will be art, even if I remove myself from the art circuit, from the art world, there's no way out anymore'. For *Notícias de América*, originally conceived as a one-month trip, Nazareth traveled—often on foot, sometimes by bus, and always in flip-flops—from Belo Horizonte, in Brazil, not far from the favela he grew up in, through South America, Central America, and Cuba, then all the way to New York, where, in a symbolic gesture, he washed the dust and grime from his travel-worn feet in the Hudson River, before returning to Brazil. He had been on the road for ten months. What remains of the journey are video works, documents, and photographs, most of which appeared on a blog that the artist updated on a daily basis. Without being too literal about it, one might say that Nazareth measures the world with his own body. By following migration trails, Nazareth traces the social tensions, disparities, and stories from the collective memory, experiencing them firsthand and acting as a link between them. His humorous tone balances the seriousness of the issues and gives his work a certain humor. Always political but never moralizing, Nazareth creates an anarchic counter-narrative from the point of view of a wanderer who has no fixed abode but belongs everywhere.

In his youth Paulo Nazareth initially had more of an interest in filmmaking. It was only later that he decided to become an artist and studied at the Universidade Federal de Minas Gerais in Brazil. He also participated in the Venice Biennale in 2015.

Giulio Paolini

1940, Genua (Italy)

DELFO (II) [DELPHOS (II)], 1968, PHOTO ON EMULSIONATED CANVAS, 180 × 95 CM

PINAULT COLLECTION

► Giulio Paolini's artistic experimentation is concerned with a relentless series of thoughts and reflections on the power of images, which, with the help of citations, photography, duplication, collage, and casting in chalk, becomes the fundamental basis of his research on notions of the identity of art and its *raison d'être*. The relationship between the work, the author, and the spectator are one of the artist's key focuses: seeing and not seeing, perception and visual illusion. Thus Paolini described *Delfo (II)*: '[...] I am wearing a long white tunic and grasping in my right hand *Averroé* [work by Paolini from 1967], in my left hand I am holding a bust of Sappho, superimposed onto my eyes and blocking out my vision [...] and I am, in this way, in a state of ecstasy... Behind me, in the background, one of my works from 1965. It is a white staircase with an infinite-point perspective'.

Giulio Paolini, who is often associated with the Arte Povera movement, stands out for his artistic practice, which—compared to the experimentations of those Arte Povera artists who were mostly interested with materials—privileges the conceptual sphere. He participated in the Venice Biennales in 1976, 1979, 1984, 1993, and 1997, as well as other

exhibitions, such as *Where Are We Going?* (2006), *Italics* (2008), and *Prima Materia* (2013) at the Palazzo Grassi – Punta della Dogana.

Arnulf Rainer

1929, Baden (Austria)

o.T. (AUTOMATENPORTRAIT) [PORTRAIT IN THE PHOTO BOOTH], 1969, 4 GELATIN SILVER PRINTS, 10 × 7.5 CM, 10.8 × 8.8 CM, 11.2 × 8.8 CM, 11 × 9 CM

o.T. (HAND AUTOMATENPORTRAIT) [PORTRAIT OF THE HAND IN THE PHOTO BOOTH], ca. 1969, 4 GELATIN SILVER PRINTS, 5.8 × 4.3 CM EACH

MUSEUM FOLKWANG

► Since the first photo booths were installed in department stores in 1928, artists have been inspired by this image-making machine, whose original purpose was to produce photos for ID cards. 'During the years 1968 and 1969 I began to go to the train station nearly every week at night. There is an automatic picture-booth there, which not only makes passport pictures but postcard portraits as well. During the day, people who waited impatiently in front of the booth or peeked curiously through the curtains often disturbed me. I put in a later appearance, when the last trains had left and it was almost time to close the station. After a quick glass of wine under the suspicious glances of policemen at the counter, I went to work. A certain feeling of excitement was necessary,

an abundance of expression in the facial muscles and nerves.’ For Arnulf Rainer the photo booth was something more than just a brief affair; it became a proper experimental studio. Facing the mirror and the camera lens, Rainer conveyed with the utmost expressiveness the multitude of grimaces the face is capable of. By contrast, the game we see him play here with his right hand almost seems like a minimalist study, with the twisting and opening of the fingers akin to a sculptural exercise. Some of Rainer’s most celebrated artistic practices are his ‘overpaintings’, whose originals came in part from his photographic portraits.

