

# MASTERS OF THE 13<sup>TH</sup>, 14<sup>TH</sup> AND 15<sup>TH</sup> CENTURY



## MASTER OLIVETANO (LOMBARDY)

Initial cut out from a choir book  
with *Communion of the Apostles*  
(initial *Cibavit eos*)

1439  
365 × 318 mm

*Stoning of Saint Stephen*  
(Initial *E* [t enim] *ederunt*)  
Last quarter of the 13<sup>th</sup> century  
484 × 340 mm



## ILLUMINATOR FROM FLORENCE

Initial cut out from a gradual with  
*Stoning of Saint Stephen* (Initial *C*)  
Late 15<sup>th</sup> century



## MASTER OF THE DECRETALS OF LUCQUES, BOLOGNA

Illuminated fragment of a  
judicial codex with  
*Elevation of the Host*  
1270-1275  
103 × 80 mm

## ILLUMINATOR FROM ABRUZZO

Initial cut out from an antiphonal  
with  
*Christ in Majesty with Saints and  
Prophets* (Initial *Aspiens a longe*)  
Late 13<sup>th</sup> century  
287 × 368 mm



## MASTER OF SENECA, BOLOGNA

Choir sheet with  
*Christ and Virgins*  
(Initial *Veni sponsa Christi*)  
Early 14<sup>th</sup> century  
603 × 417 mm



## NERIO, BOLOGNA

Initial from a gradual with  
*Resurrection of Christ*  
(Initial *Resurrexi*)  
Early 14<sup>th</sup> century  
280 × 183 mm



## MAESTRO OF THE LATTANZIO RICCARDIANO, FLORENCE

Initial cut out from a gradual  
with *Resurrection of Christ*  
(Initial *Resurrexi*)  
1460-1465  
265 × 232 mm



## ANONYMOUS ILLUMINATOR FROM CENTRAL ITALY

Page from a gradual with

# LEONOR ANTUNES



**ILLUMINATOR FROM THE STUDIO OF THE CHOIRMASTER OF SAN LORENZO, PERUGIA**

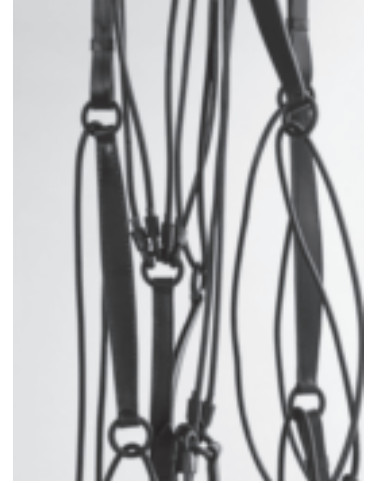
Cut-outs from the register of a corporation of Perugia with *Gate of Saint Michael the Archangel*, *Gate of Saint Susanna*, and *Gate of the Sun*  
 Second quarter of the 14<sup>th</sup> century  
 89 × 72 mm  
 87 × 51 mm  
 86 × 69 mm

Fondazione Giorgio Cini, Istituto di Storia dell'Arte, Venice

the 11<sup>th</sup> to 16<sup>th</sup> century. They are a testament to various schools of illumination, styles, and geographic origins. These fragments derive from the transformation of the function of illuminated manuscripts that resulted from the suppression of the monastic orders by Napoleon in 1810, following an Italian campaign that left a trail of looting and depredation.

Rendered useless, antiphonals, graduals, and psalters were dismantled, as were the convent and monasteries' libraries in which they were stored. Some, such as the library of the Vatican, in 1798 were plundered (and in the case of the Vatican, the spoils were subsequently sold at Christie's in 1825). The illustrated parts, either images or initials, were often cut out and assembled by "collage" on pages put up for sale. Separated from the text, they acquired a new aesthetic value. However, other factors give these fragments their "figurative dignity." Art historian Ada Labriola revealed that in the 18<sup>th</sup> century the taste for printed books and ruins as well as the revival of historiography inspired the collection of British art historian William Young Ottley, who set the trend that made cut-outs so fashionable in the Anglo-Saxon culture. These custom-made cut-outs were recomposed according to the tastes of collectors.

The majority of the pieces of the Giorgio Cini Foundation collection were acquired from the Swiss collector and merchant Ulrico Hoepli (1847-1935), who based his publishing house and *Libreria Antiquaria* in Milan from 1870 onwards. In 1939 and 1940, Count Vittorio Cini acquired large groups of miniatures from this institution and later donated them to the Foundation.



**RANDOM INTERSECTIONS #4**  
 2009-2012

**RANDOM INTERSECTIONS #12**  
 2015

**RANDOM INTERSECTIONS #13**  
 2015

**RANDOM INTERSECTIONS #14**  
 2015

Dimensions variable  
 Leather

Courtesy Leonor Antunes and Air de Paris

Leonor Antunes began this series of works in 2007, when she was working on an exhibition titled *dwelling place* for the project space at Barriera Association in Turin. While planning that exhibition, Antunes researched the work of architect Carlo Mollino, who renovated the entire interior of Turin's famous Teatro Regio. According to the artist, she discovered that Mollino had been invited to undertake this project not only because of his skill (which was not recognized sufficiently at the time) but because another project, his Torino Horse Riding Club, had been recently demolished. Looking through documentation of the riding club, Antunes found collages produced by Mollino depicting horses in full bridles galloping into the school. Antunes was inspired specifically by the horses' bridles, and she set to replicate various found versions—without any metal and not necessarily in one to one scale. Since 2007, she has collected bridles from several different countries and produced replicas, each unique yet part of the same series. Recently, she was in

These sheets and initials, cut out from choir books and legal manuscripts, date from a period spanning from

# NAIRY BAGHRAMIAN

Mexico City, where she had previously produced *random intersections* #6 for a show in 2011, and came across a new, especially conspicuous one, which she reproduced for this exhibition and titled #14; it is the only braided version presented here. *random intersections* #4 was modeled after a bridle found in Portugal. The remaining two on view are replicated after two other western-style bridles, which the artist speculates are of French, Spanish, or Portuguese origin. Without any horses to maintain their form, the bridles remain faint outlines of absent bodies. They are hung together vertically, such that their respective weight and materials determines their form and increases their degree of abstraction.



## RETAINER

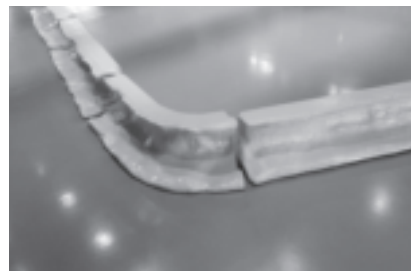
2013

Cast aluminum, silicon,  
polycarbonate, chromed metal, print,  
painted metal, rubber  
Dimensions variable  
Private collection

*Retainer* was produced for a large exhibition space at the Sculpture Center in Long Island City, New York. The installation is composed of 16 elements of colored silicon that are pressed against a polycarbonate backing. Each panel is mounted on a thin, chromed aluminum tripod by means of chromed plates. The tripods hold the slightly pink and translucent shapes like an easel holds a painting. In some cases, a metal rod links two or more panels. All the panels are installed side by side, forming a curve on its convex side. While the panels were being made, the artist built a small-scale prototype in order to conceive the installation in the exhibition space. The piece is not so much meant to represent a mouth wearing dental apparatuses as much as to imagine the interior of a mouth as “a space,” or rather spaces that vary according to whether the jaws are open or closed and the mouth speaks or not. After seeing the Sculpture Center, Nairy Baghramian went back to Berlin, where she lives and works, to produce these shapes and their metal support. The color scheme of the silicon elements spans from light pink to murky beige. The polycarbonate elements and the chromed aluminum supports were produced in a small factory and hand-cut according to a generative process using both industrial production and manual

manipulation. The plates on which the shapes are screwed to the metal support were custom made; they function like screws and bolts.

The artist monitored the whole fabrication process closely in order to make sure that the organic quality of the mouth would appear as a tool that “bends space,” and that the chromed elements would appear as a “prosthetic aid” for the whole construction. The intention is not to make anything more beautiful—unlike dental braces—but rather to reveal the “ugliness” that precedes the completed correction together with the potential and imagination it conjures.



## FRENCH CURVE

2014

Cast aluminum, epoxy resin,  
polystyrene, concrete, paint  
Approx. 1700 × 550 × 56 cm  
Courtesy Galerie Bucholz, Berlin/  
Cologne, and kurimanzutto,  
Mexico City

*A French Curve* is a template made out of metal, wood, or plastic used by draughtsmen to draw neat curves. The elegant line achieved with this tool acquires thickness in this tridimensional, horizontal, and curved piece. Its horizontality reminds us of the original exhibition space, the vast terrace of the Chicago Art Institute with its spectacular view of the city skyline, and how the curve has traditionally inspired vertical sculptures. Baghramian's curve introduces a spine-like quality, and an element associated historically with the female body. With this connotation, the artist introduces a foreign element to the canonical narrative of Minimal Art, just like herself, coming from outside of the United States. With its low structure (more or less at knee height) and its curved shape of about 55 feet long, *French Curve* is a

# GIOVANNI BELLINI

metaphor, a “tool” that shows the gaps within the Minimalist lineage.

*French Curve* is composed of numerous segments placed next to each other. The artist first built the elements in her studio on a one to one scale. These were then used to produce the aluminum castings that compose the shell, in which she poured polystyrene concrete, a typical filling material.

Depending on whether one is looking at the convex or concave side of the curve, the surfaces show distinct materials and materialities: cast aluminum on one side and on the other, epoxy resin, which produce opposite feelings as in a “relation between bone and marrow.” On the resin surface, the layer of concrete has been carved out as if the bone marrow had been removed. The shining and pallid material that covers the sculpture on its convex side emphasizes the intimate nature of our relation with anything that resembles the internal.

On the contrary, the concave curve oriented towards the city shows a matte grey aluminum skin.



## SLIP OF THE TONGUE

2014

Rubber, epoxy resin, polystyrene, concrete, paint

Dimensions variable

Courtesy Galerie Bucholz, Berlin/  
Cologne, and kurimanzutto,  
Mexico City

While *French Curve* was displayed on the terrace of the Chicago Art Institute, the elements of *Slip of the Tongue* were displayed inside the museum restaurant, situated indoors and connected to the terrace. In the restaurant, there was a display case with glass objects from the museum’s decorative arts collection. Baghramian asked whether she could borrow it. “In the vitrines, the works composing *Slip of the Tongue* show their

lack of verticality. They are not self-supporting, they need the sides of the glass windows, they could not stand without them,” she explained. “With the vitrine I give them a relaxing break.” Her flaccid sculptures have a failing verticality that attest implicitly to the issues of power at play in sculpture seen as the power to “erect.” To build the elements of *Slip of the Tongue*, Baghramian used the polystyrene concrete she carved out of *French Curve*, and added cast silicon as skin.



## HEAD OF CHRIST AND SCROLL. FRAGMENTS OF A TRANSFIGURATION

15<sup>th</sup> century (1500-1505)

Oil on panel

33 × 22 cm

(head of Christ), and 31 × 22 cm

(tree and signature)

Gallerie dell’Accademia, Venice

There are three known paintings of the *Transfiguration* of Christ by Giovanni Bellini but for one of them, only two fragments remain. One depicts the head of Christ and the other the signature of the artist in a trompe-l’oeil cartouche: IOANNES BELLINI/NUS MEPINXIT. The combination of the two fragments and the identification of the subject matter and of the author of the painting required a number of operations that are recorded in a written document: a letter from the Director of the Accademia, Giulio Cantalamessa, to the Minister of Cultural Affairs, dated 15 September 1899. He explained that when a painting of Christ the Redeemer, damaged and repaired a number of times over the centuries and attributed to “the School of Giovanni Bellini,” was removed from the wall, he noticed on the back “a drawing of a tiny panel hanging from a leafless tree” and bearing the signature of the artist. He also noticed that the painting was composed of two wooden panels of similar thickness that had been glued together. For Cantalamessa, these were



# CONSTANTIN BRANCUSI

two fragments of the same painting that had been conserved as such in the Contarini collection in Venice and later moved to the Accademia museum. Furthermore, the elements of iconography—such as the white robe of Christ, the expression of his face, the shoots on the tree—led Cantalamessa to identify the fragments as parts of a Transfiguration (where the Christ presents himself as *lux mundi*, light of the world). He suggested to frame the two fragments, the back and the front panels, together in a box-shaped structure. This was done in 1902 and still remains.



## LA MUSE ENDORMIE

Print between 1917  
and 1922

Silver print mounted on cardboard  
Dry stamp of the photographer  
(bottom left on the image and the  
mounted piece)

Red ink seal "Henry Pierre Roché"  
(at the back)

32.6 × 39.8 cm

Pinault Collection

The dry stamp of the Romanian-born sculptor Constantin Brancusi appears on the bottom left corner of the photograph. On the back, there is a red ink stamp made by French writer Henri-Pierre Roché. As a collector, he acted together with the artist Marcel Duchamp as Brancusi's "agent" in the United States. The photograph was later acquired by Zabriskie Gallery in Paris.

The sleeping muse that played itself out in the numerous versions of Brancusi's sculpture, which were multiplied through photographs that were each printed in several copies, gives insight into the working method of a modern sculptor in the early 20<sup>th</sup> century. Brancusi used to take photographs to keep track of the different phases of the work in progress and to visualize it under different lights. Brancusi also used photography to present his work to collectors, to promote it in magazines, and as an exchange "currency" or simply as gifts.

Baroness Renée Irana Frachon modeled for Brancusi between 1908 and 1910. Brancusi made a series of studies of her for the *La muse endormie* that are now lost. He replaced the traditional way of representing a bust, in which the neck and head standing vertically, with a stand-alone head. The head is not attached to anything, there is no neck, no hair: it is simply marked by parallel incisions in the material.

The notion of portrait fades from specific to something general. The catalogue of the Musée national d'art moderne notes that, "What is strikingly different in the *La muse endormie* is the fact that since it is lying on its side, it is resolutely horizontal and carefully balanced on the cheek. The neck has been suppressed and the hair is shown only through a series of parallel incisions. By replacing the bust with a head lying on its side, similarly to a mask, and by erasing the features of the face in order to concentrate on its ovoid shape, the sculptor 'abstracted' an object that still resonates as human."

With each successive production, the face became more abstract, as shown in this photograph. Brancusi introduced slight differences between the original version in plaster, the one in marble (1909-1911), the one in alabaster (1917-1918), and the bronze copies. The dimensions, symmetry and surface are altered by working on the metal or on the plaster proofs made from the bronze copies. Almost imperceptibly, the *La muse endormie* gradually becomes the *La muse endormie II*. In the catalogue *Le portrait ? La série et l'œuvre unique* (Paris, Centre Pompidou, 2002), American art historian Ann Temkin lists all the versions of the *La muse endormie* for which the Brancusi Studio (Atelier Brancusi) at the Centre Pompidou keeps copies in plaster (the artist used to make such copies each time he'd sell or give away an original), as well as photographic archives (560 original negatives and 1250 printed copies). According to Temkin, the gelatin silver glass plate negative of the *La muse endormie*, alabaster version of 1917-1918, was used to make seven silver prints, including the one shown here. Since then, an eighth print was found, not mounted, but signed and with a handwritten note in ink at the bottom right corner of the image: "To Mrs. Lebherz. A fond memory of Good Friday." The lady in question was Marthe Lebherz, Brancusi's lover until 1928. She kept the print until her death.

The fact that this print is mounted on cardboard signals the close relationship of Brancusi with photographers who, at the end of the 19<sup>th</sup> century, commonly

# MARCEL BROODTHAERS

used a similar technique. He was a close friend of American photographer Edward J. Steichen, whom he had met in Rodin's studio. Steichen lived for the most part in Paris between 1900 and 1924.

He photographed many of Brancusi's works and also exhibited his work in 1914 at "Little Gallery" (New York), which later became 291 Gallery, and which he managed together with Alfred Stieglitz.

Around 1921, Brancusi asked another photographer, Man Ray, to help him find photographic material and give him some advice. Together, they bought a camera and a tripod. The sculptor built a dark room in a corner of his studio, as he was keen to develop his own photographs. The prints found in his studio after his death were produced from the negatives in at least two copies each, and as many as twenty.



## ARMOIRE DE CUISINE

1966-68

Painted wood cabinet filled with various objects; painted iron basket filled with egg shells

232.8 × 119.9 × 49.8 cm

Pinault Collection

This kitchen cabinet appears as a "cabinet of curiosities" in the same vein as the 16<sup>th</sup> and 17<sup>th</sup> century characteristic pieces of furniture that were designed (or represented in paintings) according to the collectors' wishes. Inside, they displayed arrangements of exotic plants or animals, creatures of nature, scientific instruments and artifacts, as a series of keys, lists, and places opening up and into different modalities of knowledge. Indeed, as a collector's artifact, this cabinet contains things that would seem odd as typical cuisine or in a kitchen. Except that this is an artist's *cuisine* and that as such, it is linked to his manufacturing secrets.

Eggs, for example, are a painting material ("I'm going back to matter. I'm rediscovering the tradition of primitives. Egg painting. Egg painting," M.B. *Invitation*, Cogeime Gallery, 1966). Broodthaers used them a lot: as shells, covering armchairs, stacked in a bowl (1967), placed in five pots with chicks (1966), in a cage or in plastic or cardboard boxes. "Everything

is eggs. The world was born from the great yolk, the great yellow, the sun. Crushed egg shells, the moon. Egg dust, the stars. Everything dead egg." (M.B., "Evolution or the egg movie," *Phantomas*, December 1965). Supplies—numerous egg shells in egg cups, on dishes, in boxes—are placed outside and inside the kitchen cabinet, which contains also a number of elements of *La Tour Visuelle* (1966), glass jars, each containing the identical image of an eye.

# GIOVANNI BUONCONSIGLIO KNOWN AS IL MARESCALCO



## SAINTS BENEDICT, THECLA, AND DAMIAN

1497  
Oil on panel  
82 × 68 cm  
Gallerie dell'Accademia, Venice

Born in Vicenza, Giovanni Buonconsiglio, also known as *Il Marescalco*—a nickname inherited from his father, a blacksmith—lived in Venice from 1494 to 1495 (and later from 1513 to his death, dated between 1530 and 1537). He was commissioned to produce an altarpiece for the chapel situated on the left hand side of the main altar of the church of Santi Cosma e Damiano, on the island of La Giudecca in Venice, and financed by Gabriele Morosini dalla Sbarra, the father of a nun, Cecilia, who had entered this convent in 1495. Buonconsiglio delivered it in 1497. In 1648, the painter and biographer Carlo Ridolfi gave a detailed description of the altarpiece as a “singular painting with the Virgin sat in an elevated position holding the child Jesus in her arms, under a vault decorated with beautiful engravings; on the sides, Saint Cosimo and Saint Damian, the latter wearing ducal attire along with Saints Benedict, Thecla, and Erasmus. Painting with a delicate, youthful style...” He also notes the signature of the artist under the throne of the Virgin.

In the mid 18<sup>th</sup> century, it was discovered that the altarpiece was gone. The church had been damaged by a fire in 1700 and it was thought that the

altarpiece had been removed and stored in a safe place. Two cut out fragments that were saved and sold reappear later: they are mentioned in the catalogue of the Venice collection of Count Algarotti (after 1776). One of them, featuring “the Virgin shown from the knees up and holding the child Jesus in her arms” is now part of the collection of the Banca Popolare Vicentina. The second fragment, part of the Manfrini collection, was bought by the Archduke Ferdinand Maximilian of Austria for the Accademia in 1856. A signature similar to that described by Ridolfi was added to it.

# HUBERT DUPRAT



## CASSÉ – COLLÉ

1991-1994  
Limestone  
102 × 173 × 100 cm  
Courtesy of the artist  
and Art : Concept, Paris

Jurassic moraines weighing several tons each, found as such and not cut out from the rock, are lifted with a crane and carried to a quarry with a heavy lift gantry crane. Once the base is chosen (the side on which the rock will sit on the ground), the rock is perforated. Metallic elements are inserted in the hole in order to break the moraine in two, a process that is repeated for each of the two new parts again and again until the stone begins to split. This is the breaking point when the opposite operation starts, which consists of gluing each of the parts back together, holding them against each other with braces. Each unit is thus broken up and recomposed in a deliberately imperfect manner. The background of these operations can be found in the work of François Daleau, a mid-19<sup>th</sup> century scientist, prehistorian, palaeontologist and collector from the Gironde region in France. Daleau used to reconstitute the morphology of flints by gluing dozens of bits of stone around a central piece, producing a hybrid object. Three pieces have been composed in this manner. The title in French is in the past participle form.



### TRIBULUM

2013

Polyurethane foam, flint  
Dimensions variable  
Courtesy of the artist and  
Art : Concept, Paris

A *tribulum* or threshing board is a rectangular wood board fitted with flint chips that was used in the past throughout the Mediterranean region to separate grains from the straw. A tool from the early stages of agriculture, it is now a decorative object.

A rectangular piece of foam—often used to display flowers as foam retains water—is used as a board. It is covered with flints that are placed in such a way that from a distance, the foam becomes invisible and only the various shades of the stones are visible.

The flints, which are not archaeological pieces, were found in the rubbish of the workshop of an archaeology specialist who revisits all sorts of ancient techniques, including flint cutting. The blades cut with “prehistoric know-how” are strictly identical but contemporary, thin and radiant. Because of the flimsiness of foam, the piece is rebuilt for each exhibition (the order in which to place the flints is detailed in a technical data sheet, with photographs and instructions).



### CORAIL COSTA BRAVA

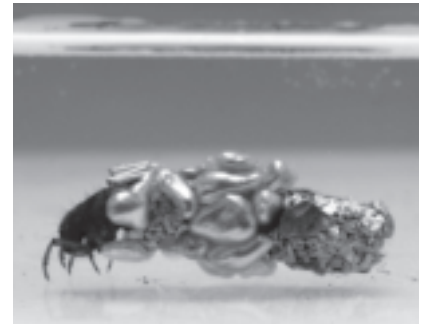
1994-1998

Coral, bread, glue  
25 × 25 × 25 cm  
Courtesy of the artist and Art :  
Concept, Paris

*Coral Costa Brava* echoes the large piece of red coral from the deep Mediterranean Sea, worn by the figure of Daphne (1570-1575) in Wenzel Jamnitzer’s jewelry piece shown at the National Renaissance Museum in Ecouen, France. With its coral crown, the sculpture embodies the mythological metamorphosis of the nymph (Daphne, a beautiful young girl who was transformed into a laurel) at the precise moment of her transformation into a plant. The silver statuette is mutating into coral, which was considered during the Renaissance as a strange species, not quite plant and not quite mineral either. The coral branches are set with silver rings.

The rhizomatic and bushy volume of the *Costa Brava Coral* is tightly subordinated to the tree-like structure composed by the vermeil branches. Its original irregularity has been forced; it forms a maze that is studded with rings made of bread—a material linked to rumination—hiding the points where the fragments have been meticulously glued together.

The title expresses the Mediterranean origin of the material in contrast with a previous piece by Hubert Duprat made of amber and titled *Nord*.



### CADDIS WORMS BUILDING THEIR CASE

1980-2015

Gold dust, pearls  
Each cocoon is 2.5 cm long  
Courtesy of the artist  
and Art: Concept, Paris

Aquatic larvae collected in the best rivers of lower mountain ranges (Cévennes and Pyrenees) are brought to the studio alive, placed in an aquarium filled with oxygenated water at a temperature of 4°C, taken out of their original cocoon made of sand and fine gravel, and placed on a bed of gold dust and precious stones. Immediately, the larvae start building a new case. “In nature, the case is a camouflage device but here, it shines light and breaks mimicry.” In 1979, only native gold dust was used. Cabochons of turquoise, opal, lapis lazuli, and coral as well as rubies, sapphires, diamonds, semispherical and baroque pearls, and tiny gold twigs were progressively added. It is also possible, by mutilating some parts of the case, to trick the animal into repairing it by placing material precisely on the damaged spot.

This experiment, which was successfully repeated, was patented in 1983 at the French National Institute of Industrial Property (Institut national de la propriété industrielle) under the number 83 02 024.

The artist also gathered documentation from Japan to Perugia, Italy, from French entomologists such as Pictet, Fabre and the British Miss E.M. Smee. As early as 1863, she had conducted *in vitro* experiments using fresh water ecosystems, which were made available at a time when aquariums were a popular fad linked to the construction of the Crystal Palace in London. Thus the impressive and obsessional “trichopteraque” was



## ELMGREEN & DRAGSET

created, which Duprat presented to the public for the first time in June 2012 under the title *Dernière Bibliothèque (Last Library)*, at the Geneva HEAD LiveInYourHead exhibition center.



### VOLOS

2013  
Polished jadeite axe head,  
block of clay wrapped in plastic  
56 × 20 × 7 cm  
Courtesy of the artist  
and Art : Concept, Paris

Volos is an island situated in Thessaly, Greece. In the local archaeology museum, there is a pre-Cycladic terracotta sculpture representing a human chest surmounted by a polished axe instead of a head. A block of clay wrapped in plastic found in the children's play area of a museum and given to the artist by the curator was similarly surmounted by a Neolithic axe, which the artist already had in his possession. He planted the axe in the block of fresh clay, only removing the self-adhesive label and letting the plastic wrapping produce condensation, folds, and a skin-like effect. Considered as a "prototype," the sculpture can be made anew (with other polished axes and other blocks of clay), but not reproduced in smaller or larger variations.



### POWERLESS STRUCTURES, FIG. 13

1997-2014  
MDF, slide-proof rubber,  
aluminium, glass  
73.3 × 56 × 230 cm  
Courtesy of the artists

The generic title *Powerless Structures* refers to a series of "figures" by Michael Elmgreen and Ingar Dragset that reorganize a given space according to its multiple functions. With a title inspired by a "misreading" of French philosopher and historian Michel Foucault, these figures tackle the issues of the relations between subject and governing power, and of the subjugation mechanisms that are not external to individuals but rather constitute them as subjects who can either accept such mechanisms or resist and alter them.

The two artists bring to light this imaginative transformation of structures by playing with, and against, artistic institutions. "New museums and McDonald's are the most standardized forms today. The problem is that they are not flexible." Elmgreen & Dragset thus strive to increase the "flexibility" of a shop, a social welfare center, a park, a hospital, an art gallery, a prison, and each of the figures of the *Powerless Structures* series.

In 1997, at the Louisiana Museum of Modern Art of Humlebæk (Denmark), *Powerless Structures, Fig. 11* presented

a diving board whose base pierced through one of the panoramic windows of the museum, not without references to the homoerotic "Bigger Splash" of British artist David Hockney's paintings of Californian swimming pools and young men diving into them. The diving board as materialized at the Louisiana Museum also showed the way towards the water since the museum is built on a hill near the North Sea. As such, it was an invitation to dream... But in order to understand the background of this work, it is useful to go back to the intellectual and historical context of the time. As artists interested in Institutional Critique, Elmgreen & Dragset were living at the time in the post-1989 era in Europe, when the role of the welfare state was at the core of the European debate. This issue was discussed in terms of flexibility but also of risk and safety. The *Powerless Structures, Fig. 13* rebuilt for Punta della Dogana in Venice comes after Elmgreen & Dragset's spectacular occupation of the Danish and Swedish pavilions at the 2009 Venice Biennale. Both pavilions had been transformed into the private properties of two collectors and neighbors: one a family and the other a single man. In the single man's swimming pool, there was a body of a drowned man...



**TAMERLANO**

1968  
Golden bronze  
20 × 16 × 15 cm  
Pinault Collection

“Tamerlane. Neither a face nor a mask: the outer side of a mask, hinting to what is behind as if the mold was slightly transparent. The two bamboo straws that stick out were left there as if to enhance the link between the outside and the inside; they allow the model to breathe. If he breathes, it means he’s alive. In this sense, the golden crown is also key. The image itself invited me to call it Tamerlane. Tamerlane destroyed entire cities, entire civilizations, and also transformed the small town of Samarkand into a paradise of the arts.”<sup>1</sup>

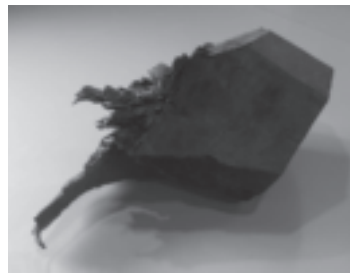
One of the Arte Povera group exhibitions held in 1968 was “Nuevo Paesaggio” at the Milan Triennale (an international design and architecture exhibition). As a guest, the Italian sculptor Luciano Fabro invited young artists to produce open-air environments in the Italian territory.

However, that year the area of the Triennale was occupied by the student protest movement as was, incidentally, the Venice Biennale. Fabro wrote a text that, together with the art critic Carla Lonzi, is also co-signed by their artist friend Giulio Paolini, in which they denounce this occupation and draw limits to the political engagement of artists. “At that moment, I called into question the form, with a new meaning. The form is not anymore an aesthetic category but the consequence of an action.”

That same year, Fabro produced *Tamerlano*, a golden bronze cast of the outside of a plaster mask, as well as the first models in plaster of several projects that he would finalize in the following years. These pieces “celebrate the material

and technical wealth of decorative arts, a way to revisit with awe the Baroque and Renaissance periods” in which the artist finds “the mobility of all the values of elasticity and lightness,” explains Lonzi. The bronze mask is based on a live cast. It preserves the critical moment of contact when the plaster thickens, hardens, and closes around a live body whose heart is beating and lungs are breathing. This conflict between the inside and the surface is made visible in the hardened metal, where the two straws signal the breathing—the vital inhaling and exhaling that keep it animated. Here, doing and living are two “qualities” of the technical chain that allows form to be materialized and replace identification, the process by which we look for resemblance between the mask and an individual person.

<sup>1</sup> FABRO, Luciano. “Vade-mecum,” tr. Machet, *Luciano Fabro, 1963-86*, Paris, art édition, 1987 p. 178.



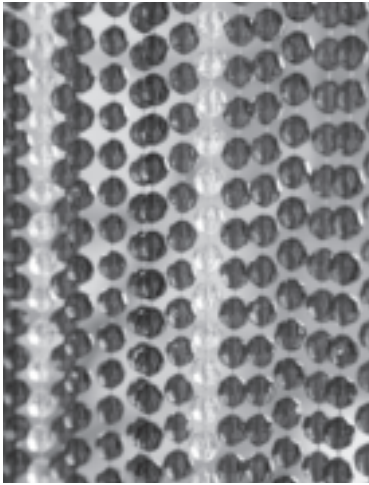
**UNTITLED (TREE STUMP)**  
2005

Cast polyurethane, black  
105 × 165 × 114 cm  
Pinault Collection

Polyurethane is a non recyclable plastic material that can be rigid or flexible and is used in all sorts of applications in our daily life such as thermal insulation, upholstery, coatings, footwear soles, automotive components (seats, headrests, armrests, wheels, headliners, dashboards, rear parcel shelves, car floors, and boot floors), sportswear (swimwear in particular), and interior design (fake wooden beams, decorative items, sculptures, etc.). Here, it is used as a sculpting material. From the 1980s onwards, Fischli & Weiss produced “simulated readymades” in black rubber, replicating manufactured objects (a closet, a cutlery tray) or natural elements (roots), sometimes painted in grey. In conjunction with their 2005-2007 *Flowers & Questions* retrospective (London, New York, Hamburg, Zurich, Paris), Fischli & Weiss added two large tree roots to their series of objects to be replicated. One is short and compact and the other larger, weighing about 440 lbs., with a crack on one side and cut with a saw on the other. Their polyurethane replica was produced in the specialized studio Kunstgiesserei of Argau, based in St. Gallen (Switzerland) by the Sitter river since 1994. Silicon negatives were produced for both stumps and then cast in black polyurethane—a complex procedure in the case of the second, larger root because of its frayed surface. The core is made of foam glass, an ultra-light insulation material that, in contrast to synthetic foams, is not prone to shrinkage or to chemical reactions.

“If one can see pillows as mountains, one can also make roots out of rubber,” said David Weiss.

# FELIX GONZALEZ-TORRES



## “UNTITLED” (BLOOD)

1992

Strands of beads and hanging device  
Dimensions vary with installation  
Pinault Collection

This work by Felix Gonzalez-Torres is manifested anew each time it is exhibited. It was the artist's intention that the work be installed thoroughly spanning a room or doorway, so that the work is a visual and physical threshold, or membrane, that people must physically pass through. Regardless of the shape or size of the space, the curtain must cover the whole area from ceiling to floor, and also the entire width of the opening where it is hanging in order to create an unbroken plane. The experience of walking through the work is somatic and conceptual, collapsing the delineation between those registers of experience.

“Untitled” (Blood) is a unique piece, however the uniqueness of the work is not defined by materials.

The uniqueness of the work is defined by ownership, and the work may exist in multiple places at any one time without infringing upon its uniqueness (or the rights of ownership).

As with other works in Gonzalez-Torres's oeuvre, “Untitled” (Blood) develops and complicates conversations around originality, ownership and materiality. As with many of Gonzalez-Torres's works, “Untitled” (Blood) is accompanied by a Certificate of Authenticity and Ownership that details specific, yet open-ended

parameters to the work and the role that owners and exhibitors have in its presentation. The specific materials from which the work is manifested may change over time, or may be different so as to encourage ease of presentation for owners and exhibitors.

Gonzalez-Torres often titled his works “Untitled,” and for some works the title also includes a parenthetical portion. The parenthetical parts—for example, “Untitled” (Blood)—use linguistic devices to encourage the consideration of variability, individual experience, and personal reference. Gonzalez-Torres intended his titles to challenge and accommodate the perceived authority of language; he regarded the experience of his work—one viewer at a time—as the primary source for meaning.



## “UNTITLED” (PORTRAIT OF JULIE AULT)

1991

Paint on wall

Dimensions vary with installation  
Julie Ault Collection, New York

This work includes words and dates culled from public and private events and memories, which Julie Ault submitted to Gonzalez-Torres in the process of creating her portrait. Gonzalez-Torres then considered the information provided and made decisions about which words and dates would be incorporated, what additional information would be interjected and a sequence for the original version of the text for the work. As the “sitter” and the artist jointly created the portrait, it is at once a complication of authorship and an enduring question regarding the nature of selfhood and subjectivity. The words and dates embody formative events that articulate a narrative in time that

reads simultaneously as individual and collective, mysterious and public. Following the artist's intentions, “Untitled” (Portrait of Julie Ault) may vary from one manifestation of the work to another. Its first manifestation determined by Gonzalez-Torres read: *David 1989 Aunt Jo's Kitchen 1963 Tier 3 1980 Tootsie Pop 1973 Democracy 1988 Skunk 1967 Some Love 1978*. Gonzalez-Torres's portraits expand upon traditional considerations of both portraiture and personhood, in that the artist intended that the work extend over time to encompass both the life of the original “sitter,” as well as future owners of the work.

Ault, like owners of similar portrait works, may choose to add or remove words and dates at the point of any manifestation of the work, and the owner may temporarily extend that right to third parties, such as the curator of the exhibition or perhaps any potential future owner.

Since 1991, “Untitled” (Portrait of Julie Ault) has undergone several transformations. One was a complete restructuring, and on another occasion, Ault asked her mother, a psychic, to select the elements by using a pendulum. For the manifestation of the portrait shown here, she invited friend and artist Roni Horn to select and organize the events comprising the portrait.

By inviting Horn to “author” the portrait for this exhibition, Ault engendered the possibility for the work to present their dialogue over time as well as their individual friendships with Gonzalez-Torres. The portrait—as a whole, and at any state—serves as both an image and a caption of itself as process and object. Archiving each manifestation is considered an important aspect of maintaining the history of the portrait's changes—elucidating upon the nature of change—inherent in and to the work.



**HILDEGARD**

2013

Metal skeleton painted white, styrofoam head, dress, handbag, fake bird, wooden brown painted bench with metal structure  
150 x 160 x 80 cm  
Pinault Collection

This piece was made originally for the video *Das Loch* (2010, 27 min.)<sup>1</sup> *Das Loch* (*The Hole*) was shown in a backroom of the Isabella Bortolozzi Galerie in Berlin (16 December 2011 – 4 February 2012). It was featured as part of a posthumous retrospective of a fictitious painter, Johannes, whose important body of work included 120 small scale pieces shown in the gallery on stand-alone display supports. Johannes, his wife Hildegard, and their video-artist friend Fritz were the three lead characters in *Das Loch*. Each of them appears as a life-size puppet with a head in styrofoam, hair, and clothes. They all speak with a mechanical, computer-generated voice.

<sup>1</sup> To see a clip online go to:  
<http://ensembles.mhka.be/items/4234/assets/14758>.



**SI OKARINA E RUNIKUT**

2015

**SI OKARINA E RUNIKUT**

2015

**SI OKARINA E RUNIKUT**

2015

**SI OKARINA E RUNIKUT**

2015

Brass, clay ocarina, stone  
Dimensions variable  
Courtesy of the artist, kamel mennour, Paris, and Chert, Berlin

**BOURGEOIS HENS**

2015

Pencil on paper  
Dimensions variable  
Courtesy of the artist, kamel mennour, Paris, and Chert, Berlin

**FRIENDS OF BIRDS**

2015

Sound installation  
Courtesy of the artist, kamel mennour, Paris, and Chert, Berlin

An ocarina is an ovoid wind musical instrument that looks like a goose head, hence its name: in Italian, *oca* means “goose” and *ocarina*, “small goose.” An ocarina produces sound when air is blown through it. The fact that there is an air duct makes it easier to use since, contrary to flutes, the instrumentalist does not have to position his mouth and lips precisely in order to obtain a specific note. Such clay instruments are thought to have appeared in the

Neolithic period. In Europe, they were incorporated into classical music by Giuseppe Donati around 1860. Made in clay and brass, the ocarinas presented here date from 2015. They were molded by the artist following a technique he learned from one of the last remaining ocarina makers in Kosovo, named Shaqir Hoti. A series of ocarinas figured in the exhibition *Yes but the sea is attached to the Earth and it never floats around in space. The stars would turn off and what about my planet* (Galerie kamel mennour, Paris, 2014). At the 2013 Venice Biennale, in which Petrit Halilaj represented Kosovo for its first pavilion (under the title *I'm hungry to keep you close. I want to find the words to resist but in the end there is a locked sphere. The funny thing is that you're not here, nothing is*), the site had been transformed into a nest. Only the outer surface was visible to visitors, who could peek through a hole at the occupants: two live canaries.

The old flag of Kosovo bears a two-headed eagle. But the bird that gave its name to the country is the *kos* or *Turdus merula*, the common Eurasian blackbird.

Six hundred bird specimens out of a total of 1812 stuffed animals were produced and conserved at the Pristina Natural History Museum, which was an independent institution between 1956 and 1964. Some were lost when the museum's collection was transferred to Belgrade during the Yugoslavian wars. When it reopened, the inventory of the museum had to be translated from Serbian to Albanese and scientific Latin.

But in 2001, the content of the museum was once again moved. As Kosovo undertook a new ethnographic museum project, more folkloric and nationalistic, the discarded birds quickly rotted. Halilaj's exhibition at WIELS in Brussels, *Poisoned by men in need of some love*, documented the former museum and its lost birds and animals. Based on old photographs in saturated colors, reconstitutions were made out of earth, straw, excrements, glue, and wire, placed on top of ceiling rails, on the floor, on a window sill, or perched on copper pipes.



# DAVID HAMMONS

*Bourgeois Hens* is a series of drawings pinned on wood used for building, and framed. Each drawing represents strutting cockerels and hens. Halilaj used the title *They Are Lucky to Be Bourgeois Hens* several times for henhouses and/or video images of henhouses. For example a video documents the henhouse that Halilaj persuaded his friends and neighbors in Runik (Kosovo) to build. It is in the shape of a space rocket, which evokes the fantasy of travelling in other spaces but also the capacity to rise in the air, a quality that chickens lack. Set in the coffee shop of Punta della Dogana, the sound installation *Friends of Birds* is a collection of bird calls by friends and relatives of the artist.

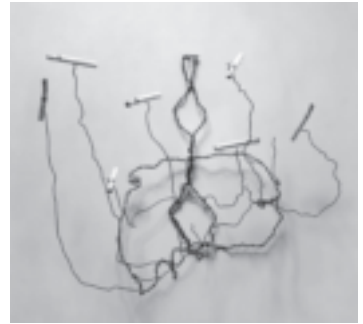


## CENTRAL PARK WEST 1990

Bicycle, clothing, street sign,  
portable cassette player  
Dimensions variable  
Pinault Collection

Two elements spell out the same fragment of one of Manhattan's most significant neighborhoods. The found street sign "Central Park West" is attached to the side of a bicycle whose front tire is flat. The sign is lying on the floor. The bicycle seems to carry it as if it were a spear, lowered head down, or to use it for balance. Originally the piece also included a sound element: *Central Park West* (1964) by famous tenor saxophone player John Coltrane. The track was played in a loop on a Jambox while the piece was exhibited. Central Park West leads to a place where people go for a stroll—the "lungs" of the great park designed by Frederick Law Olmstead—and to an historical neighborhood where racial segregation has been most strikingly visible, with Black and Hispanic communities installed in Harlem. The clothes hanging on the portable wardrobe that is composed by the bicycle, the street sign, and the portable music player are all in different shades of black.

In 1990 *Central Park West* was part of the first exhibition by David Hammons in a white cube of a Manhattan gallery, namely Jack Tilton's. With its street sign lying on the floor and its bicycle with a flat tire, the installation emphasizes the immobilization of movement that is produced by stationing in a gallery. Another piece, *Death Fashion*, is installed nearby: a rack with black clothes hanging on it, the color of mourning that is also a staple in the unofficial art scene dress code. Hammons thus includes in his materials the characteristics of the venues where he exhibits his work.



## CIGARETTE HOLDER

1990  
Wire, Lucky Strike half-smoked  
cigarettes  
53.3 × 43.2 × 43.2 cm  
Pinault Collection

Black people's hair that has been "prepared, cut and brushed by human hands," a very cheap bottle of Night Train or Thunderbird wine, Lucky Strike cigarettes that were touched by "black lips" are some of the objects with which Hammons makes tangible the way of life of an African American body going about in the city. These elements "replay" the body-prints that Hammons made in the 1970s by covering parts of his body, his hair or his clothes with margarine and pressing them against cardboard paper. Similarly, these "cigarette-holders" with their twisted wire, swirls of shadow projected on the wall and half-smoked cigarettes, are other emblems of the African American body.



## FLIES IN A JAR

1994  
Glass jar with zippers and plants  
25.4 × 15.2 × 15.2 cm  
Pinault Collection



## RONI HORN

Locked in a glass jar, the artist's visual rebus plays on the double meaning of the word "flies:" the plural of "fly" (the insect and a trouser zipper). The basic material is thus language, isolated and sampled in a glass jar and made concrete by the association of the zippers and the twigs on which they are placed and displayed. *Fragile?* the group exhibition at the Le Stanze del Vetro, on the island of San Giorgio Maggiore in Venice, in 2013, associated *Flies in a Jar* with *L'air de Paris* (1919-1939), the air of Paris which Duchamp encapsulated in a pharmaceutical glass ampoule, and with *Dust to Dust* (2009) by Chinese artist Ai Weiwei, which locked the dust remaining from a Neolithic vase in a glass urn.



### UNTITLED

2007

Plastic

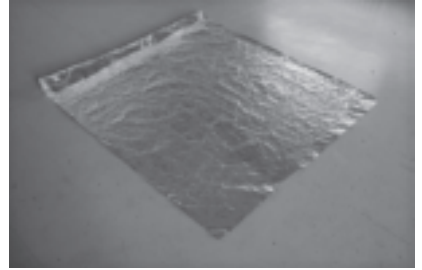
325.1 × 226.1 cm

Pinault Collection

Made from a sheet of plastic pierced with holes, this untitled piece was shown in 2011 at the uptown space L&M Arts (a gallery specialized in historical Abstract Expressionism representing artists such as Willem de Kooning, Jackson Pollock, and Franz Kline) in New York City. It was Hammons' second exhibition at L&M. He showed a series of paintings composed with shredded garbage bags, plastic sheets, old blankets, and used towels that covered, partially or fully, abstract traces painted on the canvas.

These elements are used commonly in industry or construction and can be read as both a protective gesture—plastic sheets are used to protect, blankets to keep warm—and a violent one—it prevents one from seeing, forcing the viewer to look at the painting's elements only at the edges or through the holes and gaps.

The plastic eyelets curtain through which parts of the wall can be seen does not hide any other paint. At L&M Arts, this readymade draping the wall created a conflagration between the public visiting the gallery and the homeless people of a nearby refuge.