Arnulf Rainer is one of Austria’s most important contemporary artists. He attended the Staatsgewerbeschule in Villach and subsequently studied for a short period at the University of Applied Arts Vienna and the Academy of Fine Arts Vienna. In 1978 he represented Austria at the Venice Biennale.

Charles Ray

1953, Chicago, Illinois (USA)

NO,
1992, C-PRINT, 96.5 × 76.2 CM

LIGHT FROM THE LEFT,
2007,
CAST FIBERGLASS, STAINLESS STEEL,
ALUMINUM, ACRYLIC POLYURETHANE,
215 × 268 × 8 CM

PINAULT COLLECTION

► Since the early nineteen-seventies, American artist Charles Ray has made his body into a key material in his work - sometimes directly (*Plank Piece*, 1973) and sometimes indirectly, through the use of dummy figures created in his own image (particularly in the famous *Oh Charley Charley Charley* form 1992), in which eight effigies of the artist abandon themselves to a mind-boggling ‘self-orgy’). *No* (1992) consists of a photograph of a hyper-realistic wax statue depicting the artist. The apparent self-portrait is actually the image of an image. The simplicity of the end result (which looks like a standard snapshot) means the effort, time and energy that were required to realize it are rendered invisible. *Light from the Left* (2007), a bas-relief depicting the artist with his wife, in a composition that is both stylized and intimate, reveals how deeply imbued Charles Ray’s work is with knowledge and appreciation for the history of sculpture, from Egyptian bas-reliefs to Greek sculpture. In accordance with its title, the work is placed in such a way that natural light illuminates from the left just like the female figure illuminates her companion in the same direction.

Charles Ray lives and works in Los Angeles. He has participated in the 1993 and 2003 editions of the Venice Biennale. He also took part in several Pinault Collection exhibitions, such as *Where Are We Going?* (2006), *Accrochage* (2016) and *Mapping The Studio* (2009) at Punta della Dogana, where *No* and *Light From The Left* were presented in the same room and on the same wall, exactly at the same place, as they are for *Dancing with Myself*.

Lili Reynaud-Dewar

1975, La Rochelle (France)

I AM INTACT AND I DON’T CARE
(PIERRE HUYGHE, CENTRE POMPIDOU),
2013,
BLACK AND WHITE VIDEO,
9 MIN. 14 SEC.

LIVE THROUGH THAT?!
(ATELIER BRANCUSI),
2014,
VIDEO, 9 MIN. 14 SEC.

PINAULT COLLECTION

► All the works produced by Lili Reynaud-Dewar in 2013 are entitled *I Am Intact and I Don’t Care*. They include performances, films, and installations, as well as the black and white video piece *I Am Intact and I Don’t Care* (Pierre Huyghe, Centre Pompidou). In the latter work, Reynaud-Dewar dances naked, her body painted a dark hue, through the deserted exhibition rooms of the Beaubourg, evoking the style of Josephine Baker. The piece blurs the boundaries between the personal and the public sphere: the museum room has been turned into a private space for the shoot; gestures from the collective memory have been translated into a personal physical language; and she has put her naked, vulnerable artist’s body on show in such a way that the paint that covers her form converts it into an almost abstract, immensely mutable material. Taking feminist ideas and postcolonial approaches as her starting point, Reynaud-Dewar creates a correlation between the artist’s persona, her biographical background, and her creative output, which is opposed to any mythologizing definition of the artist.

For Reynaud-Dewar, producing art that is relevant cannot be done without taking personal risks. In this spirit, she lives nomadically and likens the exhibition spaces in which her works are shown to dwellings that she moves in and out of.