### GOLD FIELD

1980-1982

Gold sheet

124.5 × 152.5 × 0.002 cm

Collection of the artist

Three *Gold Field* works exist, the first was produced in 1980-82 and the two others in 1994. Each one is a 4 × 5 foot pure gold mat that is thinner than human hair. The first gold field—shown in the present exhibition—was created in association with an engineer from Engelhard Precious Metals, the largest American company specialized in precious metals. This collaboration yielded a 99.999% pure gold sheet weighing 28,5 kilogram, a weight sufficient for the mat to be placed on the floor and maintained without any glue, protection or frame. The gold was worked on with a heating process so that it would be flexible and easier to shape.

The gold sheet was sent in a tube by FedEx to the artist's studio. There, the gold mat was fabricated.

In the entry "Gold Field," which is featured three times (with four photographs) in the index of the catalogue of her retrospective (*Roni Horn aka Roni Horn*, Tate Publishing, 2009), Horn refers to her discovery of gold as a currency or as jewelry in her father's pawn shop. The artist also says that she wanted to "bring gold back to its simplest physical being." She also mentioned that she wanted to have a closer relation with the sun. The folds and creases of the gold mat, which becomes more wrinkled in each exhibition, produce more sun-like effects. The display of *Gold Field* with one end folded is intended to get "even more light."

The encounter between *Gold Field*, Felix Gonzalez-Torres, and his lover, Ross Laycock, in 1990, when the

# PETER HUJAR

work was shown at MOCA in Los Angeles, produced another kind of illumination. Gonzalez-Torres wrote beautifully about this meeting, which happened at a time when Laycock was dying of AIDS. He later met Horn and a friendship was born. As Horn explained: "He always talked about Ross and his experience of the Gold Field. So immediately, I had the sense of a triangle. I never met Ross. He had passed. At some point Felix made *"Untitled" (Placebo – Landscape – For Roni)*, 1993: a mat with hundreds of gold cellophane-wrapped sweets. In 1994, I replied with *Paired Gold Mats. For Ross and Felix.*"

This work consisted of two gold mats, one on top of the other.

The story of these works inspired several joint exhibitions. *Gold Field* and *"Untitled" (Placebo – Landscape – For Roni)* were shown together in 2005 at the Andrea Rosen gallery in New York, and *Gold Field* was also shown with a golden curtain by Gonzalez-Torres, *"Untitled" (Golden)*, at the Solomon R. Guggenheim Museum of New York (2009-2010).



## **PALERMO CATACOMBS #2**

1963

Period gelatin silver print  
(signed, titled and dated by the artist  
at the back)

50.8 × 40.6 cm

## **PALERMO CATACOMBS #4**

1963

Period gelatin silver print  
(signed, titled and dated at the back)

50.8 × 40.6 cm

## **PALERMO CATACOMBS #5**

1963

Period gelatin silver print  
(stamp of the Estate at the back)

50.8 × 40.6 cm

## **PALERMO CATACOMBS #8**

1963

Period gelatin silver print (stamp  
of the Estate at the back)

50.8 × 40.6 cm

## **PALERMO CATACOMBS #10**

1963

Period gelatin silver print  
(stamp of the Estate at the back)

50.8 × 40.6 cm

The Estate of Peter Hujar, courtesy  
Fraenkel Gallery, San Francisco,  
and Pace/MacGill Gallery, New York

"With the photograph, we enter into flat death," writes the French intellectual Roland Barthes.

In the summer of 1963, Peter Hujar is travelling in Italy and joins Paul Thek, his partner and lover, in Rome. They spend the summer and the autumn of 1963 in Palermo, Sicily, where they

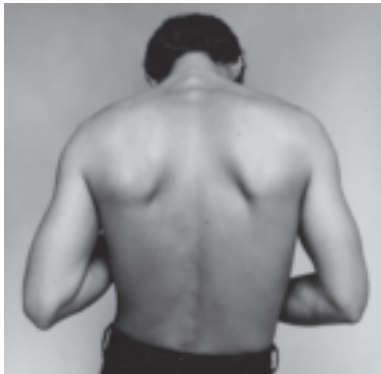
have been invited by Topazia Alliota, who is in charge of the Trastevere gallery. During their stay, Hujar and Thek visit the Capuchin Catacombs of Palermo, where Hujar takes a photograph of Thek standing next to and in contact with the dead bodies that surround them, neatly ordered in compact rows. Built in the 16<sup>th</sup> century for the burial of monks, the catacombs contain about 8,000 bodies. Most were buried in the 19<sup>th</sup> century at a time when the crypt was open to the Sicilian bourgeoisie.

The latest burial, in 1920, was that of a young child, Rosalia Lombardo.

After a long process of dehydration, the bodies were either embalmed and left in the open air, standing, or placed in coffins equipped or not with side windows. They are stacked along the walls, ordered by gender, age, etc. During the visit, Hujar takes numerous square-format photographs with his Rolleiflex camera. He prints them himself, each one with the same, slight adjustment (for example, the bottom right angle that is not exactly at right angle).

Fifteen years later, in 1976, Hujar selects a series of 12 for his book *Portraits in Life and Death*, including one for the cover: a photograph of the catacombs that shows a partial view of three corpses placed in standing position against a wall, on which light projects shadows of foliage. None of the 12 images show a general view of the catacombs. They all focus on the bodies and the different ways in which they are presented (coffins can be open, or have an opening protected by a grid, or lateral windows, and bodies are stacked on several levels, either standing or lying) and on the written inscriptions they bear, in particular the label around the wrist of each of the mummies with the name and dates of birth and death. The theatrical presence, the beauty of disintegration and the ornamental power of the bodies are individualized and detailed.

In *Portraits in Life and Death*, the 29 portraits of living friends and catacombs corpses are placed on the same level, signaling the interdependence and entropy between one state and the other.



**ANDREW'S BACK**

1973

Gelatin silver print (signed, titled and dated by the artist at the back)  
50.8 × 40.6 cm

**PAUL'S LEGS**

1979

Gelatin silver print (signed, titled and dated by the artist at the back)  
50.8 × 40.6 cm

**DRAPED MALE NUDE (I)**

1979

Gelatin silver print  
(stamp of the Estate at the back)  
50.8 × 40.6 cm

**PASCAL: SCARRED ABDOMEN**

1980

Gelatin silver print  
(stamp of the Estate at the back)  
50.8 × 40.6 cm

**DRAPED MALE NUDE (III)**

1979

Gelatin silver print  
(stamp of the Estate at the back)  
50.8 × 40.6 cm

**CHUCK GRETSCH (IV)**

1981

Gelatin silver print  
(stamp of the Estate at the back)  
50.8 × 40.6 cm

The Estate of Peter Hujar, Courtesy Fraenkel Gallery, San Francisco, and Pace/MacGill Gallery, New York

Most of the portraits made by Hujar after 1975, whether of human beings or animals, were taken at his loft on 189 Second Avenue, in Manhattan.

This place, which had been passed on to him by transgender “superstar” Jackie Curtis, was both private and professional. The emptied space connects with the classic practice of studio portrait but discards the sets and backdrops used, according to historical tradition, from Paris to Johannesburg in the 19<sup>th</sup> century. Only a bed, a table and a few chairs that can be used as props furnish the loft space.

Trained in fashion photography, Hujar seems to have opted for a form of classicism as reflected in the composition, framing, lighting, and contrast of his images. But his relation to the bodies in front of his camera is anything but canonical. Even when he takes inspiration from Caravaggio, as is the case for this sleeping *Draped Male Nude (I)* whose penis is exposed, the model is free to act as he wishes, “granted with his own autonomy,” said critic Lyle Rexer. “For Hujar, there were no freaks, and there was no possession.”



**WILL: CHAR-PEI**

1985 / printed 2014

Pigment print (signed, titled and dated at the back)  
50.8 × 40.6 cm

**GREAT DANE**

1981

Gelatin silver print  
(stamp of the Estate at the back)  
50.8 × 40.6 cm

**BOUCHE WALKER  
(REGGIE'S DOG)**

1981

Gelatin silver print  
(stamp of the Estate at the back)  
50.8 × 40.6 cm

**DOG HELD BY PETER'S  
HAND**

1980

Gelatin silver print  
(stamp of the Estate at the back)  
50.8 × 40.6 cm

**BEAUREGARD'S DOG**

1983

Gelatin silver print  
(stamp of the Estate at the back)  
50.8 × 40.6 cm

**SNAKE ON A BRANCH,  
BAXTER-FOREMAN FARM,  
GERMANTOWN,  
NEW YORK**

1985

Gelatin silver print (signed, titled and dated at the back)  
50.8 × 40.6 cm

**SKIPPY ON A CHAIR (I)**

1985

Gelatin silver print (stamp of the Estate at the back)  
50.8 × 40.6 cm

The Estate of Peter Hujar,  
Courtesy Fraenkel Gallery,  
San Francisco, and Pace/MacGill  
Gallery, New York

When he received his first camera at age 13, Hujar had lived most of his life on his grandparents' farm. This is where, it is said, he bonded with animals, as reflected in the photographs he took later in life of his friends' dogs but also of cows, horses, and snakes.

These black-and-white square-format portraits, in which the only spatial indication is the line that separates the studio floor from the wall, are centered on the animal as a “person.” The sharply contrasted images enhance the materiality of the bodies, their folds, wrinkles, coat, and rings. There is a shallow depth of field. The framing brings physical closeness with the model. Even more so than humans, the animals must trust the photographer to let him get so close.

Hujar reportedly gave a print of *Will: Char-Pei*, shown with its head turned, to each of his seven doctors after he was diagnosed with pneumocystis pneumonia, an AIDS-related illness, on New Year's Eve, 1987.

# TETSUMI KUDO



## CYBERNETIC ART

1963

Mixed technique: table tennis balls, glass jars, nails, collages in a painted wooden box with lid  
77 × 49,6 × 10,2 cm  
Pinault Collection

After moving to Paris in 1962, Japanese artist Tetsumi Kudo made several wooden boxes in which he placed found objects and tools (he had no studio and no means of production). There are two boxes painted blue containing similar devices. One is titled *Your Portrait, Your game*, 1962-1963, and is part of the collection of the Fonds National d'Art Contemporain. The other box painted baby blue bears the inscription "Cybernetic Art. Kudo Co. Ltd." It associates the title "Cybernetic Art" with a company: Kudo Ltd. Similarly, the Kudo firm marketed a condom filled with whitish liquid, called "Instant Sperm Kudo Co. Ltd." It was to be served as cocktail to people attending a Free Expression workshop (American Center for Artists in Paris, in 1964, and Théâtre de la Chimère in Paris, in 1966). It was also made as an edition presented with either a blue or pink ribbon.

The *Cybernetic Art* box can be opened by its two joints. Inside, there is a kind of pinball game but without an electric circuit to throw the ping-pong ball around. The springless handle is a small phallus in resin. If the ball could be thrown, it would go through a

sperm-shaped circuit and reach a frieze made of two horizontally aligned vulvae. The bottom of the box is a chessboard dotted with small holes and nails that drive the ball, hypothetically, into one of the five glass jars. But it must first go through a zone containing a series of images of bodybuilders. Each of the sealed glass jars is labeled "Instant" and contains a ping-pong ball. Other glass bottles containing and compressing dolls are titled *Bottled Humanism. Cybernetic art. Kudo Co. Ltd.*, 1962; these were distributed by Kudo at the Free Expression workshop, in 1964.



## UNTITLED

c. 1970

Composite plastic material, resin, hair, plasticine  
7 × 25 × 2 cm  
Pinault Collection

These flattened, penis-like shapes are made of plastic, resin, and plasticine to which horse and human hair have been agglutinated with iridescent pigment. They are shown in a performance in which the artist's wife, Hiroko Kudo, uses an iron to squash four of these pieces. This took place during the happening "Souvenir of Moul't" as part of the 1970 exhibition *Happening and Fluxus* at the Cologne Kunsthalle. This is at least the information provided in the caption of a photograph taken by Tetsumi Kudo of this action.



## UNTITLED

1975

Mixed technique and cage  
18 × 11,5 × 9 cm  
Pinault Collection

Kudo mixed the materials he used for making molds of his feet, hands, mouth and parts of his face and never gave away his fabrication secrets. They appear fragile and worn out; but in fact they harden with time and resist decay. The flower, a lily of the valley, is in plastic. Kudo was a chain-smoker and, as evidenced in photographs and videos, he used to light up numerous cigarettes without smoking them completely. These documents show that the cigarettes were still burning when Kudo put them in the mouths he was working on. And when a whole face appears, smoke comes out of the eyes.



## VOTRE PORTRAIT

1970-1975

Painted plastic and wood, painted moss and resin, plastic objects, wire, transistors, electrical resistance  
30 × 42 × 21 cm  
Pinault Collection





**PORTRAIT OF ARTIST  
IN CRISIS, PORTRAIT  
OF EUGÈNE IONESCO**

1976  
Cage, feather, resin, coins,  
thermometer, mirror, and mixed  
media  
32 × 35 × 22 cm  
Pinault Collection



**PARADISE**

1979  
Metal and painted wood, vegetal fiber  
and painted resin, plastic, medicines  
38 × 31 × 21 cm  
Pinault Collection

“We cannot live without boxes. We are born from a box (womb), live our lives in a box (apartment), and after death we end up in a box (coffin),” wrote Kudo in 1976.

*Votre Portrait* and *Portrait of Artist in Crisis* are the titles he uses to label these distinct boxes: birdcages and domestic aquariums containing fish decor, plastic fishes, and a thermometer to check the ambient temperature. He locked up imprints in resin of various parts of the body in the cage or aquarium, each presented as a spare part such as eyeballs, noses, ears, mouths with cigarettes, penises

(which symbolize, according to Kudo, the “decomposition of human dignity”), hands and internal organs such as a brain in plastic, and excrement. Sometimes, the imprints are torn in a way that is reminiscent of reptilian molting. All these “three-dimensional images,” as writes French critic Alain Jouffroy, are painted in pastel, fluorescent, and sometimes phosphorescent colors, manifesting the mutating condition of an artifact-body.

The side of a face in molded polyester is either placed inside the aquarium or right next to it, or confined in the cage. Sometimes, it is flanked with bony hands that seem to be holding the space delimited by the bars or the Plexiglas. Sometimes the two brain hemispheres, only visible from behind, are inserted under the face, which may be that of the artist as a smoker.

From 1976 onwards, Kudo introduced the facial features and name of Eugène Ionesco, the famous Romanian theatre playwright who lived in Paris. It seems that the two men did not get along at all when Kudo was invited to participate as art director in the film *Mire* (1970), based on a play by Ionesco.

The title *Portrait of Artist in Crisis. Portrait of Eugène Ionesco* seems to confirm this hypothesis. However, the label placed on the fluorescent green cage says only *Portrait of Artist*. He is barely recognizable in this composition in which a flaccid penis shape tops a head made of rough and scruffy material, with bloodshot eyes. In the cage, coins indicate some sort of worship for the author, who is focused on painting, holding a brush in one hand and a lump of dung in the other. The scene also shows three bird feeders with two birds and a heart.



**GABRIEL GAVEAU**

1981  
Grand piano, liquitex acrylic paint  
151 × 200 × 104 cm  
Pinault Collection

*Gabriel Gaveau* is the first piano painted by Bertrand Lavier for the exhibition *5 pièces faciles* at the Eric Fabre gallery in Paris, in 1981. As he didn't have a studio, the artist used Eric Fabre's former gallery space and Fabre also paid for the piano, bought at the flea market.

The “Gabriel Gaveau” instrument is a pianola, a traditional piano equipped with a mechanism that enables it to play on its own. It can still be used. Indeed, like all the objects painted by Lavier, it remains functional: this is what differentiates it from a replica.

It is covered with paint—not transparent gel or tar but a coat of the same color as the object itself. This same-color coat thus covers the piano, the white and black keys, the silver pedals, and the golden plaque bearing the name *Gabriel Gaveau*. At the time, Lavier called this ostensible and manifest gesture, as a modern painting cliché, “the Van Gogh touch,” meaning that the paint itself has an attractive power.

While it was being shown at Fabre's, *Gabriel Gaveau* was acquired by Herman Daled, who had started, together with wife Nicole, one of the most famous collections of 60s and 70s conceptual art in Belgium. For a while, Daled broke the rule he had set himself to never show any work of art at home, and placed *Gabriel Gaveau* in the music room built by Henry Van De Welde, replacing the piano that had originally been there (as seen in 1930s photographs). He later loaned the piece to the Pompidou Centre and the Brussels Palais des Beaux-Arts; it is now part of the Pinault Collection.



# ZOE LEONARD



## MANUBELGE

1982  
Medicine cabinet, glass, metal,  
liquitex acrylic paint  
165 × 74 × 35 cm  
Pinault Collection

Lavier bought the medicine cabinet in a second hand shop in Brussels while he was preparing his exhibition at the Michèle Lachowsky gallery in Antwerp. He presented the cabinet together with various painted objects (a punching ball, a ladder, an office folder). Lavier painted it on the spot, using the gallery as his studio. This “paramedical” object caught the attention of collector Herman Daled, a radiologist, who acquired it. This is the artist’s first use of a “transparent medium gel.” Lavier also used this medium to paint the windows of the Friedericianum in Kassel for the Documenta 7 in 1982. For this exhibition, the technical specifications of Liquitex, the company that produces this medium, were published in lieu of a critical text on the artist.



## LA BOCCA / BOSCH

2005  
Sofa on freezer  
85 × 212 × 87 cm (sofa)  
86 × 157 × 70 cm (freezer)  
Courtesy Kewenig, Berlin and Palma

*La Bocca sur Zanker (La Bocca / Zanker)* was shown in 2005 at the Xavier Hufkens gallery in Brussels.

It is a domestic freezer surmounted by a sofa in the shape of a giant mouth, referencing a drawing by Dalí.

In a previous exhibition at the Patrick Seguin gallery (Paris), the artist used a freezer as a base for a table by Jean Prouvé.

In Lavier’s research into elements of contemporary design, an object often exists before a base is added. In the case of *La Bocca*, it was the other way round.

*La Bocca / Bosch* is a variant of a three-piece “edition.” Each employs a different brand of freezer. In 2005, *La Bocca / Bosch* was shown at Kewenig Gallery in Cologne in an exhibition titled *Lumières d’étoiles (Star Lights)*. The piece was displayed in a room in the basement. Those lips also kissed other lands: in Moscow, in the *Aftermoon* 2010 exhibition, the piece was displayed on the top floor of the Tsum department store, near the escalator from which people could gradually see it. In Paris, it was shown at the Grand Palais in the 2006 exhibition *La Force de l’Art*, and later at the exhibition *Bertrand Lavier, depuis 1969* at the Centre Pompidou. After the Kewenig gallery moved to Berlin, the piece was shown in their 2014 exhibition *Bertrand Lavier: Medley*. In 2006, a porcelain version of the sofa was produced by the National Manufacture in Sèvres. It was conceived by the artist for the Louvre exhibition *Contrepoint 2, de l’objet d’art à la sculpture*.



## UNTITLED

1990/1992  
Gelatin silver print, edition of 6  
38.5 × 27.7 cm  
Pinault Collection



## CARNIVORES

1992/97  
Gelatin silver print  
60 × 45 cm  
Pinault Collection

Both photographs were taken in museums: *Carnivores* in the Museum of Natural History in New York, where Zoe Leonard started to take pictures in 1979-1980, and *Untitled* in a European museum of natural history. Undercutting any sensationalism, the series of “museum pictures” introduce the politics of exposition and the processes of subjectification that exist in such institutions. By pointing to the gulf between the physical materiality

# FRANCESCO LO SAVIO

of the two hanging animal pelts and their categorization under the word “CARNIVORES,” or the naturalized violence of the cat-and-mouse spectacle, the two photographs point out how things are ordered, memorized, preserved, described and even designed for the sake of a “good image.”

These photographs were taken with black and white 35mm film and with only the light available in the spaces where they were taken. The two to five year periods between the date the photograph was taken and the date it was printed are latent time spans, during which the images remained on the artist’s mind, searching for their reason for being.

The artist did her own darkroom processing. The two tasks of editing—narrowing down the images to one—and printing are the result of numerous material experimentations over the course of several months or years. Leonard has often emphasized the resemblance between the production of her prints and the process of writing, both of which are works on paper that require, as she says: “An editorial pursuit. You have a mass of pictures and you have to edit it down to the one you think is the most important, print it over and over again, get rid of all excess, find the right density, the right paper, etc.”

As indicated by the dark line of unexposed film that borders the image, there is no cropping or reframing process in Leonard’s pictures (except for a few “theatrically staged” photographic narratives, such as the Fae Richard Archives, which chart the life of a fictional character). Indeed, by cropping the image, the reference point of the frame would be lost. Such ethics in photography, whereby the location of the photographer’s subjectivity is not hidden, often requires using numerous film rolls before selecting one image and making it visible while at the same time clearly evidencing the reference of its frame. The resulting print thus indexes the artist’s position and shows where she stands. Otherwise, it would be a visual field that would bear no reference to the camera or the photographer. The prints are displayed without a case or frame: they hold directly to the wall under a rectangular sheet of glass. The vulnerable printing paper is exposed, giving the viewer a very physical experience.



## SPAZIO LUCE

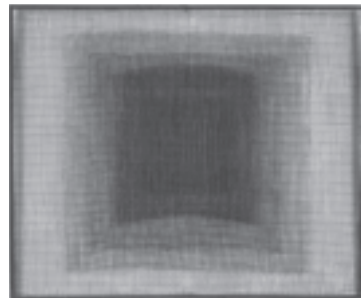
1960  
Synthetic resin on canvas  
170 × 200 cm  
Pinault Collection

Francesco Lo Savio describes his monochrome paintings as “the vision of luminous ghosts in space.” They manifest “a purely spatial conception in which the structuring of the surface is only defined by light, in order to establish contact with the surrounding space.”

In the catalogue of the first exhibition of Lo Savio’s paintings in 1961 (Leverkusen, Germany), which included works of American painter Ad Reinhardt and Belgian painter Jef Verheyen, the German curator Udo Kultermann noted that, “all the drawings and paintings of the exhibition are based on the shape of the circle and seek, by means of the slightest nuances of color, to produce the movement of breathing in space. By means of superimposed surfaces, a suspended area is suggested, which has no direction or dimension and exists as a unit in itself.”

Archival documents show that *Spazio Luce* was exhibited by the Christian Stein gallery, Milan, in 1960. The piece was also shown at the 1980 Venice Biennale. It was part of the selection of “Italian monochromes” in the exhibition *La couleur seule* at the Saint-Pierre Museum of contemporary art of Lyon (1988), and in the selection of the *Christian Stein Collection* shown at the Nouveau musée, Villeurbanne (1992).

It was included in the exhibition *Art italien 1945-95: le visible et l’invisible*, which was shown in several Japanese museums, and in the solo exhibition *Lo Savio* at the Luigi Pecci Centre for Contemporary Art in Prato (2004).

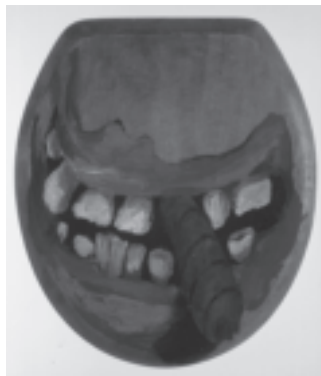


## FILTRO E RETE

1962  
Superimposed metal nets,  
iron frame  
100 × 120 cm  
Pinault Collection

These filters are produced from the juxtaposition of several half-transparent surfaces, and they fuse with the surrounding environment. The canvas is replaced by several layers of metal wire mesh. Two of these nets are fixed on a rectangular frame. In between, other square nets are superimposed. Their format is gradually reduced down to the smallest, central square, which has a tighter and denser pattern that makes it look darker. According to the artist, this work is halfway “between the theoretical space and the real space.” It is about “a situation of chromo-energetic absorption” created by adding surfaces that have a low light absorption coefficient, which “determines a dynamic of chromatic intensity that is inversely proportional to the additional action of the filters.” *Filtro e rete* was also part of the Christian Stein collection.

# LEE LOZANO



## NO TITLE (TOILET LID)

c. 1962-1963

Oil on wood toilet lid

37.5 × 33.5 × 2 cm

Pinault Collection

Lee Lozano probably found this toilet seat on Canal Street in New York. In 1962, she used it to draw a smiling face with a cigar in the space left by missing teeth (one of the teeth, a canine, is as sharp as a vampire's fang).

There are a lot of toothless smiles in Lozano's early 1960s drawings.

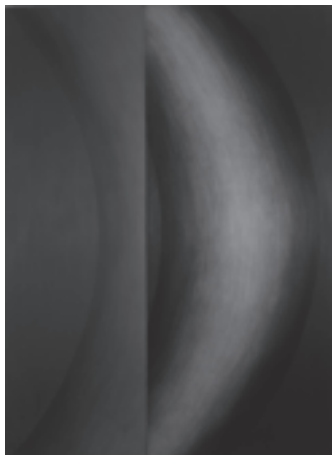
In her diary, she writes:

29 May 1969

"The enamel on my teeth is disintegrating (when I was twelve I was a metal mouth). The enamel wears away in spots which eventually turn brown. Perhaps I'll someday be able to fulfill a secret wish: platinum inlays right up front with a diamond set in each. I have the diamonds. It's the dentistry I can't afford."

18 May 1969

"I noticed at Paula Cooper opening that many many people have discolored, stained or rotten teeth ('New York tooth') (me too). Make inquiry about reactions to idea of setting jewels in teeth, painting them different colors too."



## CROOK

1968

Oil on canvas, two panels

244.4 × 177.8 cm

Pinault Collection

Today, the work of Lozano is considered a multi-faceted stream of work encompassing both her personal and artistic production and various modalities such as painting and "language pieces," rather than corresponding to different periods or "phases."

The title *Crook* associated with the 1968 two-part oil painting can be linked with a list of verbs included in one of her notebooks: "List of paintings titles 1964-67 (May)."

The verbs "REAM," "SPIN," and "VEER" written in capital letters as in most of her language pieces are a clear reference to the vocabulary of workers and the use of tools or specific machinery.

The compilation of verbs by the artist Richard Serra, done a few years later in 1967-1968, is much more famous and has been described as the working program of a sculptor ("roll, cut, tear...").

With Lozano, these verbs (which have a sadomasochistic connotation) do not describe a project but shapes that can be associated to the body, including abstract ones.

Lozano used the same kind of brush as construction painters as part of a larger movement in which artists sought to associate themselves with workers.

The use of metal oxide paint—she labeled her colors "office supplies"—contribute to creating a corrugated and slightly reflective surface as well as a corporeality

that is fully subject to the directional push of the brush strokes. But Lozano's stance on artistic labor is more ambiguous than that of her fellow, male artists. In a 1970 publication she writes: "I WILL NOT CALL MYSELF AN ART WORKER BUT AN ART DREAMER AND I WILL PARTICIPATE ONLY IN A TOTAL REVOLUTION BOTH PERSONAL AND PUBLIC."



## NO-GRASS PIECE [PART 1 & 2]

1969

Graphite and ink on paper

27.9 × 21.6 cm

## MASTURBATION INVESTIGATION

1969

Graphite and ink on paper

27.9 × 21.6 cm

### THINKING OFFER

no date

Pen on velum paper  
26.1 × 31.2 × 3 cm

The Estate of Lee Lozano,  
Courtesy Hauser & Wirth

On 22 January 1971, a Friday, Lozano sends to Charlotte Townsend, the director of the “Mezzanine Gallery” at the Nova Scotia College of Art (Halifax, Canada), an exhibition layout plan and ten sheets of paper, “drawings” of nine pieces. One of them, *No-Grass*, spreads over two sheets of paper. She recommends hanging the pieces far apart because, she promises, she will send more to be placed in the gaps.

The exhibition *Infofiction* was a retrospective of Lozano’s “Language Pieces” and the only exhibition of these works made in her lifetime. The title can be associated with a note from the artist’s notebooks: “INFORMATION IS CONTENT. CONTENT IS FICTION. CONTENT IS MESSY.” With these words, she also seems to criticize the title and content of the famous 1970 conceptual art exhibition, *Information*, organized at the New York Museum of Modern Art by curator Kynaston McShine. Very few women artists were selected for it and Lozano was not among them.

Lozano detailed precisely how to display the two sheets of *No-Grass*, which must be placed next to each other and at a distance of 7.5 cm from another piece titled *Grass*; they need to be displayed together on the wall facing the entrance of the gallery. “MAST.INV.” (*Masturbation Investigation*) was placed on the entrance wall together with other language pieces.

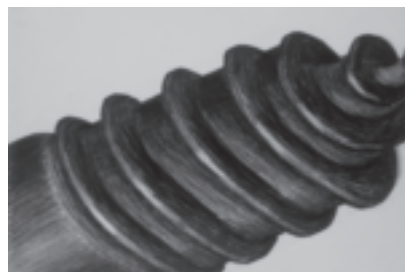
The pieces are to be displayed at 1.45 meters from the floor in order to be seen easily. Lozano also recommended the use of plastic folders to preserve the papers, some of which are carbon copies. Each of these language pieces is paradoxically both prescriptive (a set of instructions) and retrospective (Lozano followed these instructions meticulously and noted their effects). *No-Grass* must start immediately after *Grass*, which is about smoking excellent marijuana, get high as quickly as possible and stay high all day long, to see what happens,

during six weeks from the 1<sup>st</sup> of April to the 3<sup>rd</sup> of May 1969. Therefore, *No-Grass* is dated 4 May 1969, immediately after *Grass*; it lasted 33 days. The effects of withdrawal are noted and dated as well as instances of relapse.

These relapses are linked to another simultaneous language piece titled *Dialogue*, in which the artist notes her conversations with John Torreano, La Monte Young, Marion Zazeela, and Alan Saret, during which she smokes grass. *Grass* and *No-Grass* were shown together at Paula Cooper Gallery in New York for a group exhibition titled “Number 7” (May 1969). They were also featured in *End Moments*, the self-published magazine of Lozano’s partner, the artist Dan Graham.

*Masturbation Investigation*, “the most difficult work I ever did,” she said, is dated 3-5 April 1969, three days during which she compared the effects of fantasies and the use of images or objects. *Grass* is also running at the same time, as well as other pieces such as *General Strike* (which consists of avoiding official or public meetings linked to the art scene). Simultaneity is important: the work is always “now.” “The only art I ever made is my ‘ongoing work,’” she wrote.

*Thinking Offer*, a language piece in which Lozano offers to “think about something for anyone,” is not part of *Infofiction* and is not dated.



### NO TITLE

1964  
Graphite on paper  
36.5 × 46.5 × 2.5 cm  
Pinault Collection

### NO TITLE

1962  
Graphite and pencil on buff paper  
27.31 × 34.92 cm  
Pinault Collection

### NO TITLE

c. 1963  
Pencil and graphite on paper  
23 × 24 cm  
Pinault Collection

### NO TITLE

1963  
Pencil and graphite on paper  
58.5 × 73.8 cm  
Pinault Collection

### NO TITLE

1964  
Graphite on paper  
21 × 21 cm  
Pinault Collection

### NO TITLE

1964  
Graphite on paper  
36.5 × 46.5 × 2.5 cm  
Pinault Collection

### NO TITLE

1964  
Graphite on paper  
28.5 × 34.5 × 2.5 cm  
Pinault Collection

Lozano’s drawings of tools and tool parts underwent a radical transformation around 1964-1965, when they became detailed, hyperrealist close ups of tools, such as drill bits, drills or rubber tubes, used by manual laborers.

According to her executor, Barry Rosen, Lozano probably found these objects when shopping with the artists Carl Andre and Hollis Frampton around Canal Street, in downtown Manhattan. At the time, there were lots of street sellers in this neighborhood, many of whom sold all sorts of tools, bits of metal, and other metal junk.

In the early 1960s on Canal Street, there was also a local trade of metal scrap and spare parts from boats, and shipyards, in particular those that had been subsidized by the U.S. Navy during WWII and later the Korean War, which scrap dealers sold by weight. Since the war was also a period in which women were called to work in the weapons industry (“We Can Do It!”), it is pleasant to think that metal junk produced by a female industrial force was later recycled by Lozano.





**NO TITLE**

c. 1962

Oil on canvas

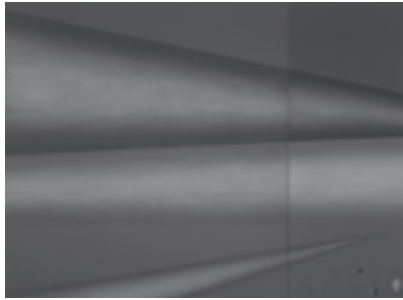
91 × 100.5 × 4.5 cm

Private collection, Paris

As symbols of Judeo-Christian civilization, the Cross and the Star of David were the subject of a series of paintings in which they are depicted embedded in a woman's body, often martyring it. In one case, the Star of David is crushed between her teeth. In another, it is squashed in one hand following some bloody mutilation. In yet another, the breasts are hidden by two Stars of David and an eye in the shape of an areola is hanging around the figure's neck.

The same goes with the cross. A painting shows "the last station on the way to the Cross" inside the opening of a vagina. In the painting shown here, the cross hanging on the neck is so large that it pushes the breasts outwards.

Dark marks on each breast resemble bruises. These marks, which were made with dark vermilion and appear like dry blood, also signal that "the frontier between the protective surface of the skin and the endless depth of the internal wound are a challenge to the artist's perverse need to penetrate and the pleasure she finds in dissection," notes Sabine Folie, a specialist in Lozano's work.



**NO TITLE**

c. 1965

Oil on canvas, two panels

234.3 × 310.3 × 3.9 cm

Pinault Collection

*No Title* (1965), composed of two unequal parts, was produced for an exhibition at Green Gallery in New York, a prominent avant-garde gallery where Lozano had a solo presentation in 1964, as did other young Minimalists.

In 1965, Green Gallery planned another exhibition for which they commissioned a text by critic Jill Johnston ("Lee Lozano, Green Gallery, 1965").

However, the gallery shut down without prior notice and the exhibition was not held; Johnston's text will not be published for several decades.

Experimental filmmaker Hollis Frampton's black and white photo, "Shot of work table in the studio of Lee Lozano, whose paintings will be shown at the Bianchini gallery from 11/5-11/30, 1966," was to serve as the invitation card.

The shot, taken from above, shows all the tools on the table—pliers, scissors, bolts, artist materials—, a label of one of her pieces from Green Gallery, a 1961 Carl Andre sculpture titled *Cock*, and a match box from the bar Max's Kansas City. Next to the table, there is a stool upon which cigarettes and a coffee cup are perched.

Nearby, there is a photocell and four Polaroid prints of the photo shoot session from which the image for the invitation was produced.

This *mise en abyme* makes visible Lozano's process, showing how she composed the abstract paintings from black and white drawings as well

as the tools and the sexual metaphors they represent.

The artist chose to retire from the art scene in 1972. She also decided around that time to boycott women. However, according to her friend and executor Barry Rosen, "she did not stop doing art, she stopped doing commodity art." Even though there are many gaps in her biography, it is now held that for about ten years she kept on living in New York where she used to frequent an art bookshop and various alternative venues. She was even invited to exhibit in Documenta 6 (1977) but declined.

Ten years into her retirement, she moved to Dallas and changed her name to the letter "E." Perhaps her decision to leave the art world caused Lozano to be forgotten for about 20 years before she was rediscovered "at the last minute," just before her death in 1999. Since about 2006-2007, she has been considered as "the" rediscovery of the 21<sup>st</sup> century. Numerous retrospective exhibitions have been organized in the past few years, the most recent at the Moderna Museet in Stockholm (2010). In 2017, another major retrospective will be shown at Madrid's Centro de Arte Reina Sofia.



## ROBERT MANSON



### TRAVAUX DES CHAMPS

c. 1950

Series of 37 photographs  
25.4 × 19.3 × 1.5 cm  
Pinault Collection

### SCENES DE LA VIE QUOTIDIENNE ET TYPES RURAUX

c. 1950

Series of 32 photographs  
25.4 × 19.3 × 1.5 cm  
Pinault Collection

This series of photographs was acquired at auction on Saturday 18 June 2011. The auction also included a series of 21 photographs shot and printed by Robert Manson representing rural trades (beekeeper, blacksmith, basket maker, washerwoman, horse dealer, wood coal trader) as well as several others dedicated to the scouting movement. Indeed, scouts' websites and discussion forums are the best source of information on "Robert our buddy," who would "often go about on his bicycle wearing the scouts uniform and hat."

Born in 1907, Manson started to take pictures of scout scenes around 1924, when he joined the movement. For half a century, he recorded and built the image of the European Scouts, illustrating their calendars and promotion material.

The 1978 book *Robert Manson, photographe du scoutisme* is a selection

of this work. Manson tries to present the key elements of the scouting movement: "Orientation techniques (1934 and 1971), outdoors (1937), pioneering spirit (1949 and 1976), strong religious principles (1952), the Cub Scouts' carefree cheerfulness, the gravity of Explorer scouts, and the energy of Eagle Scouts."

The film on the scouting movement by French filmmaker Georges Ferney *Les Cent Camarades* takes visual cues from Manson's photo essays. In fact, Manson agreed to be in the film, in which he played "the butler." Manson's pictures were published by the magazine *Jeunesse Agricole Catholique* (a French publication for "rural and catholic youths") and in their calendars, as well as in the women's magazine *Promesse*.

The two series of photographs, from which the photographs in this exhibition were part, are a selection made by Manson for a book project, "Anthology of rural happiness," that has never been published. Other views on the rural world had already been expressed in France at the time. In 1946, Georges Rouquier presented the daily life of a family of peasants of the Aveyron region (his own family, in the farm Farrebique situated in Goutrens) through the four seasons in his film *Farrebique*.

Furthermore, Georges-Henri Rivière at the Musée de l'Homme and later at the Musée national des arts populaires where he was appointed curator in 1937, was determined to elevate ethnology to a science. But in France, the notion of folklore quickly became associated with the ultra conservative values of the Vichy regime (1940-1944). This is why the Laboratory of French Ethnography, created after the war, replaced these notions with that of traditional, rural society. The laboratory was tasked with recording the remaining traditions and customs through fieldwork mainly focused on material culture. The laboratory's findings would later provide the basis of the Musée des arts et traditions populaires, which opened in 1972 in Paris with a display conceived according to a radically new museology.

## PIERO MANZONI



### ACHROME

c. 1962

Bread rolls and kaolin on panel  
18 × 28 cm  
Pinault Collection

Piero Manzoni used "achromatisation" as the conceptual tool with which he tackled the questions of form and composition, organization and order, and produced 70 works titled *Achrome* between 1957 and his death in 1963. "Monochrome" means using one, single color. "Achrome" refers to a lack of any chromatic identity.

The principle is to let the material's "self-determination quality" manifest by leaving it to itself. Indeed, kaolin, a material used in the manufacture of porcelain and in which the canvases are soaked, does not require application with a brush or to be poured. It acts on the material during the drying and fixation process. In particular, kaolin damages the colored parts of the painting and adds weight to it. This "object-ness" of the painting becomes even more tangible with the inclusion of bread rolls.

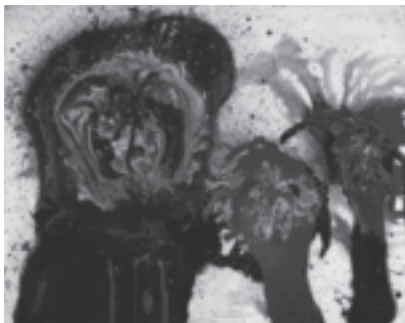
The *Achromes* then explore the repetition, organized according to a regular grid, of patterns in relief that are folded like petals and are produced by the radical and silent corporeality of the food; here, bread rolls commonly served for breakfast in Italy.

The bulbous presence of these perishable goods is interpreted by some critical theorists as a contradiction with or a reaction to the formal structure of the grid that embodies a purely visual approach to modernism. Indeed, the volume and material of each of these kaolin-coated "cells" affect the predetermined organization of the

# SADAMASA MOTONAGA

surface. The internal contamination of the surface thus produced is, as Manzoni explains, neither a polar landscape nor the conjuring of a mysterious beauty, nor a symbol, nor anything but itself, anything but achrome. *Achrome* and a body at the same time.

Manzoni's great interest in perishable materials and techniques—some *Achromes* have been considered as particularly interesting “case studies” by museums' restoration departments—is also expressed in the selection of the container. Here the box-frame is double: the larger one has the same proportions as the smaller one, which it contains, and the space between the two is occupied by dark blue velvet. Velvet brings depth to the composition but also a distance with the daily materials of the aesthetic object.



## WORK

1961

Enamel paint of oil based synthetic resin on canvas

60 × 116 cm

Pinault Collection

The first major exhibition of the Japanese “Gutai” group (translated in English as “embodiment” or “concrete,” the word “gutai” also includes the notions of tool, material, and body) was organized at the Martha Jackson Gallery in New York in 1958 by Yoshihara Jiro, one of the founders of the movement, along with the French critic Michel Tapié. Viewers were told that Motonaga's work was inspired by “his work in Gutai theatre, where he uses [a cannon to produce] swirls of smoke, creating dramatic effects.”

In spite of the publicity given to this group exhibition, it was a flop. Perhaps it was not “Japanese” enough? “Gutai does not practice orientalism,” said Tapié. Gutai's modernism was hastily interpreted as deriving from European Art Informel or the New York school of Abstract Expressionism. Motonaga's painting in particular was compared with the work of American artists Morris Louis and Sam Francis. Nevertheless, in spite of the cool reception of her exhibition, Martha Jackson decided to work with Jiro and Motonaga. She signed a contract with the latter in 1960 and organized an individual exhibition in 1961. It seems that Motonaga was inspired by the traditional technique of *tarashikomi* in his use of enamel paint. He would first apply very diluted black paint, or a color wash, and before this first coat would completely dry off, he'd add other color coats

or pour black ink in order to create aggregation effects, with infinite shapes and limits.

“I used oil paint, and so if I mixed much oil, the paint became very watery. I poured it [on canvas]. So I discovered that heavier pigments sink more quickly, and that the lighter pigments flow farther. Each color has its own weight. Red is rather heavy, for example. By trial and error, I discovered that, ‘Oh, this color is light,’ ‘Oh, this color is flowing that way,’ or I'd think, ‘Please flow this way.’ So I realized I should not watch them flow. So in the evening, I'd go out for a drink. When I came back home, I had a masterpiece. I had to go out and drink to make this kind of painting.”<sup>1</sup>

<sup>1</sup> Interview with Motonaga Sadamasa conducted by Kato Mizuho and Ikegami Hiroko, December 9, 2008.

# JEAN-LUC MOULÈNE



## TRONCHE / MOON FACE (PARIS, MAY 2014),

2014

Polished concrete, blue blanket

26 × 18 × 22 cm

Pinault Collection

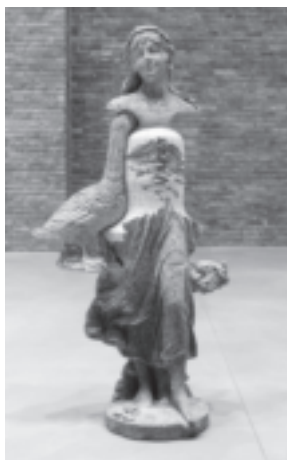
This *Tronche* (a colloquial term for “face” that can be translated as “mug”) is part of a body of 24 pieces, to which another three are added (titled *Bush Family*).

They are fabricated from silicon or rubber masks that cover the whole head. These carnival figures were acquired in shops in Mexico City, Los Angeles, Paris, and New York but were probably all “Made in China.” They are inspired by all sorts of movie monsters (aliens, zombies, etc.) and by famous politicians, for example the President of Mexico, Enrique Peña Nieto. The eyes and other orifices were sewn. The masks were then turned inside out so that the inner side became the external surface. The neck of the mask was then placed on a four-legged template pierced by a hole, thus positioned head down. The artist then poured as much concrete as possible without tearing the material, stopping just at break point. But when he went too far, disrupting the balance, the mask full of concrete fell on the ground and produced the result seen in *Tronche / Moon Face*.

The title was given *a posteriori* to a zombie figure that had fallen after being filled. The weight of the concrete heads thus depends on the degree of resistance during the filling process: some *Tronches* can weigh up to 40 kilos. For the artist, the action of filling the mask up to the limit of what is possible translates in sculpture to the equivalent of a monochrome in painting.

The pieces are air dried. Once they are

removed from the mold, cleaned and polished, they take on the aspect of parchment, a bit like a skin. They are displayed on a blanket similar to those used in transport rather than on a base. This protection is also a reference to the baskets that were used for decapitated heads.