Lili Reynaud-Dewar studied art first in Nantes and later at the Glasgow School of Art. Winning the Prix Ricard 2008 brought her to the attention of a wider public. Since then she has presented her work at the Venice Biennale (2015).

Ulrike Rosenbach

1943, Bad Salzdetfurth (Germany)

**GLAUBEN SIE NICHT,
DASS ICH EINE AMAZONE BIN**
[DON’T YOU
THINK I’M AN AMAZON],
1976, BLACK AND WHITE
VIDEO, 14 MIN.

MUSEUM FOLKWANG

► Ulrike Rosenbach launches an attack on herself as the Other. In her famous video piece *Glauben Sie nicht, dass ich eine Amazone bin* (*Don’t You Think I’m an Amazon*), she superimposes her own face on that of a reproduction of Stefan Lochner’s *Madonna of the Rose Bower* (c. 1450). She shoots a total of fifteen arrows into the face of the Madonna, which is also her own. In this act of self-aggression, Rosenbach wears a white, Amazonasque, full-body suit, and in her act of releasing the arrows, she displays both calm and concentration, as if performing

a ritual. Although she plays a double role, as it were—a gentle, childlike Madonna; a brave, dangerous Amazon—her work is also about her own artistic persona: what expectations and roles does the (art) world offer her? How do images of women from different centuries—mythical, religious, contemporary—overlap with one another here? To what extent has she long ago internalized them? Can she still slip out of these roles? Rosenbach's answer: 'I am a Madonna. I am an Amazon. I am a Venus. I am all of these and none of them'.

When Rosenbach premiered this piece in 1975 at the Biennale des Jeunes in Paris, and when she repeated the action for the video piece, the artist dealt here with different types of gazes—the self-reflexive gaze, the male gaze, society's gaze. In the process, she retained control over the gaze directed at her, while at the same time inevitably surrendering to it.

Ulrike Rosenbach studied sculpture at the Kunstakademie Dusseldorf from 1964 to 1970, under such teachers as Norbert Kricke and Joseph Beuys. After her time as a lecturer at the California Institute of the Arts, Rosenbach was appointed professor of New Media Art at the Hochschule der Bildenden Künste Saar, where she was a lecturer until 2007. She participated in the Venice Biennale in 1980 and 1984.

Allan Sekula

1951, Erie Pennsylvania (USA) –
2013, Los Angeles California (USA)

**SELF-PORTRAIT AS SCULPTOR /
PAINTER / PHOTOGRAPHER,**
1972, 3 GELATIN SILVER PRINTS,
EACH 20.3 × 25.4 CM

MUSEUM FOLKWANG

► Allan Sekula took the photos that he would subsequently put together to create the *Self-Portrait as Sculptor/Painter/Photographer* triptych (1972), when he was twenty-one and still an art student. At first, the three shots seem to simply quote the formal vocabulary of the Classical self-portrait: the artist with the tools of his art. On closer inspection, the viewer notices the contrast between the poses the young artist adopts for the camera, whose manner and tone fit with the rebellious nature of the 1968 generation, and the crudeness of his accoutrements: the welding goggles smeared with paint, the shapeless white form in his hands. Sekula's triptych thus seems to be not so much a self-portrait as an ironic self-interrogation. In another early work, *A Short Autobiography* (1971–1972), Sekula reused two of the three photographs from the triptych, commenting on them with these words: 'The best painters and sculptors are blind, these days, suffering from an absolute freedom of being trivial'. Indeed, it is difficult to square his artistic identity with the classical image of the heroic painter or sculptor. His irony and politically critical attitude would later find an ideal tool in the medium of photography—as is already prefigured in the triptych's third picture—initially as a means to record his actions, and subsequently as an autonomous documentary language.