## LA TOUPIE

2015

Concrete

147 × 93 × 67 cm

Courtesy of the artist  
and Galerie Chantal Crousel, Paris

## ROTOR

2015

Concrete

151 × 77 × 42 cm

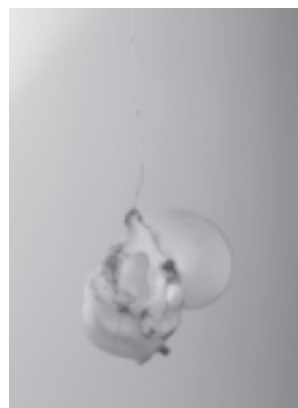
Courtesy of the artist  
and Galerie Chantal Crousel, Paris

The artist and his team of craftsmen developed their production technique—the interaction of cement garden sculptures that wear out as they rub against each other—while making *L'Aigle*, *Haendel et la Pucelle*. Here, the tool used to shape a statue is another statue, which is animated by the energy produced by the regular movement of a concrete mixer.

Concerning the first of the series, the process is as follows: Haendel's head turns and penetrates the body of the female figure, which is also worn out from a cross shape by the movement of the eagle. The materials used—concrete and cement—attest to the fact that they are garden sculptures.

Their interaction was determined by experimenting with dolls and wooden pieces. Once stabilized, the final figure is placed directly on the ground, standing on its own center of balance.

The second piece shown in this exhibition is produced through the interaction of three garden sculptures but according to a different movement. The fountain and its basin are placed upside down; the body of the animal is activated, thus cutting the basin deep enough to make a dent. When the interaction is stabilized at the right place, the basin is placed on a vertical axis. The body of the eagle is then inserted and rotated.



## TÊTE-À-CUL (PARIS, SPRING 2014)

2014

Bone (boar, doe), balloon, epoxy resin

42 × 30 × 20 cm

Pinault Collection

Two bones, the jaw of a boar, and the pelvis of a doe, were offered to the artist by his Mexican gallerist. They remained in the studio for six months. While moving and manipulating them, the artist ended up fitting them together by turning them around, “arse over tit” (the title *Tête-à-Cul* means literally “head over arse”).

The empty space created by this construction is filled with an inflated balloon that sticks out from the bones as if it was a swollen stomach. The whole piece was fixed with epoxy resin, simply by adjusting the different parts together and stabilizing them in precise contact points. A yellowish finish was then applied to the ensemble, which is hanging at face height on a torn hanger.

# HENRIK OLESEN



## A PORTRAIT

2014  
Wood, metal  
196 × 15 × 3 cm  
Pinault Collection

The two pieces of wood in this work are presented as follows: the longer piece hangs vertically so that its lower part is situated at 10 cm from the floor, with its lighter part at the bottom and the darker one facing up. This dark part is aligned with the darker part of the second piece of wood, which is smaller and hangs next to it, also vertically, a bit higher.

In 2009, Henrik Olesen used similar wood pieces, leftovers from an exhibition at Studio Voltaire (London), for a portrait of his parents. He sometimes repeated the same proportion between the long and the short pieces and sometimes not.

The two pieces of wood are placed one on top of the other for *Portrait of My Father* (2010), topped by a potato. In *Portrait of My Father* (2009), an almost empty jar of jam tops the composition. For *Portrait of My Mother* (2009), a piece of wood stands on its own.

The conventional structure of the father-mother-child is commonly

represented by a triangle. But some artists, notably since Louise Bourgeois, strive to give the illusion of submission by providing a “rather good” biography, which can inspire a basic psychoanalytic interpretation of the knot between life and work. When Olesen uses leftovers from an exhibition and writes in simple, childish letters “the shortest possible form of portrait of his father,” he adopts a position that enables him to be emancipated “while at the same time affirming that he is not emancipated,” commented the writer-artist Joseph Strau.



## UNTITLED #03

2011  
Screws, nails, canvas  
165 × 165 cm  
Pinault Collection



## UNTITLED #04

2011  
Screws, nails, canvas  
165 × 165 cm  
Pinault Collection



## UNTITLED #05

2011  
Screws, nails, canvas  
165 × 165 cm  
Pinault Collection

These pieces were conceived for Olesen's show at Galleria Franco Noero (Turin), in 2011. Each of them was pinned to the wall with eight nails inserted in holes made on the edges of the canvas. Each canvas, once hanging on the wall, produced different folds by the effect of its own weight. This is part of a process of physical transformation set up and encouraged by the artist. Indeed, the presentation of the work is not conditioned by considerations of formal or narrative starkness such as minimalism. On the contrary, the motivation seems to be to risk producing a piece that would not be formal or narrative but rather organized as a mathematical experiment, an enumeration.

As the American scholar Peggy Phelan suggests, “The production and reproduction of visibility are part of the labor of the reproduction of capitalism.” How then can it be possible to make a body—one's own body—that would be free of this labor of reproduction?

The link between Olesen's screws and screwdriver and the question of “How do I make myself a body?” can be seen at the double retrospective exhibition of the Malmö Konsthall and the Museum für Gegenwartskunst, Basel (2011). The exhibition deconstructs familiar tropes through the brilliant homosexual British mathematician Alan Turing (1912-1954).

The order in which the screws are



# PABLO PICASSO

placed can also be associated with the typographic arrangement of letters seen, for example, in concrete poetry. Olesen also hints to a parallel in the production of sound in techno music. Indeed, he has shown great interest in the Master-Slave dialectic and its links with techno culture.

## COMPANION SPECIES

2015

Acrylic and inkjet print on canvas  
220 × 1000 cm

Courtesy of the artist and Galerie  
Buchholz, Berlin/Cologne



## BAIGNEUSE AU BALLON

mid-September 1929

Oil on canvas

187 × 128 cm

Private collection, courtesy

Fundación Almine y Bernard

Ruiz-Picasso para el Arte

Several drawings in a sketch book and on a sheet of paper folded in four representing a “Bather with Beach Ball” were produced during the summer of 1929 in Dinard, France, where Pablo Picasso went with his wife Olga as well as, clandestinely, his (very young) lover Marie-Thérèse Walther. *Baigneuse au ballon*, a large oil on canvas about two meters high, was probably painted in Paris between the end of September and October 1929, just before the stock market crash. It is a dark painting with somber colors: shades of dark grey with some dashes of white, brown, beige, and black cover the figure and the background equally. What distinguishes the figure from the background is not color but a thick black line. The line delimitates the gigantic open mouth of the bather, which is filled with small lines resembling teeth at the level of the eyes.

On the top left corner of the painting, the head is matched in counterpoint with a shape that springs on the right, one arm extended as a stalk while the other arm picks up a ball. The ball game, with its back and forth

movement, might hint to sexual play. But more broadly, game is a constant theme in a body of work that often challenges the other player to make a move. What is anticipated here is the move from painting to sculpture, from canvas to the cutting of metal.

The sculptural intention of this pictorial work is apparent in each of the drawings, which indicate volume through striations or grey and black shadowing. Is the grey monochrome inspired by the dark granite of Brittany, as seen on the roofs, dolmens, and standing stones around Quimper, where Picasso stayed with his friend Max Jacob? In any case, the ground is marked by a line under the ball and the legs. It corroborates the verticality of the figure, which is broken by the triangular shape of the genitals that seem to pop out, producing the illusion of relief in a space that, once again, is not pictorial anymore.

Picasso produced two other similar paintings before moving to the castle of Boisgeloup, where his sculptural creativity exploded. Born from painting, the sculptures of 1929-30 were “another watershed moment in the history of sculpture.” They also inspired the paintings of 1932. Indeed, Picasso’s friend and colleague Julio Gonzalez saw that, “painting, drawing, and sculpture are becoming one with Picasso” who “sees everything as a sculptor” even though he imagines the plasticity of his figures as a painter. Although the financial crash didn’t affect him (at the time, Picasso had already amassed a considerable fortune), he was probably aware of the absurdities of the world of money. His dealer Paul Rosenberg decided to cancel the monographic exhibition planned for 1930. And throughout the crisis, Kahnweiler’s gallery remained deserted. Yet the museum built by Abby Aldrich Rockefeller, Mary Quinn Sullivan, and Lillie P. Bliss in New York opened in 1929: the Museum of Modern Art.

The director at the time, Alfred H. Barr, wanted to dedicate the first exhibition to Picasso.

Picasso kept this *Baigneuse au ballon* and it was included in the inventory of his works that was made after his death in 1973.

## SIGMAR POLKE



### OBJEKT KARTOFFELHAUS

1967-1990

Wood, metal and potatoes

252 × 200 × 200 cm

Pinault Collection

The structure made of resinous wood rods is assembled with screws. The three external faces of the lattice walls are studded with metal rods used to hold potatoes: there are about 300 medium-sized potatoes, either white or yellow, which are regularly replaced.

Sigmar Polke uses the image of the potato in his painting *Potato Heads (Mao & LBJ)*, 1965, in which the leaders of the People's Republic of China and the United States, President Mao and Lyndon B. Johnson, are represented with potato-shaped heads. But Polke also uses the potato as the object of his "scientific" research:

"On the verge of giving up my planned investigation in the apparent absence of a suitable object of study, I happened to go into my cellar one day and I finally found what I had been looking for—the very incarnation of everything art criticism and pedagogy fancy, in the form of a joyfully innovative, spontaneously creative subject: the potato."

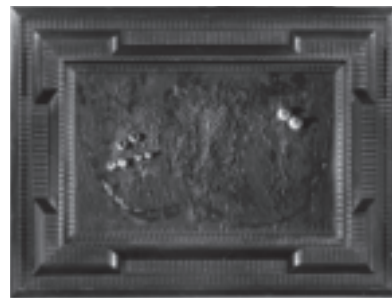
In his auto-iconto-biography (*Early Influences, Late Consequences or: How did the Monkeys Get into my Work and Other Icono-Biographical Questions*, published under the name of Friedrich Wolfram Heubach), Polke comments on his scientific interest in the potato. Its specificity is that it germinates

spontaneously and that, without any author's pride, it generates surprising shapes and colors ranging from lilac to pale white and greenish.

The construction of the experimental model of the Kartoffellhaus results from the cross between a common potato chest and Wilhelm Reich's Orgon Box. Adept in alternative medicine, Reich had built the Orgon Box, or "Orgon Accumulator," to harness the biological energy of his patients (he ended up being arrested by the Food and Drugs Administration and sent to jail for misleading the public). Protective and protected, the Potato House builds its innovation potential on each of the horizontally inserted potatoes, whose energy is supposed to transfer to each person who enters such a structure that is altogether physical and mental, materialized and fantasized.

Of course, the fact that visitors come out of the house unscathed brings the experiment back to irony, with artistic expression as accomplice.

## CAROL RAMA



### BRICOLAGE

1967

Mixed technique, dolls eyes,  
small pearls on panel

28 × 45 cm

Pinault Collection

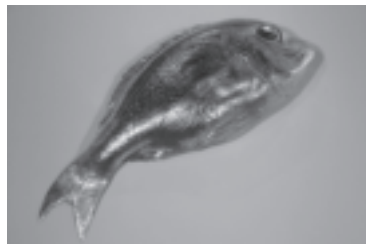
In Carol Rama's apartment-studio in Turin (Italy) where she has lived for the past 70 years, there is "a shoemaker's anvil, dozens of wooden molds, her own works and those of Man Ray, Picasso, and Warhol, an African ritual mask, collections of taxidermy eyes, fingernails and hair, dozens of bicycles tires (a recurring element of her works made after 1970), hanging flaccidly from hooks, and piles of old soap that have degraded over time appearing now as slabs of animal fat. Her apartment is like an organic archive of her own work in the process of decomposition."<sup>1</sup>

In the 1960s *Bricolages* series, Rama combines formulae with numbers and informal color debris with things—corks, claws, fur, rice, canulas, dolls' eyes in porcelain, small pearls—on canvas or paper clots of pictorial material. She transfers their energy on the surface thus composing an "itchy" color, according to the term coined by the Italian poet and literary critic Edoardo Sanguineti. He called these pieces "bricolages" (tinkering), in reference to the work of French ethnologist Claude Lévi-Strauss, in his book *The Savage Mind*, in which he stated that "intellectual bricolage" is the typical form of mythical thought.

The imposing frame indicates that Rama's work, far from being the result of frantic production, is also aimed at a public, at friends, at others who are all invited to contemplate it.

<sup>1</sup> Paul B. Preciado: <http://lemagazine.jeudepaume.org/blogs/beatrizpreciado/2013/05/27/carol-rama-for-ever-suite-et-fin/>.

## CHARLES RAY



### FISH

2011

Sterling silver

18 × 95 × 39 cm

Courtesy of the artist and

Matthew Marks Gallery, New York

For the past two decades, Charles Ray's sculptural exploration has produced figurative objects, yet they are the continuation of an abstract and modernist tradition. For him, the surface has become the place where sculptural events, which can be very precisely focused or on the contrary slightly blurry, connect and link up. Among the various mediums he uses for his sculptures, Ray has worked with aluminum, stainless steel, and fiberglass. His "Fish" is in sterling silver. It is a big fish, on a scale slightly larger than the live fish used as his model. Each piece is the result of "intentionality," according to the term coined by art historian Michael Fried when speaking of Ray's sculptures. He sees the sculptural investment at play in each of the internal relations of the work of art, in each detail, each instant of the process including the choice of the fabrication process itself, either by molding or cutting.

The process can start with a photograph, followed by clay molding, 3D scanning, cutting out a foam dummy, which is then covered in clay and scanned another time. After that, a machine cuts out the shape in a solid block of metal. Each step in the fabrication process is very long. There is a lot of work involved and it also involves teamwork with several assistants and specialized technicians. However, the artist works alone on Fridays in order to assess the work in progress by himself.

Every square inch is carefully thought through, including the level of finish, in order to defer meeting figurative sculpture as image, a trope that *Fish* tries to avoid. The sculpture is lying directly on its base, just as Gustave Courbet's *Truite (Trout)* (1872 and 1873) lies on the river bank, between life and death.

## AUGUSTE RODIN



### IRIS MESSAGÈRE DES DIEUX

1890-1891

Original plaster

84 × 76 × 36 cm

Pinault Collection

This figure without a head and without a left arm was inspired by a Cancan dancer who modeled for Auguste Rodin, according to art historian Albert Elsen. His hypothesis is based on the acrobatic movement of the figure, which is typical of someone who is used to physical activity and to exposing her sexualized body. His numerous sketches and drawings show that Rodin used to place his models in unusual positions that were more erotic than academic. In this case, the model would have laid on her back with her legs wide open. Proof is that the back of the sculpture is barely worked on. Rodin conceived the headless figure as a representation that is entirely absorbed by her movement and unaware of being watched. Indeed, Rodin is said to have hidden the sculpture from unwanted visitors at his studio.

This hypothesis is backed by a series of figures based on the motif of the Cancan dancer that are stored among the Rodin plasters of Meudon and may have been inspired by *Iris messagère des dieux*, which was perhaps the original figure. The piece was first conceived around 1890-1891 and he may have intended it to be placed at the top of the *Monument to Victor Hugo*. In a version with wings in which she "dives" towards the late writer, the figure is part of the second version of the *Monument to Victor Hugo*, also called *The Apotheosis of Victor Hugo* (1897). Two versions were made, one without a head and a smaller one with a head.

However, from 1894 onwards, Henri Lebossé, who worked for Rodin,

made another, larger version of this figure, this time without any reference to mythology, at least in the title which states simply: *Étude de femme aux jambes ouvertes*. It is featured in a photograph taken around 1896-1898, where it is shown in front of *The Gates of Hell*. In this version, the cast has no wings, no head, one arm missing and another arm raised. In his 1900 retrospective of sculptures and drawings, presented in his own pavilion of the Place de l'Alma in Paris, Rodin exhibited the figure of Iris under the title *Autre voix, dite Iris*. As is often the case in Rodin's work, this original plaster is an intermediate proof produced posthumously in order to cast bronze pieces under the supervision of the Rodin Museum (between 1902 and 1965).

Eleven were produced by Eugène Rudier in his father Alexis Rudier's Paris foundry, between 1935 and 1951, and later by Georges Rudier, between 1951 and 1965.

The piece shown here was probably made at the time of the Second World War. According to experts, it was produced with a piece mold, a technique used since the 19<sup>th</sup> century to produce plaster casts from an artist's clay molding. On the back of the plaster, someone has written: "Large Iris Tanguy, original plaster, height 90 cm (approx.), provenance Eugène Rudier."

Indeed, the piece passed from Eugène Rudier into the hands of Jean Mayodon, a ceramist and Rodin's executor.

The fact that the same poses, postures, or body parts—feet, hands, etc.—are reused is typical of Rodin's working method. He also used to delegate part of his work. Indeed, at the height of his fame, he had about 50 people working for him, men and women, some specialists and others not. Some made plaster molds, others cut marble; some helped in what Rodin called *marcottage*, and others worked with the foundries (where Rodin never went himself); some made patina, and more importantly, others made the larger or smaller versions that kept the large studio financially afloat.

# CAMERON ROWLAND



## LOOT

2014

Copper fittings, bag in plastic-coated fabric

47 × 43.2 × 38.1 cm

Rental

Pinault Collection

At some point basic utilities like electricity and water were services controlled by the state, because they relied so heavily on public infrastructure. More and more these flows are valved by private corporations.

Small amounts of scrap metal are often sold to small scrap yards. These yards shear the metal into pieces sized for a compacter.

The pieces are baled or sold to a larger yard that bales them. Someone sold these copper fittings in this bag to a small yard. They were not sheared because they were already in pieces. Although physically unaltered, the material's function shifts once sold as scrap. They were bought back in the same bag before they were baled.

It is a liability for the scrap yard to sell the material back on the market because the metal often comes into contact with toxic building materials.

The only yards willing to resell scrap are small, which are often supplied by individuals.



## U66

2013

Metal, standard finish

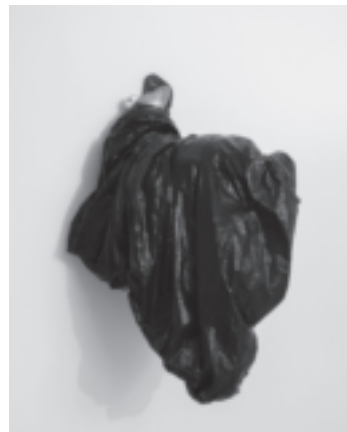
167.64 × 4.76 × 6.35 cm

Pinault Collection

The Lozier company has sold variations of its no-bolt Gondola shelving system since 1957. As the industry standard for retail circulation and organization, the reliance on this system has produced a secondary market for used Gondola units. Warehouse locations hold used units acquired from recently closed businesses, waiting to be resold to others, which depend on the supply of discounted fixtures. Like other industrial systems, the Gondola relies on a set of standardized parts. Used parts are rarely sold individually, but are maintained as units for the sake of inventory. Removed from the unit, the individual part is not recognizable, as its visual coherence relies on its structural contingency.

The extraction of the part voids its ability to form a unit.

Attempts to reorganize the excluded often do so through economic incorporation. Cora Walker and other local leaders founded the Harlem River Consumers Cooperative Supermarket in 1968 as a way to direct their buying power. Variations on this model of community economic development have proliferated nationally since then. Often initiated by community development corporations (CDCs), this model is reproduced on pre-existing terms of value.



## 90, 45, 15

2014

Converter, garbage bag

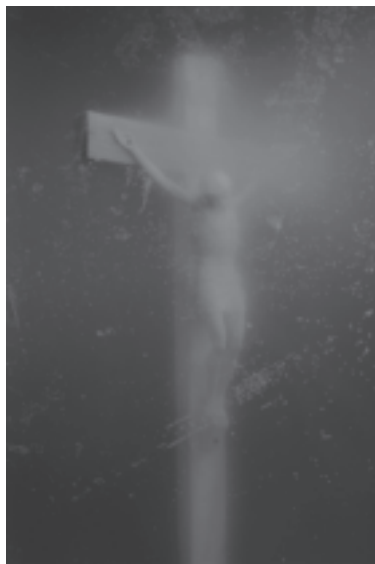
45.72 × 30.48 × 25.40 cm

Private collection

Catalytic converters are one of the most valuable scrapped car parts. Used catalytic converters are illegal to resell or reuse. They contain various combinations of Rhodium, Platinum, and Palladium that filter exhaust. Each model converter has a different value. These three catalytic converters were quoted as a group at \$155-175 by the author of the Book of Numbers (an anonymously authored estimation index for catalytic converters) and at \$10 at a scrap yard. They were bought as a package for \$255. State emissions law regulates their resale because they contain waste filtered out of exhaust. When catalytic converters are sold between states, emissions law is harder to enforce. This catalytic converter was shipped from Michigan to New York.



## ANDRES SERRANO



### PISS CHRIST

1987

Cibachrome, silicon, Plexiglas,  
wood frame  
152.4 × 101.6 cm  
Pinault Collection

In 1987, Andres Serrano was experimenting with bodily fluids, pouring blood into a tank of milk while making picture at the same time (*Bloodstream*, 1987) or producing monochrome images of blood, of milk, of urine “as pure pigment” (*Blood. Milk. Piss*). Serrano built Plexiglas containers that he filled with liquids and saved the fluids in empty milk jugs that he stored in the bathroom of the small apartment where he lived at the time. As he strived to produce something that would be both abstract and representational—a color and a symbolic substance—he composed the camera shots to exclude the edges of the fluid-filled tanks.

Matters of scale and monumentality became more apparent when he started immersing small depictions of figures into the fluids. They were classical art historical figures such as Rodin’s *The Thinker*, a plaster *Venus*, or religious figures he’d find in *Santeria* shops in East Harlem and the Lower East Side (New York) and crucifixes he would buy in flea markets or antique stores. This wealth of religious paraphernalia would eventually cover

the artist’s bathroom wall to wall. One of them, a 13 inch high, white plastic figurine with a wooden carved cross became his first immersion, plunged into a Plexiglas tank filled with the artist’s piss, while working the lighting so that the yellow substance turned into warm light. Shot with a 35mm slide film, Serrano matter-of-factly and descriptively titled the work *Piss Christ*.