Allan Sekula settled in Los Angeles after completing his art degree at the University of California, San Diego. He worked not only as a photographer, but also as a filmmaker, theorist, and critic, and taught at the California Institute of the Arts from 1985 until the end of his life. Sekula's oeuvre, which includes texts and photographic series and projects, such as his book *Photography against the Grain: Essays and Photo Works* 1973–1983, ranks as one of the most influential expressions of social critique in contemporary photography. His work has been shown in numerous international exhibitions, including *documenta* 11 and 12. His works were presented at the Venice Biennale in 2013.

Cindy Sherman

1954, Glen Ridge, New Jersey (USA)

DOLL CLOTHES,
1975,
16 MM FILM, TRANSFERRED TO DVD,
2 MIN. 22 SEC.

BUS RIDERS,
1976–2000,
15 GELATIN SILVER PRINTS,
25.4 × 20.3 CM EACH

MURDER MYSTERY PEOPLE,
1976–2000,
17 GELATIN SILVER PRINTS,
25.4 × 20.3 CM EACH

PINAULT COLLECTION
UNTITLED FILM STILL #3,
1977, GELATIN SILVER PRINT,
16 × 23.1 CM

UNTITLED FILM STILL #12,
1978, GELATIN SILVER PRINT,
18,8 × 23.7 CM

UNTITLED FILM STILL #22,
1978, GELATIN SILVER PRINT,
17,4 × 23.9 CM

UNTITLED FILM STILL #27,
1979, GELATIN SILVER PRINT,
23,9 × 17.4 CM

MUSEUM FOLKWANG

UNTITLED #564,
2016,
DYE SUBLIMATION METAL PRINT,
171.6 × 114.3 CM

UNTITLED #566,
2016,
DYE SUBLIMATION METAL PRINT,
122 × 128.3 CM

UNTITLED #571,
2016,
DYE SUBLIMATION METAL PRINT,
137.2 × 176.5 CM

UNTITLED #574,
2016,
DYE SUBLIMATION METAL PRINT,
116.8 × 99.1 CM

UNTITLED #575,
2016,
DYE SUBLIMATION METAL PRINT,
137.2 × 157.5 CM

UNTITLED #576,
2016,
DYE SUBLIMATION METAL PRINT,
126 × 108 CM

UNTITLED #577,
2016,
DYE SUBLIMATION METAL PRINT,
122.2 × 133.4 CM

UNTITLED #578,
2016,
DYE SUBLIMATION METAL PRINT,
128.3 × 121.9 CM

PINAULT COLLECTION

► Who is Cindy Sherman? The artist Cindy Sherman is who she isn't, and who she isn't changes with every new photograph. In her staged pictures, she assumes a wide variety of female roles. Thanks to perfect costuming and lighting, she might be a wanton student one moment, and the next, a film star, a housewife, or a clown. By exaggerating the mostly

stereotypical images of women and their apparent interchangeability, she suggests that any identity is a construct. Sherman produced the *Bus Riders* and *Murder Mystery People* series in 1976 right after finishing her degree. Her gift for observation and acting talent meant that she could portray a broad range of different characters, perfectly capturing their expression and posture, even as the self-timer cable points in each case to the artificiality of the situation, revealing the photographs as self-portraits. For her celebrated *Untitled Film Stills*, which were produced between 1977 and 1979, these intimations of insecurity gave way to the question of whether the pictures might not in fact be film stills. The exhibition *Dancing with Myself* puts in dialogue these works with a large number of very recent photographs (2016) where Cindy Sherman acts the part of aging ladies inspired by silent-movie stars. The black & white small-format images, cobbled together in the nineteen-seventies, are confronted here with large formats, sumptuous prints, and sophisticated decors... in a similar critique of gender and selfhood stereotypes.

Cindy Sherman embarked on an art degree at Buffalo State College in 1972. She initially concentrated on painting but before long switched her focus to photography. Sherman shot to fame with her *Untitled Film Stills* and had her first solo exhibition at the Museum of Contemporary Art in Houston in 1980. She took part in the *Where Are We Going?* (2006) and the *Mapping The Studio* (2009) exhibitions in Palazzo Grassi – Punta della Dogana. Sherman also participated in the Venice Biennale in 1982, 1995, 2011, and 2013.