The *Immersion* series was first shown at the Stux Gallery in New York and several works including *Piss Christ* toured as part of the show “Awards in the Visual Arts 7,” for which each artist received a fellowship from Winston-Salem’s Southeastern Center for Contemporary Art (SECCA). The exhibition traveled to LACMA (Los Angeles), the Carnegie-Mellon University Art Gallery, and Richmond’s Virginia Museum of Fine Arts. Two months after the exhibition, a letter of complaint to the editor of a local newspaper in Richmond was spotted by the American Family Association (AFA). While sending a protest with a copy of *Piss Christ* to every member of Congress (which unwittingly made it surely the best-known work of contemporary art on Capitol Hill), the AFA ignited a virulent campaign against the artist. It stormed the debate against Serrano as well as against photographer Robert Mapplethorpe, which in turn created one of the most violent controversies of the late 20<sup>th</sup> century about the type of art and artistic practices that are eligible for federal grants. This debated exploded in the so-called American “cultural wars.” Since the 1980’s, *Piss Christ* has been a “sleeping giant” that is regularly attacked: in 1997 during the Serrano retrospective at the National Gallery of Victoria in Melbourne; in 2011 at the Collection Lambert in Avignon (where it was damaged with hammers and screwdrivers); in 2012 at the Edward Tyler Nahem gallery in New York, and in 2014 during an auction at Sotheby’s. After the attack on 7 January 2015 against the satirical magazine *Charlie Hebdo* in Paris, the American press agency Associated Press removed from its online library the image of *Piss Christ*.

## NANCY SPERO



### CRI DU CŒUR

2005

Handprinting on paper, mounted  
on polyester poplin  
83.2 × 4893.1 cm  
Courtesy The Estate of Nancy Spero  
and Galerie Lelong, New York

*Cri du Cœur* is a horizontal paper frieze almost 50 meters long. It shows a procession that is unrolling very low on the wall, almost at floor level. Colored and handprinted by segments in the artist’s studio, this piece was first installed on the walls of the Galerie Lelong in New York.

The same image is printed an incalculable number of times on sheets of colored, painted and stained paper: the profile of an Egyptian mourning woman in lamentation. The figure is inspired by a painted scene from the tomb of Ramose, Vizier of Thebes (around 1370 BC), of a procession of women, their arms raised towards the sarcophagus of the deceased, marking the passage to the afterlife. The image is part of the lexicon that constitutes the matrix used by Nancy Spero as an inspiration for her drawings. The repetition of this single motif produces a crowd, a choir. But it is not homogeneous. The silhouettes are more or less densely shaped and the rhythm guiding the procession is irregular. Their shapes are more or less precise; sometimes they overlap in *staccato*

and sometimes they are singled out, intact. The cut-out figures impose their irregular format to the paper, or sometimes they are blurred in the coloured background.

The direction in which the frieze is read—for example from right to left—allows viewers to perceive the changes of tone, shade and density of the coloured background.

They span from clear to dark, from bright to subdued, from pale to intense up until monochrome when silhouettes become shadows in a background of ashes or ink.

This movement, this way of reading the piece that affects the body of the viewer, results from a long process.

The handprinting process starts with a design made from a motif that was photocopied in the studio and then altered and made hers by the artist. It is then sent out to a company that transfers the image on a zinc plate, which enables the artist to print the figure in various ways: with different dosages of ink, different tools, pressure, angle, support, and resistance...

Apart from the printing process, the artist spent considerable time applying the colors on the paper, selecting them and organizing them sequentially and horizontally. Because her studio was small, she never saw the full piece before it was exhibited.

Spero got into the habit of working at night, blurring the limits between daytime and night-time but also between life and death.

Her husband Leon Golub, her partner in activism and art for 53 years, died as she was working on this last, monumental installation. Her own, intimate grieving is thus shared with the conscience of other people's painful mourning in the wake of the wars waged by the United States in Afghanistan and Iraq and the hurricane Katrina disaster in New Orleans.

It seems that the way the frieze is applied on the wall changed over time. A year before the exhibition at the Galerie Lelong, the Centro Galego de Arte Contemporanea of Santiago de Compostela, Spain, titled *Weighing the Heart Against a Feather of Truth* showed a different version

of *Cri du Cœur* printed on vellum. And for the first installation of *Cri du Cœur* at Galerie Lelong in 2005, the frieze was apparently ironed on the wall using double-sided tape applied on tiny spots. Because the paper stuck directly on the wall resulted difficult to manipulate, the pieces were placed on 18 panels, which is the way in which they are now exhibited and conserved.



**ARTAUD PAINTINGS –  
YOU BEAR THE STIGMA**

1969  
Acrylic, ink and collage on paper  
72 × 59 × 4 cm  
Courtesy The Estate of  
Nancy Spero and Galerie Lelong,  
Paris

**ARTAUD PAINTINGS –  
FORMING GOD IN  
THE SLIMEY**

1969  
Gouache and collage painted  
on paper  
74.5 × 61.5 × 3.5 cm  
Courtesy The Estate of  
Nancy Spero and Galerie Lelong,  
Paris

**ARTAUD PAINTINGS –  
LES CHOSES N'ONT PLUS  
D'ODEUR**

1970  
Gouache and collage on paper  
75.5 × 64 × 3.5 cm  
Courtesy The Estate of  
Nancy Spero and Galerie Lelong,  
Paris

**ARTAUD PAINTINGS –  
ALL WRITING IS PIGSHIT,  
ARTAUD**

1970  
Handwriting with the left hand,  
paint on paper  
74.5 × 61.5 × 3.5 cm  
Courtesy The Estate of Nancy Spero  
and Galerie Lelong, Paris

**ARTAUD PAINTINGS –  
FINALLY I HATE**

1969  
Gouache on paper  
74.5 × 61.5 × 3.5 cm  
Courtesy The Estate of Nancy Spero  
and Galerie Lelong, Paris

**ARTAUD PAINTINGS –  
I WISH THAT YOUR LAW...**

1969  
Gouache on paper  
68.9 × 55.9 × 3.2 cm  
Courtesy The Estate of Nancy Spero  
and Galerie Lelong, New York

**ARTAUD PAINTINGS –  
JE NE TOUCHE PLUS...**

1970  
Gouache and collage handpainted  
on paper  
71.2 × 59 × 3.2 cm  
Courtesy The Estate of Nancy Spero  
and Galerie Lelong, New York

**ARTAUD PAINTINGS –  
LA COUPURE...**

1970  
Gouache and collage handpainted  
on paper  
61 × 49.5 cm  
Courtesy The Estate of Nancy Spero  
and Galerie Lelong, New York

These gouaches are part of the "Artaud Paintings" series featuring short hand-written and painted quotes. At the end of the 1960s, Nancy Spero adopted the angry writings of French theater theorist and "literarist" Antonin Artaud at a time when they had become a cultural phenomenon in the United States. In 1969, she bought an anthology of Artaud's writings in English edited by Jack Hirschman and published by City Lights (1965). One of her sons, Philip Golub, read out the texts to her in English and then retranslated them into French.

About 90 pieces painted on Japanese paper, all of a similar format, are produced between 1969 and 1970. With the quotes from Artaud directly transcribed by the artist using her left hand (she switched from English into French over the course of the series), the works include collages of figures and symbols painted in gouache on rag bond paper then cut out and glued onto the support paper.

"The paper puckered and yellowed, which I like for the Artaud works [...] because I wanted the work to look used or odd," said Spero, quoted in Christopher Lyon's comprehensive critical survey of the artist's works. All but one quotations are signed "Artaud." The *Artaud Paintings* precede the *Codex Artaud*.



#### **CODEX ARTAUD**

1971-1972

26 panels

Cut-and-pasted typed text, painted paper, gouache on paper  
Dimensions variable

#### **CODEX ARTAUD I**

1971

Cut-and-pasted typed text and painted paper on paper

58.4 × 226.1 cm

Centre national des arts plastiques (CNAP), on loan at Musée national d'art moderne – Centre Pompidou (MNAM-CCI), Paris

#### **CODEX ARTAUD III**

1971

Cut-and-pasted typed text and painted paper on paper

50.8 × 193.1 cm

Peter Schjeldahl and Brooke Anderson collection, New York

#### **CODEX ARTAUD V**

1971

Cut-and-pasted typed text and painted paper on paper

53.3 × 365.8 cm

Colección MACBA. Fundació Museu d'Art Contemporani de Barcelona, Barcelona

#### **CODEX ARTAUD VI**

1971

Cut-and-pasted typed text, painted paper, gouache on paper

52.1 × 316.2 cm

Museo Nacional Centro de Arte Reina Sofía, Madrid

#### **CODEX ARTAUD VII**

1971

Cut-and-pasted typed text and painted paper on paper

52 × 381 cm

Museo Nacional Centro de Arte Reina Sofía, Madrid

#### **CODEX ARTAUD IX**

1971

Cut-and-pasted typed text and painted paper on paper

63.5 × 314.96 × 5.08 cm

Los Angeles County Museum of Art, purchase funded by Alice and Nahum Lainer; Hansen, Jacobson, Teller, Hoberman, Newman, Warren, Sloane & Richman; and Sharleen Cooper Cohen and Martin L. Cohen, M.D.

#### **CODEX ARTAUD XIA**

1971

Cut-and-pasted typed text and painted paper on paper

53.3 × 213.4 cm

Courtesy The Estate of Nancy Spero and Galerie Lelong, New York

#### **CODEX ARTAUD XIB**

1971

Cut-and-pasted typed text and painted paper on paper

351.9 × 41.9 cm

Courtesy The Estate of Nancy Spero and Galerie Lelong, New York

#### **CODEX ARTAUD XII**

1971

Cut-and-pasted typed text, painted paper and gouache on paper

487.7 × 61 cm

Stephen Golub Collection

#### **CODEX ARTAUD XIII**

1972

Cut-and-pasted typed text and painted paper on paper

130.2 × 62.2 cm

Colección MACBA. Fundació Museu d'Art Contemporani de Barcelona, Barcelona

#### **CODEX ARTAUD XV**

1972

Cut-and-pasted typed text and painted paper on paper

274.3 × 61 cm

Private collection, London

#### **CODEX ARTAUD XVI**

1972

Cut-and-pasted typed text and painted paper on paper

114.3 × 45.7 cm

Max and Marie Warsh Collection

#### **CODEX ARTAUD XVIII A AND CODEX ARTAUD XIX B**

1972

Cut-and-pasted typed text and painted paper on paper

Diptych, each panel: 355.6 × 40.6 cm

Paul Golub Collection

**CODEX ARTAUD XXIII**

1972

Cut and pasted paper, printed text, gouache, metallic paint, pen and stamped ink and pencil on Japanese paper, irregular 61 × 292.3 cm

The Museum of Modern Art, New York. Gift of Agnes Gund, R.L.B. Tobin and Jo Carole, and Ronald S. Lauder, 1993

**CODEX ARTAUD XXV**

1972

Cut-and-pasted typed text and painted paper on paper 61 × 487.7 cm

Williams College Museum of Art, Williamstown (MA). Museum purchase, Kathryn Hurd Fund

**CODEX ARTAUD XXVII**

1973

Cut-and-pasted typed text and painted paper on paper 108 × 42.5 cm

Philip Golub Collection

**CODEX ARTAUD XXVIII  
AND XXVIII B**

1972

Cut-and-pasted typed text and painted paper on paper Diptych, each panel: 212.1 × 31.8 cm  
Stephen Golub Collection

**CODEX ARTAUD XXIX**

1972

Cut-and-pasted typed text and painted paper on paper 212.1 × 31.8 cm

Paul Golub Collection

**CODEX ARTAUD XXX**

1972

Cut-and-pasted typed text and painted paper on paper 127 × 31.8 cm

Paul Golub Collection

**CODEX ARTAUD XXXI**

1972

Cut-and-pasted typed text and painted paper on paper 127 × 31.8

Paul Golub Collection

**CODEX ARTAUD XXXII**

1972

Cut-and-pasted typed text and painted paper on paper 56 × 208.3 cm

Philip Golub Collection

**CODEX ARTAUD XXXIIIA**

1972

Cut-and-pasted typed text and painted paper on paper 71 × 289.6 cm

Museo Nacional Centro de Arte Reina Sofia, Madrid

**CODEX ARTAUD XXXIIIB**

1972

Cut-and-pasted typed text and painted paper on paper 71.1 × 203.2 cm

Museo Nacional Centro de Arte Reina Sofia, Madrid

**CODEX ARTAUD XXXIIIC**

1972

Cut-and-pasted typed text and painted paper on paper 62.5 × 295 cm

Museo Nacional Centro de Arte Reina Sofia, Madrid

*Codex Artaud* is a series of 37 collages. They are composed of sheets of paper glued together end to end in horizontal or vertical strips, which the artist originally conserved in scrolls, around a cardboard tube. The collages are numbered from I to XXXIIIC and three of them are diptychs. They were produced over the course of two years in 1971 and 1972. The numbers associated to the works do not clearly reflect a strict order in the process of production. Christopher Lyon, the author of the comprehensive *Nancy Spero: The Work* (Prestel, 2010) identifies a division “into waves: two sequences, 1-XXI and XXII-XXXI, each comprise a group of horizontal panels followed by vertical ones. There is a concluding set of horizontal pieces, Codices XXXII and XXXIII.” The choice of such format—horizontal or vertical irregular long strips—is in sharp contrast with the usual, flat and framed rectangle that defines the Western painting tradition. Even though each scroll is now framed, it calls for a “peripheral”

vision, as the artist herself declared in 2004. The material, Japanese paper, and the materialization process of each panel of the “scroll work” of *Codex Artaud* are equally remarkable. The sheets of paper are used as a support for collaged elements. Language and figurative images organize a confrontation and a constant slippage between the verbal and the visual. The texts, in capital letters, have been typed—mostly—with a bulletin typewriter, and torn or cut out before being glued to the fragile, vulnerable support.

The figures painted in gouache—sometimes with addition of other mediums—are also cut out and glued on the support paper.

Each of the occurrences of the *Codex Artaud* is thus composed of three different kinds of paper. Each panel undoes the heroic relation to painting conceived as direct expression and physical interaction with the canvas while emphasizing the “hand made” quality of all the collaged elements in gouache and ink (including the folds made by the glue during the processes of application and drying).

The typewritten texts all refer to the writings of Antonin Artaud, the French writer-theorist-performer-artist and phenomenon, which Nancy Spero copied in their original French. For the *Codex*, she used quotations drawn from the complete writings of Antonin Artaud (*Oeuvres Complètes d'Antonin Artaud*, vols. 1, 4, 8, 9. Paris: Gallimard, 1971).

In the video filmed by Patsy Scala in 1973 (which is presented by Julie Ault in the exhibition *Slip of the Tongue*) where Nancy Spero unrolls parts of the *Codex* on the floor of her studio at La Guardia Place (New York), one can hear her son Philip Golub reading in French one of Artaud's *Letters to Jacques Rivière*, while the artist scribbles. Philip Golub provided translations in English for the first exhibition of the *Codex* at the A.I.R. Gallery in 1973. The quotes are not associated according to the temporal logic of Artaud's written texts and produce their own geography of relationality and fragmentation of language from one panel to another in the



# STURTEVANT

*Codex Artaud*. There are about 140 Artaud quotes dispersed in the *Codex* which are presented, along with English translations, in Julie Ault's booklet to accompany the *Codex* for this exhibition. *Codex Artaud* was shown for the first time in 1973 as the inaugural exhibition of the cooperative gallery A.I.R. Gallery situated on Wooster Street in SoHo (New York), which had been created in 1972 by a collective of women artists, amongst whom Nancy Spero was a founding member. *Codex Artaud* was also exhibited in 1974, at Douglass College, Rutgers University, New Brunswick (New Jersey). Although both shows were titled *Codex Artaud*, they were partial showings of the work. Indeed, there is no evidence that *Codex Artaud* has ever been shown complete.



## STELLA THE MARRIAGE OF REASON AND SQUALOR (FIRST VERSION)

1990

Black enamel on canvas  
229.5 × 328 cm

Estate Sturtevant, Paris. Courtesy  
Galerie Thaddaeus Ropac,  
Paris-Salzburg

Sturtevant's "Stella" series (including the works: *Stella Tomlison Court*, *Stella Getty Tomb*, *Stella Club Onyx*, *Stella Seven Steps*, *Stella Arbeit Macht Frei*, *Stella Bethlehem Hospital*, *Stella the Marriage of Reason and Squalor*, *Stella Die Fahne Hoch*) was shown at the Rhona Hoffman gallery in Chicago in 1990. The exhibition marked the end of the 1980s, just before Sturtevant flew to Europe, and more precisely to Paris, where she remained until her death in 2014.

With the "Stellas," Sturtevant tackled the programmatic and technical questions raised by a series of black and totally abstract paintings, in the sense that they challenge what is left of the figurative regime in abstraction, i.e.: the relation between figure and the ground, the non-iconic hierarchies within the picture, and the discrepancy between the inside and outside the frame. Such figurative traits are replaced by repetition and symmetry.

But when Frank Stella refuses to produce art as a "relentless recording of the personality" and replaces it by an impersonal tautology, "what you see is what you see," the name Stella still remains. The signature enables us to recognize the author and his authority over the painting, even though it is claimed to be "as good as" the work of a construction painter, nothing more, nothing less. So when Stella's authority

is not there anymore, what do we see? When she painted *Stella The Marriage of Reason and Squalor (First Version)*, Sturtevant didn't take ownership of the painting. She did not claim anything, add anything, or subtract anything. Her method? "It is imperative that I see, know, and visually implant every work that I attempt. Photographs are not taken and catalogues [are] used only to check size and scale. The work is done predominantly from memory, using the same techniques, making the same errors and thus coming out in the same place," said Sturtevant. Except that the work is not a Stella. The artist is painting black strips on white canvases in a photographic contact sheet published, without caption, as one of the documents on her studio included in the catalogue of the exhibition *The Brutal Truth* (Museum für Moderne Kunst, Frankfurt am Main, 2004). One thumbnail is marked in red; it shows the painting more than the artist, who is standing very near to the piece that she is about to complete. This photographic investigation into Sturtevant's method authenticates the process she describes above. Indeed, photography records the ambiguous shift of a pictorial practice that claims to be impersonal yet remains, in fact, dedicated to biographical construction, as shown in the portrait of Stella taken by the photographer Ugo Mulas, which is reproduced in his book *New York: The New Avant-Garde* (1967).

# ALINA SZAPOCZNIKOW



## SCULPTURE-LAMPE IX

1970  
Colored polyester resin,  
electric wire, metal  
127 × 42 × 33 cm  
Pinault Collection

“It is a casting of my mouth,” said Alina Szapocznikow in a documentary by French filmmaker Jean-Marie Drot, *Journal de Voyage. En Pologne* (1969) [*Travel Diary. In Poland*], that was shown on French television. After first casting her leg, the artist produced a multitude of flower-mouths, breasts and abdomens. These partial body prints are embedded in figures made out of industrial materials such as cement and plastic cement. They are also molded in brightly colored polyester, a synthetic material whose innovative usage allows effects of transparency and light. In 1966, Szapocznikow created her first series of “illuminated breasts” and “mouth-lamps” in polyester resin. The imprints of sensuous mouths embedded in the lamps are those of the artist, of Ariane Raoul-Duval—partner of the French writer Roland Topor and a friend of the artist—and of British actor Julie Christie. With their long and slender stem (about 15 to 23 inches high), the polychrome mouth-lamps look like flowers in bloom. An electric wire goes through the stem and a light bulb lights up the lips, which take on a bright, almost phosphorescent luminescence.

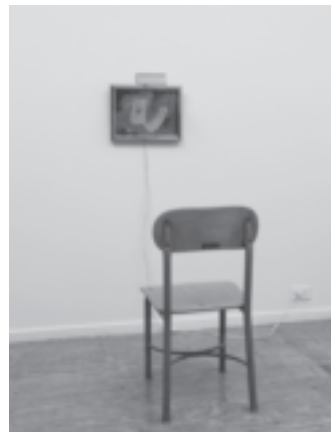
Two darker mouth-lamps are featured

on the cover of the catalogue initiated by the French critic Pierre Restany and designed by Roman Cieslewicz (Szapocznikow’s second husband) for the Florence Houston-Brown gallery in Paris in 1967.

By 1970, Szapocznikow continues producing and selling mouth-lamps as well as jewelry, for example rings studded with lips, and tummy-cushions. These sculptures-objects-bodies are meant to be multiplied and useful. Converted into “gadgets,” as they were called in the 1960s, they manifest Szapocznikow’s drive to “declassify” and “downgrade” sculpture. The same goes for her “photo-sculptures” (1971-2007) made out of chewed gum, a material that is also produced by the mouth.

Although they earned wide recognition in Poland during Szapocznikow’s lifetime (she died in 1973, the same year as her first solo exhibition at the Museum of Modern Art of Paris), culminating in 1975 with a retrospective that travelled to eight Polish cities, these pieces were shown thereafter less and less often. Szapocznikow’s work remained in a kind of purgatory until 2000, when it was rediscovered in Poland. In 2007, she was featured in Documenta 12 in Kassel and by several galleries (Gisela Capitain, Broadway 1602, and Galerie Loevenbruck, which was appointed by the artist’s son to administer her estate). More recently, her work has been shown (2011-2013) at WIELS in Brussels, the Los Angeles Hammer Museum, the Wexner Arts Center of Columbus, and MoMA in New York.

# PAUL THEK



## TOWARDS AN ABSTRACT ICON

1980  
Acrylic paint on canvas,  
frame by the artist, lamp  
23 × 30.2 cm  
Private collection

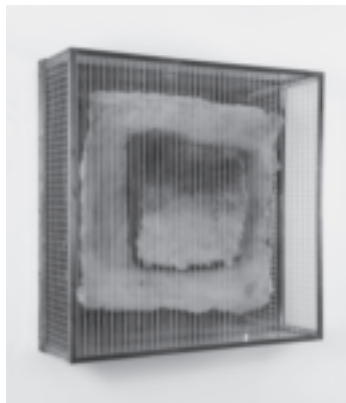
In 1980, Paul Thek was in New York working as a janitor in a hospital. In a letter to Franz Deckwitz, he says he is working on “little canvases, very little, 9 in. by 12 in., all different styles, all different subjects, though I think a lot of Kandinsky, of Klee, of Gustave Moreau... and of Niki de St Phalle.” Eighteen of these small paintings, each with a golden frame on which a label is stuck with the title written on perforated tape and surmounted by a picture lamp, were exhibited at the Brooks Jackson Iolas Gallery in New York under the title *Small Paintings*, in 1980, and at Samy Kinge’s gallery in Paris, under the title *Petites peintures*, in 1982.