Rudolf Stingel

1956, Merano (Italy)

LOUVRE (AFTER SAM),
2006, OIL ON CANVAS IN 5 PARTS,
38 × 52 CM EACH

UNTITLED (AFTER SAM),
2006, OIL ON CANVAS,
335.3 × 457.2 CM

UNTITLED (ALPINO 1976),
2007, OIL ON CANVAS,
335.9 × 326.4 CM

UNTITLED,
2012, OIL ON CANVAS,
304.8 × 255 CM

PINAULT COLLECTION

► Rudolf Stingel's art follows a conceptual and processual approach which reflects on essential questions of abstraction, decorative motifs, and the status of the image. Since the mid-noughties, Stingel's self-portraits—based on photos—have conformed to a consistent principle that the artist is continually refining and extending. He starts with a picture taken by an eminent photographer—for example, Sam Samore for the series *Untitled (After Sam)*—or by an unknown. After enlarging the photograph to monumental proportions, he then paints a replica of the image. When one inspects the final product closely, one can discern every layer applied by the artist's brush. The deep melancholia evident in these pictures stems not from the artist's progressive ageing, but rather from the method Stingel employs to give palpable form to the feeling of futility and the fugitive quality of time. In *Untitled (Alpino*

1976) (2006), the signs of wear and tear in the crinkled, torn, creased, and stapled originals are rendered with the same degree of precision as the subject: Stingel, young and handsome, in his military ID photo. In *Untitled* (2012), the painting was laid out on the floor of his studio and, over a period of weeks, it was trodden on, abraded, and stained with paint. Although the object was not yet finished, it was already confronted with its inevitable deterioration.

Rudolf Stingel lives and works in New York. He creates large installations *in situ*, making use of silver celotex panels that degrade throughout the exhibition's duration (for example, at the 2003 Venice Biennale, and in Palazzo Grassi in 2006 for the exhibition *Where Are We Going?*). In 2013, for his solo exhibition in Palazzo Grassi, he covered the entire space with carpets.

Alina Szapocznikow

1926, Kalisz (Poland) –
1973, Passy (France)

SCULPTURE-LAMPE IX,

1970,
COLORED SYNTHETIC RESIN, WIRE,
127 × 42 × 33 CM

PINAULT COLLECTION

► In the period following the Second World War, Alina Szapocznikow's experimental works offered a significant critique on the transience of the female body. Szapocznikow extended the idea of sculpture by making casts of her own body or parts of her body in the mid-nineteen-sixties. In her series of 'body casts', the molds used to make the replicas—which at the time were normally only used by artists as a preliminary step in the production of sculptures—were turned into the artwork. The negative mold of the artist's buttocks cast in polyester becomes a self-portrait in *Sculpture-Lampe IX*. However, in the piece, her body becomes alienated by being turned into an impersonal, functional, and decorative object for everyday use: a lamp. After being diagnosed with cancer in 1969, Szapocznikow made her own impermanence the subject of her work. In the process she succeeded in bringing together and communicating bodily sensuality and physical pain.

Alina Szapocznikow studied art under the tutelage of Josef Wagner in Prague and at the École des Beaux-Arts in Paris, where she later lived, cultivating a close relationship with the Nouveaux Réalistes. She established her

reputation in her home country in the nineteen-fifties, subsequently representing Poland at the Venice Biennale in 1962. Her work was exhibited in the *Slip of The Tongue* exhibition in 2015 at Punta della Dogana, as well as in *À triple tour: Collection Pinault* in 2013-2014 at the Conciergerie in Paris.

Dancing with Myself
Punta della Dogana,
Venice
8.IV.2018 – 16.XII.2018

Exhibition curated by
Martin Bethenod
Florian Ebner

in collaboration with
Museum Folkwang,
Essen

Palazzo Grassi
Punta della Dogana

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