The light produced by the goosenecked lamps at the top of the frames provides the dramaturgy for the display. A few golden chairs are placed in front of some of the paintings and in the middle of the room, which is otherwise dominated by a central piece composed of orchids. Writing about the exhibition in *Artforum*, Richard Flood notes that these paintings, in which clichés converge, collide sideways with the “poisonous figure of the postmodernist school in art.” These paintings were part of the installation *Where Are We Going* presented by Paul Thek at the 1980

Venice Biennale. In the center of the room, there was a Tower of Babel in sand surrounded by soil and newspapers. Numerous paintings hung on the walls all around.

There are no photographs of the installation of *Towards an Abstract Icon* but it must have been part of the exhibition at Samy Kinge gallery in Paris in 1982. The frame is original as is the Dymo-made label. The chair is not part of the piece. Rather, it is part of the characteristics of the display, rather low on the wall so that the paintings can be looked at when sat on the chair.

In the last exhibition he installed at Brooke Alexander, Inc. gallery in New York, in 1988, Thek used a school chair. School chairs were also used in the posthumous exhibition *Diver* organized in 2010 by the Whitney Museum and the Carnegie Museum of Art in Pittsburgh.



#### UNTITLED

1964-1965

Series: *Technological Reliquaries*

Wax, metal, wood, paint, hair, rope, resin, glass

61 × 61 × 19 cm

Watermill Center Collection, courtesy Alexander and Bonin, New York

The title *Meat Pieces* refers to three groups of works by Paul Thek. The first group, which includes *Untitled* 1964-1965, is more direct: in particular, hair is used to produce plausible replicas of pieces of fresh, fibrous meat and skin that are inserted in glass boxes, some decorated with stenciled motifs and metal joints.

According to a conservator who worked on another of Thek's reliquaries, the meat is made out of several layers of beeswax that were modeled using a rope or string mesh, a traditional method. The wax was heated and mixed with oil colors in order to imitate blood, fiber, and fat, which is yellowish and looks like parchment.

The contrast between the perishable aspect of the meat and the showcase, i.e. the closed container, is repeated in the second group of meat pieces in which the containers are made of colored Plexiglas and Formica laminate. The third group includes body parts in transparent Plexiglas, displayed with indents on their lids. At the time he was working on this group, Thek was also working on *The Tomb*, the first of his works in which he cast his whole body with the help of his assistant Neil Jenney.

Among the visual material usually cited as references, there are the photographs (exhibited in room 6) of the Capuchin Catacombs of Palermo taken by his lover Peter Hujar when both men were travelling in Sicily in the summer of 1963. Thek was impressed by the "8,000 corpses—not skeletons, corpses—decorating the walls, and the corridors [...] filled with windowed coffins."

He was also "delighted that bodies could be used to decorate a room, like flowers."

All the meat pieces were made in New York. Thek later said, in 1969: "In New York at that time there was such an enormous tendency towards the minimal, the non-emotional, the anti-emotional even, that I wanted to say something again about emotion, about the ugly side of things. I wanted to return the raw human fleshy characteristics to the art. People thought that it was a sado-masochistic trick. That did not even occur to me. But if they wished to see it like that, it is OK with me: sado-masochism at least is a human characteristic, at least it is not made by machine. When I started to realize that people recognized me only as the man-of-the-meat, I stopped it." The first group was shown at the Stable Gallery in New York, where Robert Indiana, Cy Twombly, and Andy Warhol were also on view. *Untitled* (1964-1965)

is part of this group. The glass and metal box bearing yellow lines recalls Josef Albers' *Homage to the Square*.

In an April 1966 interview with Gene Swenson in *Artnews*, Thek commented: "The dissonance of the two surfaces, glass and wax, pleases me: one is clear and shiny and hard, the other is soft and slimy. I try to harmonize them without relating them, or the other way around. At first the physical vulnerability of the wax necessitated the cases; now the cases have grown to need the wax. The cases are calm; their precision is like numbers, reasonable." The meat pieces were shown in several exhibitions, notably *The Other Tradition* organized by Gene Swenson at the University of Pennsylvania in Philadelphia (1966) and Documenta 6 in Kassel (1968). But the title *Technological Reliquaries* under which the pieces are now shown has been used only since 1977.



#### UNTITLED (MEAT CABLES)

1969

A: wax on steel cable with two turnbuckles

4.5 × 4 × 450 cm

B: wax on steel cable with loop, turnbuckle and bolt

6 × 6.5 × 940 cm

Private collection, courtesy Alexander and Bonin Gallery, New York

In January 1969, Paul Thek took part in a group exhibition at Galerie 20 in Amsterdam together with Dutch artists Woody van Amen, Daan van Golden, and Wim T. Schippers. For his first appearance in the Amsterdam art scene, he installed a number of steel cables on which pieces of meat made out of wax and resin were fixed. The cables and the "meat" were fixed across the room on opposing walls just like in Thek's studio, and he also hung sheets of newspaper.

**SATYR MASQUE**

c. 1541-1544

Oil on wood

59 × 58 cm

Gallerie dell'Accademia, Venice

In 1369, Philippe de Mézières, chancellor of the Kingdom of Cyprus, donated a Relic of the Cross to the Scuola Grande San Giovanni Evangelista in Venice. The school gained importance because of this offering. In the first half of the 16<sup>th</sup> century, an Albergo (inn) was added to its existing buildings, for which Titian and his workshop were commissioned to paint the ceiling. Through a Napoleonic decree in 1806, the Scuola was disassembled and its patrimony was partly sold. The paintings in the school by Gentile Bellini and Vittore Carpaccio, amongst others, were placed under compulsory purchase but remained in Venice on view at the Gallerie dell'Accademia. Titian's painting of *Saint John the Evangelist in Patmos* is now in the National Gallery of Art in Washington D.C. while the works of the bottega (cherubs, grotesque, symbols of the Evangelist, and this satyr masque) are conserved at the Gallerie dell'Accademia.

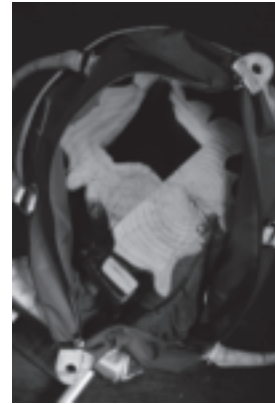
**IF YOU WERE TO CLIMB THE HIMALAYAS TOMORROW**

2007

Rolex watch, Dupont lighter, American military class ring  
527.81 × 618.24 × 440.44 cm  
Courtesy of the artist and Isabella Bortolozzi Galerie, Berlin

Vitrine containing objects acquired by the artist from his father, Phung Vo: a Rolex watch Phung purchased with the gold left over from organizing the family's escape from Vietnam, a Dupont lighter purchased with Phung's first earnings in Denmark, and an American military signet ring. The artist paid his father an amount for these possessions equal to the cost of "upgraded versions," which Vo Senior subsequently acquired. Phung still owns the second versions and wears the watch and ring daily. In 2011, he signed a will with his wife, Hao Nguyen, as witness, bequeathing those second, updated items to the Walker Art Center, Minneapolis upon the return of his grave marker to Copenhagen. The grave marker is a work in the Walker Collection, *Tombstone for Phung* (2010), acquired in 2011.

It will be exchanged for Phung's current watch, lighter, and ring upon the will's probatation.

**UNTITLED**

2008

Luggage, fruitwood  
40 × 50 × 30 cm  
Private collection, Turin

Suitcase containing one portion of six sections of a medieval German sculpture depicting St. Joseph, acquired whole in 2008. The artist cut the sculpture and distributed each section into a respective piece of luggage, sized in accordance with European discount airline Easyjet's official dimensions for carry-on hand bags.

**OMA TOTEM**

2009

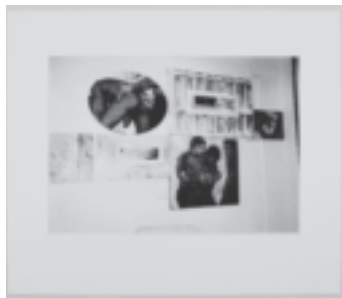
26" Philips television, Gorenje washing machine, Bomann refrigerator, wooden crucifix, casino card  
220 × 60 × 60 cm  
Private Collection, Turin

Refrigerator, washing machine, and TV: part of a package given to the artist's



maternal grandmother, Nguyen Thi Ty, by the Immigrant Relief Program upon arrival in Germany in the 1970s. Crucifix: gift from the Catholic Church. Personalized casino card entry pass: acquired independently. Nguyen immigrated to Germany and spent the rest of her life in Hamburg (instead of Denmark like the artist) as she was on a separate vessel intercepted at sea, rather than the boat captained by Phung Vo. The family made the decision to separate with the intention that it would give the “family line” as a whole a greater chance of survival.

*Oma Totem* was first shown at the Galleria Zero in Milan in the exhibition, *Last Fuck*, 2009.



**IMUUR2**

2012

Color heliogravure on paper

44 × 52 cm

Courtesy of the artist

Gravure produced from a c-print taken by artist Martin Wong (1946-1999); it is the only documentation of an installation of a specific set of work from his Riker’s Island prison paintings. The central figure in the works was modeled off of Wong’s friend, the graffiti artist Aaron “Sharp” Goodstone.

After finding this snapshot in the Martin Wong Papers at the Fales Library in New York, Vo searched for the various elements of this installation. He discovered that one painting belongs to curator Adam Putnam, one was covering another work in a gallery. In 2013, Vo presented the collection of ephemera Wong produced with his mother Florence Fie at the Guggenheim for the Hugo Boss Prize Exhibition. Goodstone met Vo through that project, (made after Vo produced this gravure) and explained that he had taken the two paintings in which he was depicted explicitly and

destroyed all but one shred. Excerpted from an email from Aaron Goodstone, March 31, 2013: “I got lucky and found that morsel of canvas in question from Martin’s infamous Riker’s Island series. You know, when the painting flashed on the screen at the Guggenheim during your talk with Julie Ault and Peter Broda, it was really shocking because I have not seen the painting since I destroyed it. In retrospect, it was a beautiful painting from the vantage point of artistic creativity—funny that, at the time, I was unable to appreciate its artistic merit given that this was some deep dark fantasy of Martin’s... it was hard for me to absorb this series, it really felt like a violation at the time. In retrospect, it is like a love letter, it is a beautiful rendition of the expression of creativity; all matters of the heart are pure. Perhaps unrequited love or unreciprocated love is the purest as it involves no human contact. Anyway, I was remembering you asked me why I kept this part of the painting: I realize I kept that part of the painting because this was the part that did not feature me ‘in the buff,’ but moreover, I suppose it was because I liked the painting so it seemed pointless to destroy the whole painting. In the end, this is part of the complex lexicon of the artist-confidant-collector-friend-relationship...”



**UNTITLED**

2012

Blonde hair from a 10 year old girl

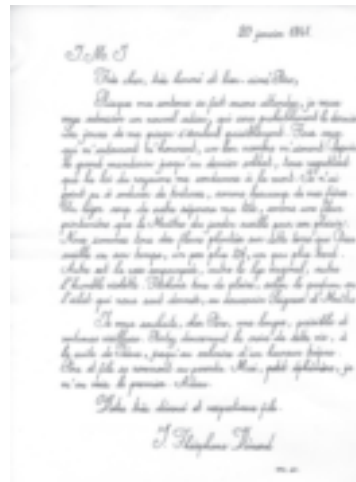
95 × 10 cm

Private collection

Hair belonging to a classmate of the artist’s nieces and nephews whom

Vo contracted to retrieve young, female, blonde hair (with parental consent) and paid by the centimeter.

This material, specifically from young girls, is still the most effective material for predicting humidity in an enclosed environment. Contemporary hygrothermographs do employ synthetic fibers (with less precise results), however young, blonde, female hair is preferred as the hair expands and lengthens in the presence of the slightest humidity. As the artist has stated, “I have an army of nieces and nephews, so I thought I would activate them a bit by paying them \$100 to find some of their classmates to sell their hair... These small girls also like money—a lot of them at least. But they also like their blonde hair. I would offer them a certain amount of money per centimeter that they would sacrifice. That’s always interesting to see, their choices.”



**02.02.1861**

2009-

Ink on paper

29 × 21 cm

Courtesy of the artist

Last letter of St. Jean Théophane Vénard to his father before he was decapitated, copied by Danh Vo’s father, Phung Vo. Each handwritten text arrives in an envelope mailed by the artist’s father directly to the buyer. This is the first text the artist had his father write in what became an ongoing series of calligraphic projects.



**BEAUTY QUEEN**  
2013  
Wood  
22 x 50 x 32 cm  
Pinault Collection

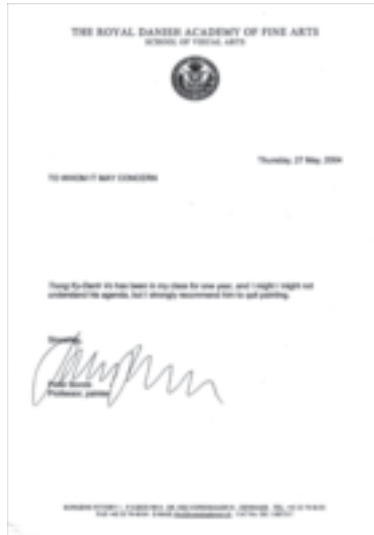
17<sup>th</sup> century oak Christ sculpture, formerly polychromed wood, origin Champagne Ardennes area, France, cut and placed in a wooden condensed milk box.

Produced at the Porto Culturgest, Portugal, for the exhibition *Gustav's Wing*, 2013. Other elements from the same Jesus sculpture appear in the work *Log Dog*.



**CHRISTMAS (ROME) 2012**  
2013  
Velvet elements  
Dimensions variable  
Pinault Collection

Pieces of velvet museum display fabric found while on vacation with family in Italy. Patterns on cloth produced by museum objects installed and exposed to light over time.



**SELF-PORTRAIT (PETER)**  
2005  
Courtesy of the artist

Document produced by the Royal Academy in Denmark while Vo attended the school as an undergraduate. Danish painter and former professor, Peter Bonde recommends that Vo stops painting. The document was submitted by Vo as an artwork in his portfolio to Professor Tobias Rehberger to gain entrance (successfully) to the Staedelschule in Frankfurt. During the exhibition, this work is presented at the Gallerie dell'Accademia in Venice.



**BYE BYE**  
2010  
B/w heliogravure on paper  
65 x 52 cm  
Pinault Collection

Photograph of the missionaries Th. Vénard, G. Goulon, J. Perrier, J. Lavigne, and J. Theurel leaving Paris for Asia on September 19, 1852. Th. Vénard was later canonized following his beheading in Indochina in 1861. He is the author of the farewell letter written out by Phung Vo, *02.02.1861* (2009-) and included in this exhibition.



**LOG DOG**  
2013  
Wood, iron, chains, and hooks  
Dimensions variable  
Pinault Collection

Branches sourced in and around Mexico City, inlaid with wooden religious sculptures from various European origins. Installed with "log dogs," chain-and-hook instruments sourced in the Pacific Northwest USA used to haul heavy wooden logs, as well as fragments from a French 17<sup>th</sup> century oak Christ figure. The torso from this sculpture is part of another work in this exhibition, *Beauty Queen* (2012).



**WE THE PEOPLE (DETAIL)**

2011-2013

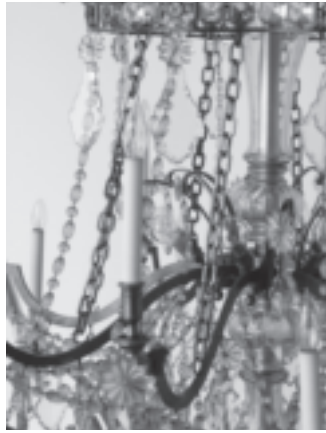
Copper

Dimensions variable

Pinault Collection

One to one recreation of the Statue of Liberty's copper exterior by Frédéric Auguste Bartholdi, produced in approximately 250 individual pieces near Shanghai, China, and meant to be shown independently or in smaller fragment groupings.

One source of inspiration for this project came from a particular painting by Martin Wong, *The Statue of Liberty* c. 1997, which depicts the statue die-cut in half with imagined passage-ways inside. Wong's painting is on view in this exhibition.



**08:03, 28.05**

2009

Late 19<sup>th</sup> century chandelier from the ballroom of the former Hotel Majestic, Avenue Kléber, Paris

Dimension variable

Statens Museum for Kunst, Copenhagen

The Majestic hotel functioned as the headquarters for the German Military Administration during the occupation of France in World War II. It then hosted UNESCO before becoming the French Ministry of Foreign Affairs and the site of the signing ceremony known as the Paris Peace Accords, and subsequently the nine-point plan aimed at guaranteeing lasting peace in Vietnam in 1973. The building also hosted peace negotiations over Kosovo, the Ivory Coast, and a list of other international conflicts. The hotel was sold and is now the first Peninsula Hotel in Europe; it opened in 2014.



**GUSTAV'S WING**

2013

Bronze

Dimensions variable

Pinault Collection

Life-sized sculpture of a human figure in six cast bronze fragments, based on a mold of the artist's nephew Gustav, at age 11. Originated as a photograph of the boy's double-jointed shoulder blade, which he referred to as his 'wing.'



**UNTITLED (RING)**

2009

Gold ring, letter handwritten by Hao Nguyen

2 x 2 cm

Collection Stefania Morellato and Emilio Giorgi

"The wrong step. This is a story that I won't experience again until the end of my days. I remember it well, it was 1969, the year that I got married. About three months after the wedding I went to the market and I saw a huge gathering of people. Out of curiosity I approached the crowd and noticed that they were gathered

around a group of players who were dealing three playing cards. They appeared to be a Queen and two white cards. There was a lot being won, so I stayed and watched for a very long time. I also wanted to play, but I didn't have any money. So what should I do. I was wearing a wedding ring at the time, so I pulled it out and gambled it. I saw the Queen before my eyes, and then suddenly there was only a white card to be seen. My ring was gone. I was racked with fear and wanted to get it back. I ran home and got my husband's wedding ring, and gambled it in order to get my own ring back. In the end, I lost both rings. I didn't know what I should do. In fear that my husband would find out, I bought two other rings. I kept the story to myself until 1998. The first person that I told was my mother. I made her swear never to tell anyone. My mother was forgetful and told my husband.

My husband just laughed, as so much time had passed by the time he found out about it. That's why he didn't bear a grudge.

That is the story of my two wedding rings."

*Hao Thi Nguyen*

8-6-09



**18.10.1860**

2013

Photogravure on paper

54.5 x 42.5 cm

Pinault Collection

The image depicts one of five Pekingese dogs taken during the looting spree which preceded a decree by Lord Elgin (the son of the 7th Earl of Elgin of the "Elgin marbles") on October 10, 1860 to burn down the Summer Palace in Beijing. This particular dog was discovered curled up in a wardrobe, and a British officer took him back to England as a present for Queen Victoria; she named her Looty.



**YOUR MOTHER SUCKS  
COCKS IN HELL**

2015

Marble fragment of a child, Roman workshop, 1<sup>st</sup>-2<sup>nd</sup> century AD; oak and polychrome Madonna and child, French Early Gothic; plywood

53.3 x 39.6 x 35.1 cm

Pinault Collection

Title taken from line spoken by the demon in: *The Exorcist*. Screenplay by William Peter Blatty. Dir. William Friedkin. Perf. Mercedes McCambridge, Linda Blair. Warner Bros., 1973. Film.



**UNTITLED**

2015

Gold, cardboard, various iron

and wood farm tools

Dimensions variable

Pinault Collection

Cardboard boxes from America depicting motifs of brands used in quotidian domestic life such as: Colgate toothpaste, Kellogg's cereal, Clorox bleach, and Poland Springs water. Reverse side of each box depicts the original 13-star design of the American flag, in which each of the 13 founding colonies is represented. Installation is made up of 27 flags in total, one for each design change the flag has undergone (one star is added for each new state).



**UNTITLED**

2015

17<sup>th</sup> century oak and polychrome cherub's head

11.8 x 17 x 16.5 cm

Private collection



**UNTITLED**

2007

Wood, cloth

111 x 295 x 265 cm

Fonds National d'Art Contemporain, Paris

Four tomb sculptures of Jarai Montagnards c. 1954: Legionnaire, Crying /Angry Woman, Monkey, Man. One pair of white gloves, wrapping paper, four crates.





**SHOVE IT UP YOUR ASS,  
YOU FAGGOT**

2015

Oak and polychrome Madonna and child, French Early Gothic 1280-1320; marble torso of Apollo, Roman workshop, 1<sup>st</sup>-2<sup>nd</sup> century AD; steel 154.2 × 50 × 50 cm  
 Courtesy of the artist and Marian Goodman Gallery

Title taken from line spoken by the demon in: *The Exorcist*. Screenplay by William Peter Blatty. Dir. William Friedkin. Perf. Mercedes McCambridge, Linda Blair. Warner Bros., 1973. Film.



**UNTITLED**

2007

Presentation Montagnard longbow and arrow, Rhade Montagnard elephant hunters field axe, early 20<sup>th</sup> century Montagnard bamboo folding headrest, rare rhade Montagnard mounted warriors sword with late 19<sup>th</sup> century, French coin mounted on the pommel, cardboard box, 14 documents, certificate  
 Dimensions variable  
 Johann and Lena König, Berlin



**UNTITLED**

2007

Very old French type percussion cap hunting rifle from the H' Mong tribe, belt with a buffalo horn with a barking deer antler stopper, pouch made from a French military t-shirt pocket with a snap closure containing a small wooden tube with percussion caps, bag of birdshot and some lead musket balls, wood working adze and an elephant handler's *mahout* stick, shaman's bamboo medicinal mixing tube & masher/dipper and a gourd medicine container, woven reed soft head pillow, bamboo tube musical instrument, bone hair pick with dyed animal hair decoration, pair of elephant bells suspended from elephant hide in a curved bamboo frame, cardboard box with a top  
 Dimensions variable  
 Mackert Collection

**UNTITLED**

2015

Graphite writing by Phung Vo  
 Dimensions variable  
 Courtesy of the artist

*Break my face in was the kindest touch you  
 Ever gave  
 Wrap my dreams around your thighs and  
 Drape my hopes upon the chance to touch your  
 arm*

*Fabulous Muscles  
 Cremate me after you cum on my lips  
 Honey boy place my ashes in a vase beneath  
 your workout bench*

*No romance, no sexiness but  
 A star filled night  
 Kneeling down before now familiar flesh of  
 your deformed penis  
 Wiggling out before the unfamiliar flesh of my  
 broken neck*

*Fabulous Muscles  
 Cremate me after you cum on my lips  
 Honey boy place my ashes in a vase beneath  
 your workout bench*

*Fabulous Muscles  
 Cremate me after you cum on my lips  
 Honey boy place my ashes in a vase beneath  
 your workout bench*

Stewart, Jamie. "Fabulous Muscles."  
*Fabulous Muscles. Lyrics.* Perf. XiuXiu.  
 5 Rue Christine, 2004.

# DAVID WOJNAROWICZ



## UNTITLED (BUFFALOS)

1988-1989

2013

Gelatin silver print

60,96 × 76,2 cm

Collection of Annie Leibovitz,  
Courtesy of the Estate of David  
Wojnarowicz and P.P.O.W. Gallery,  
New York

In 1988-89, David Wojnarowicz was preparing the exhibition *Weight of the Earth*, which was divided in two sections, each with 14 photographs and a small drawing considered as “films of living, sounding a particular note like each word that makes up a sentence.”

These photographs can stand alone, but together they show something that is more enigmatic.

*Weight of the Earth* “is about captivity in all that surrounds us,” writes the artist in his *Notes to the Show*.

He describes the exhibition as “the weight of gravity, the pulling in to the earth’s surface of everything that walks, crawls, or rolls across it” and “the heaviness of the pre-invented existence we are thrust into.”

His first selection of images for the exhibition included *Untitled (Buffalos)*, which is also called *Untitled (Falling Buffalos)*. Wojnarowicz took this picture during a visit to the National Museum of Natural History in Washington D.C., where he photographed details of a diorama illustrating an Indigenous American method for hunting buffalos by running them off a cliff.

The photograph shows two buffalos falling down and another about to lose its balance. The artist described it as “a metaphorical image for the title of the show, a sense of impending collision contained in this acceleration of speed with the structures of civilization.”

# MARTIN WONG



## VOICES

1981

Acrylic on canvas

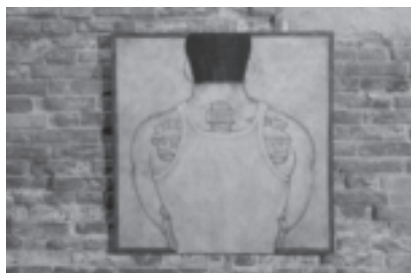
184 × 122 cm

Pinault Collection

In 1900, about two thirds of the population of New York City lived in tenements. The living conditions in these narrow rows of densely populated buildings where tenants were packed in tiny accommodations with very little daylight and air have been recorded by the photojournalist Jacob Riis (1890). From the 1960s onwards, part of the Lower East Side became a hotspot of the New York Puerto Rican (Nuyorican) culture. In the early 1980s, Latino and Afro-American families moved into this run-down neighborhood that became known as Loisaida in Spanglish, as well as artists, poets, musicians, graffiti artists, b-boys, rappers, dealers, and “bad boys.” There, in apartment number 9 at 141 Ridge Street, at the corner of Stanton Street, Martin Wong, who had moved to New York in 1978, painted feverishly. He placed each canvas on the floor and used brushes that remained stained with layers of dried out bits of paint.

A guillotine window such as those commonly found in the tenements is both the subject of the painting and its frame, as signaled by the inscription “Voices” painted in trompe-l’oeil at the bottom of the window frame—as would an

inscription at the bottom of the frame of a painting. The half-open window is painted in white: "The view from the window is also a view of the window" (catalogue of the Martin Wong exhibition at Exit Art, 5 November – 23 December 1988). The view from the window is of these "goddam little bricks" that Wong meticulously painted, one by one, during the 18 years he spent in the Lower East Side.



### INRI

1984

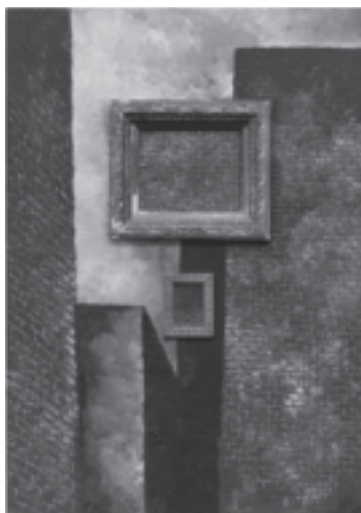
Acrylic on canvas  
91.44 × 91.44 cm  
Private collection

There are two paintings representing the same man wearing a tank top that reveals part of his back and his muscular shoulders. Parts of a large crucifixion tattoo on his back can be seen. A name adorns both sides of the cross: Pepe Turcel.

*Inri*, 1984 has a square format, depicting a man's back and neck. In *Sacred Shroud of Pepe Turcel* (1990), the subject's face is partially seen, turned towards the left, towards the prison bars that the character is facing. The orthogonality of the grid that makes up the cell probably inspired the artist when he chose an octagonal shape for that painting (one can assume that Wong, who had collected a drawing by Mondrian, which he sold to fund his graffiti art museum in 1989, was well aware of the formal resonances of the grid).

The central character, a homoerotic fantasy reminiscent of Jean Genet, seems to have been inspired by the tales of Nuyorican poet Miguel Piñero who wrote and performed scenes about his experience in prison. Piñero was the beloved champion and outlaw minstrel

of Loisaída. Wong met him in 1982 at the inauguration of the exhibition "The Crime Show" at ABC No Rio, a gallery in the Lower East Side. The two spent a year and half together and they made oral and pictorial works of art that not only use street language but also talk to the street. Wong combined his passion for sign language, astrological symbols, graffiti, calligraphy, tattoos, sexual codes with his erotic inclinations expressed through his choice of strong men—prisoners, policemen, firemen—as super heroes of his visual culture.



### UNTITLED (WITH BRICK IN BRICK)

1988

Oil on canvas on plywood  
122 × 86 cm  
Pinault Collection

This painting was, under the title *Vertigo*, part of a 1989 exhibition at the alternative space Exit Art (New York). The painting is presented without a frame but it includes, within the scene depicted, two antique frames that delimit two other brick areas. Wong explained that the image of these bricks came to him one day when he was buying a toy at a market in Canal Street, a few blocks from the (legendary) art supply shop Pearl Paint, where he worked stretching canvases. "Each of the hundreds or even thousands of bricks on one of Wong's paintings is individually rendered; there are no impressionistic

shortcuts or aerial perspective tricks obviating the need for detail. If we add the red iron oxide content of his paint to the labor intensity of such a task, we begin to see this part of Wong's project as bricklaying: he is building the paintings as much as he is painting the buildings," wrote Barry Blinder in 1998.



### STATUE OF LIBERTY

c. 1997

Oil on linen  
152.4 × 152.4 cm  
J.K. Brown and Eric Diefenbach,  
New York

In Wong's many paintings which feature the Statue of Liberty, the iron (and later steel) frame that constitute the skeleton of the statue and the copper plates covering it are all replaced by painted bricks. The transfer of the sculptural material into brick painting proposes quite literally a new "mural" concept of the Statue of Liberty. Whether he showed the inside or outside face of the statue, compressed a fragment into the circular shape of a tondo, multiplied the points of view on the statue, or showed her sobbing after the Tiananmen Square massacre in 1989, Wong placed himself under the gaze of "Miss Liberty." She also watches over the students of the New York I.S. 90 school from the circular ceiling on which he composed a mural. This painting of the Statue of Liberty cut in half lengthwise and provided with imaginary passageways was one source of inspiration for Danh Vo's project *We The People* (also in the exhibition).

Photographic references

**Masters of the 13<sup>th</sup>, 14<sup>th</sup> and 15<sup>th</sup> century:**

© Fondazione Giorgio Cini, Venice. Photo Matteo De Fina

**Leonor Antunes:** Courtesy of the artist and Air de Paris

**Nairy Baghramian:** © Palazzo Grassi and Heinz Peter Knes

**Giovanni Bellini:** © Gallerie dell'Accademia, Venice

**Constantin Brancusi:** Courtesy Pinault Collection

**Marcel Broodthaers:** © The Estate of Marcel Broodthaers / Courtesy Michael Werner Gallery, New York. Photo Andy Keate

**Giovanni Buonconsiglio known as il Marescalco:** © Gallerie dell'Accademia, Venice

**Hubert Duprat:** *Cassé-Collé* (Courtesy Art : Concept, Paris. Photo Frédéric Magnoux);

*Tribulum* (Courtesy Art : Concept, Paris. Photo Rémi Chauvin); *Corail Costa Brava*

(Courtesy Art : Concept, Paris. Photo Rémi Chauvin); *Caddis worms building their case*

(Courtesy Art : Concept, Paris. Photo Frédéric Delpech); *Volos*, 2013 (Courtesy Art : Concept, Paris. Photo Rebecca Fanuele)

**Elmgreen & Dragset:** © Palazzo Grassi and Heinz Peter Knes

**Luciano Fabro:** Courtesy Galleria Christian Stein, Milan

**Fischli & Weiss:** © Palazzo Grassi and Heinz Peter Knes

**Felix Gonzalez-Torres:** © The Felix Gonzalez-Torres Foundation / Courtesy of Andrea Rosen Gallery, New York / © Photo Palazzo Grassi and Heinz Peter Knes

**Jos de Gruyter and Harald Thys:** Courtesy of the artists, Galerie Isabella Bortolozzi, Berlin / Photo Christine Clinckx / M HKA

**Petrit Halilaj:** Courtesy of the artist and kamel mennour, Paris. Photo Fabrice Seixas

**David Hammons:** *Central Park West* (Courtesy of the artist. Photo Palazzo Grassi and Heinz Peter Knes); *Cigarette Holder* (© Santi Caleca for Palazzo Grassi Spa); *Flies in a Jar* (Courtesy of the artist and Pinault Collection); *Untitled*, 2007 (Courtesy of the artist. Photo Palazzo Grassi and Heinz Peter Knes)

**Roni Horn:** © Photo Roni Horn Studio

**Peter Hujar:** © The Estate of Peter Hujar; Fraenkel Gallery, San Francisco and Pace/MacGill Gallery, New York

**Tetsumi Kudo:** *Cybernetic Art*, *Untitled*, c. 1970; *Untitled*, 1975 (Courtesy Galerie Christophe Gaillard. Photo Rurik Dmitrienko); *Votre Portrait* (Courtesy Galerie Albert Benamou, Paris); *Portrait of Artist in Crisis*, *Portrait of Eugene Ionesco* (Photo Maurice Aeschmann, Onex); *Paradise* (Courtesy Galerie Albert Benamou, Paris. Photo Bernard Saint-Genes)

**Bertrand Lavier:** *Gabriel Gaveau* (© Photo André Morin); *Manubelge* (© Photo André Morin); *La Bocca / Bosch*, 2005 (© Palazzo Grassi and Heinz Peter Knes)

**Zoe Leonard:** © Zoe Leonard

**Francesco Lo Savio:** Courtesy Galleria Christian Stein, Milan

**Lee Lozano:** All photos (© The Estate of Lee Lozano); *No-Grass Piece [Part 1 & 2]*; *Masturbation Investigation*; *Thinking Offer* (© The Estate of Lee Lozano. Courtesy Hauser & Wirth)

**Robert Manson:** Courtesy Pinault Collection

**Piero Manzoni:** Courtesy Archivio Opera Piero Manzoni, Milan

**Sadamasa Motonaga:** Photo Maurice Aeschmann, Onex

**Jean-Luc Moulène:** *Tronche / Moon Face (Paris, May 2014)* (© Palazzo Grassi and Heinz Peter Knes); *La Toupie* (© Palazzo Grassi and Heinz Peter Knes); *Tête-à-Cul (Paris, Spring 2014)* (Courtesy of the artist and Miguel Abreu Gallery, New York. Photo Jeffrey Sturges)

**Henrik Olesen:** *A Portrait* (Photo Steve Bishop); *Untitled #03*; *Untitled #04*; *Untitled #05* (Courtesy Galleria Franco Noero, Turin. Photo Sebastiano Pellion di Persano)

**Pablo Picasso:** © FABA. Photo Eric Baudouin

**Sigmar Polke:** © The Estate of Sigmar Polke. Courtesy Michael Werner Gallery, New York

**Carol Rama:** Photo Gianni Ingresso, Turin

**Charles Ray:** Courtesy of the artist. © Palazzo Grassi and Heinz Peter Knes

**Auguste Rodin:** Courtesy Pinault Collection

**Cameron Rowland:** Courtesy Essex Street, New York

**Andres Serrano:** © Andres Serrano. Courtesy of the artist and Paula Cooper Gallery

**Nancy Spero:** *Cri du Cœur* (© Palazzo Grassi and Heinz Peter Knes; © The Nancy Spero and Leon Golub Foundation for the Arts. Courtesy Galerie Lelong, New York); *Artaud Paintings* (© The Nancy Spero and Leon Golub Foundation for the Arts. Courtesy Galerie Lelong, Paris); *Codex Artaud XXX* (© The Nancy Spero and Leon Golub Foundation for the Arts. Courtesy Galerie Lelong, New York. Photo Fabrice Gibert); *Codex Artaud XXXI* (© The Nancy Spero and Leon Golub Foundation for the Arts. Courtesy Galerie Lelong, New York. Photo Michael Bodycomb)

**Sturtevant:** © Estate Sturtevant, Paris. Courtesy Galerie Thaddaeus Ropac, Paris-Salzburg

**Alina Szapocznikow:** © Palazzo Grassi and Heinz Peter Knes

**Paul Thek:** *Towards an Abstract Icon* (© The Estate of George Paul Thek; courtesy Alexander and Bonin, New York. Photo Joerg Lohse); *Untitled*, 1964-1965 (© The Estate of George Paul Thek; courtesy Alexander and Bonin, New York. Photo Lance Brewer); *Untitled (meat cables)*, 1969 (© The Estate of George Paul Thek; courtesy Alexander and Bonin, New York. Photo Joerg Lohse)

**Danh Vo:** *If you were to climb the Himalayas tomorrow* (Courtesy of the artist); *Untitled*, 2008 (Courtesy of the artist); *Oma Totem* (Courtesy of the artist. Photo Cosimo Pichierri); *IMUUR2*, 2012 (Courtesy of the artist); *Untitled*, 2012 (Courtesy of the artist); *02.02.1861* (Courtesy of the artist); *Beauty Queen* (Courtesy of the artist. Photo Charlotte du Genestoux); *Christmas, Rome, 2012* (Courtesy of the artist. Photo Charlotte du Genestoux); *Self-portrait (Peter)* (Courtesy of the artist); *bye bye* (Courtesy of the artist and Niels Borch Jensen. Photo Jørgen Strüwing); *Log Dog* (Courtesy of the artist and kurimanzutto, Mexico City. Photo Estudio Michel Zabé, 2013); *We The People (detail)*, 2011-2013 (Courtesy of the artist); *08:03, 28.05* (© Statens Museum for Kunst, Copenhagen); *Gustav's Wing* (Courtesy of the artist and Galerie Buchholz, Berlin / Cologne); *Untitled 2009* (Courtesy of the artist); *Untitled*, 2007 (Courtesy of the artist); *18.10.1860* (Courtesy of the artist and Niels Borch Jensen. Photo Jørgen Strüwing); *Your mother sucks cocks in Hell*, 2015; *Untitled*, 2015; *Untitled*, 2015; *Show it up your ass, you faggot*, 2015 (Courtesy of the artist and Marian Goodman, New York. Photo Peter White)

**David Wojnarowicz:** Courtesy of the Estate of David Wojnarowicz and P.P.O.W. Gallery, New York

**Martin Wong:** *Voices; Untitled (with brick in brick)* (Courtesy Galerie Buchholz, Berlin/Cologne); *Inri; Statue of Liberty* (© Palazzo Grassi / Photo Fulvio Orsenigo)

Palazzo Grassi Spa remains at the disposal of the rights holders and is ready to make up for unintentional omissions



## SLIP OF THE TONGUE

Venice, Punta della Dogana  
April 12 - December 31, 2015

### *Exhibition curated by*

Danh Vo  
*in collaboration with*  
Caroline Bourgeois

### *Curatorial and research assistance*

Danh Vo: Marta Lusena, Amy Zion  
Caroline Bourgeois: Julia Séguier

### *Texts*

Elisabeth Lebovici

### *Texts for Danh Vo and Leonor Antunes*

Amy Zion

### *Graphic design*

Leonardo Sonnoli  
(Tassinari/Vetta)

### *Photography (installation views)*

Heinz Peter Knes

### *Translations*

Nathalie Bourgeois  
Contextus srl, Pavia (Lisa Richardson)

### *Additional research*

Andrew Blackley

### *Published by*

Marsilio Editori\* Spa, Venice

### *Copyediting*

legaudiouse.studioeditoriale, Venice

© Constantin Brancusi;  
Marcel Broodthaers; Hubert Duprat;  
Elmgreen & Dragset; Fondazione  
Piero Manzoni, Milano; Tetsumi Kudo;  
Bertrand Lavier; Sigmar Polke;  
Nancy Spero; Alina Szapocznikow,  
Succession Picasso, by SIAE 2015

© 2015 by Palazzo Grassi Spa, Venice

First edition April 2015

### *Printed by*

Grafiche Veneziane, Venice  
for Marsilio Editori\* Spa in Venezia

## *Acknowledgments*

### *The artists*

Leonor Antunes  
Julie Ault  
Nairy Baghramian  
Jos de Gruyter and Harald Thys  
Hubert Duprat  
Elmgreen & Dragset  
Fischli & Weiss  
Petrit Halilaj  
David Hammons  
Roni Horn  
Bertrand Lavier  
Zoe Leonard  
Jean-Luc Moulène  
Henrik Olesen  
Carol Rama  
Charles Ray  
Cameron Rowland  
Andres Serrano  
Danh Vo

### *The Estates*

Constantin Brancusi: The Estate  
of Constantin Brancusi  
Marcel Broodthaers: The Estate  
of Marcel Broodthaers / Michael Werner  
Gallery, New York  
Luciano Fabro  
Felix Gonzalez-Torres: The Felix  
Gonzalez-Torres Foundation / Courtesy  
of Andrea Rosen Gallery, New York  
Peter Hujar: The Estate of Peter Hujar,  
Pace/McGill Gallery, New York  
and Fraenkel Gallery, San Francisco  
Tetsumi Kudo  
Francesco Lo Savio  
Lee Lozano: The Estate of Lee Lozano /  
Hauser & Wirth, Zürich - London -  
New York  
Robert Manson  
Piero Manzoni: Archivio Opera Piero  
Manzoni, Milan  
Sadamasa Motonaga  
Pablo Picasso: Fundación Almine y Bernard  
Ruiz-Picasso para el Arte, Brussels  
Sigmar Polke: The Estate of Sigmar Polke,  
Köln/ Michael Werner Gallery, New York  
Auguste Rodin: Musée Rodin, Paris  
Alina Szapocznikow  
Nancy Spero: The Nancy Spero  
and Leon Golub Foundation for the Arts /  
Galerie Lelong, New York  
Sturtevant: Estate Sturtevant /  
Galerie Thaddaeus Ropac, Paris - Pantin  
Paul Thek: The Estate of George Paul Thek  
David Wojnarowicz: The Estate of  
David Wojnarowicz / P.P.O.W. Gallery,  
New York  
Martin Wong: The Estate of Martin Wong  
/ P.P.O.W. Gallery, New York

### *The institutions*

Centre national des arts plastiques, Paris:  
Yves Robert, director  
Fondazione Giorgio Cini, Istituto di  
storia dell'arte, Venice: Giovanni Bazoli,  
president, Luca Massimo Barbero, director  
Gallerie dell'Accademia, Venice:  
Giulio Manieri Elia, director  
Los Angeles County Museum of Art,  
Los Angeles: Michael Govan, director  
MACBA, Museu d'Art Contemporani  
de Barcelona: Bartomeu Mari, director  
MNAM - Centre Pompidou, Paris:  
Alain Seban, president, Bernard Blistène,  
director  
Museo Correr, Venice: Andrea Bellieni,  
director  
Museo Nacional Centro de Arte Reina Sofia,  
Madrid: Manuel Borja-Ville, director  
Statens Museum for Kunst, Copenhagen:  
Mikkel Bøgh, director  
The Museum of Modern Art, New York:  
Glenn D. Lowry, director  
Williams College Museum of Art,  
Williamstown: Christina Olsen, director

### *The private lenders*

J.K. Brown and Eric Diefenbach  
Paul Golub  
Philip Golub  
Stephen Golub  
Johann and Lena König  
Annie Leibovitz  
Stephanie and Jan L. Mackert  
Stefania Morellato and Emilio Giorgi  
Peter Schjeldahl and Brooke Anderson  
Max and Marie Warsh

### *The galleries*

Miguel Abreu Gallery, New York  
Air de Paris, Paris  
Alexander and Bonin Gallery, New York  
Art : Concept, Paris  
Galerie Albert Benamou, Paris  
BFAS Blondeau Fine Art Services, Geneva  
Isabella Bortolozzi Galerie, Berlin  
Gavin Brown's Enterprise, New York  
Galerie Buchholz, Cologne - Berlin  
Chert, Berlin  
Galerie Chantal Crousel, Paris  
Essex Street, New York  
Fraenkel Gallery, San Francisco  
Marian Goodman Gallery, New York -  
Paris - London  
Hauser & Wirth, Zürich - London -  
New York  
Xavier Hufkens, Brussels  
kamel mennour, Paris  
Kewenig Galerie, Berlin and Palma  
kurimanzutto, Mexico City  
Yvon Lambert, Paris  
Galerie Lelong, Paris - New York  
Dominique Lévy, New York - London  
Galerie Loevenbruck, Paris  
Matthew Marks Gallery, New York -  
Los Angeles  
Mnuchin Gallery, New York  
Murray Guy, New York  
Galleria Franco Noero, Turin  
Pace/MacGill, New York  
Galerie Perrotin, Paris - New York -  
Hong Kong  
P.P.O.W. Gallery, New York  
Galerie Eva Presenhuber, Zürich  
Galerie Almine Rech, Paris  
Andrea Rosen Gallery, New York  
Fondazione Sardi per l'Arte, Turin  
Galerie Pietro Sparta, Chagny  
Sprüth Magers, Berlin - London -  
Los Angeles  
Galerie Micheline Szwajcer, Brussels  
Michael Werner Gallery, New York -  
London  
White Cube, London - Hong Kong  
Galleria Zero, Milan

*And all those who wish to remain  
anonymous*

