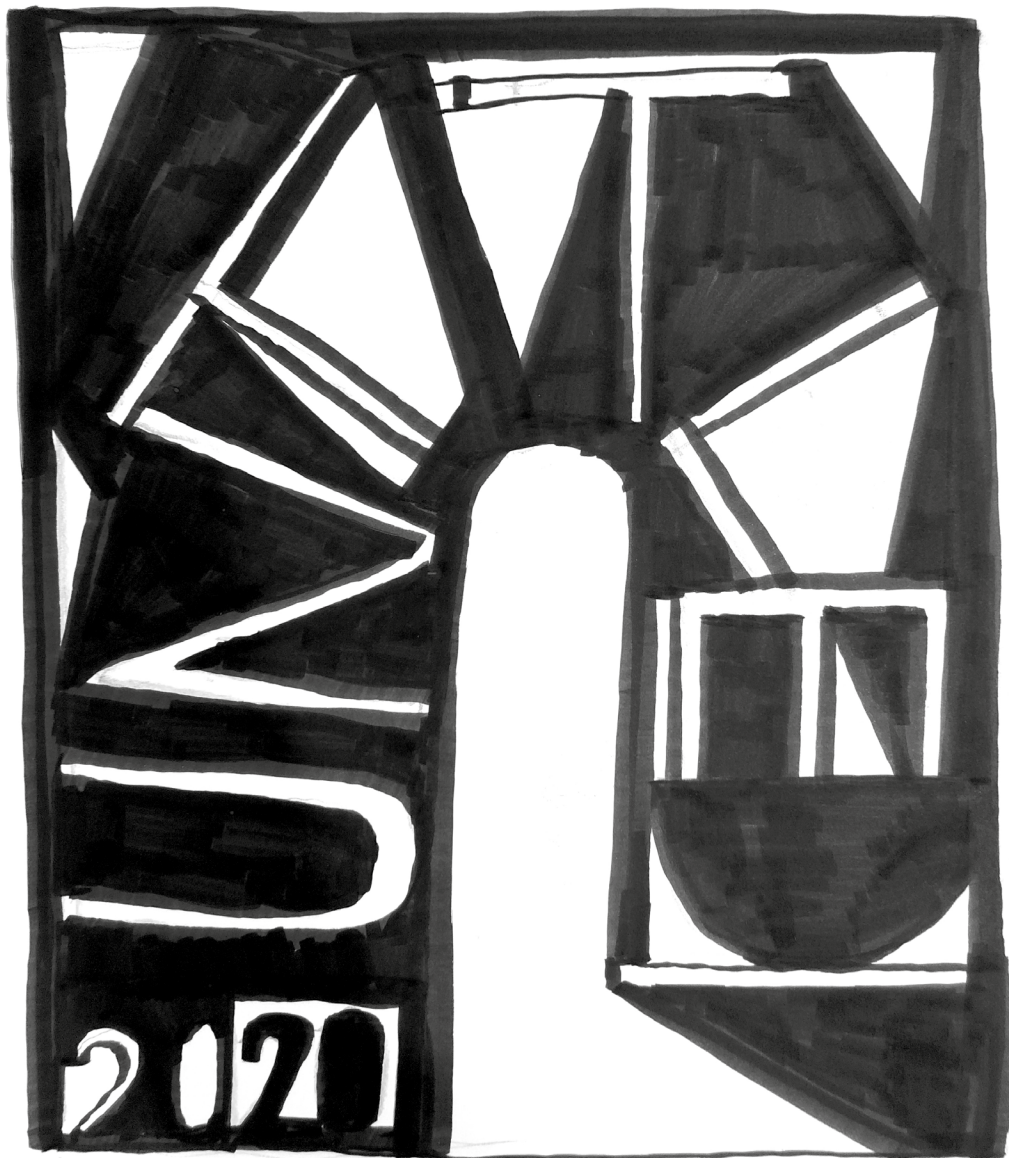
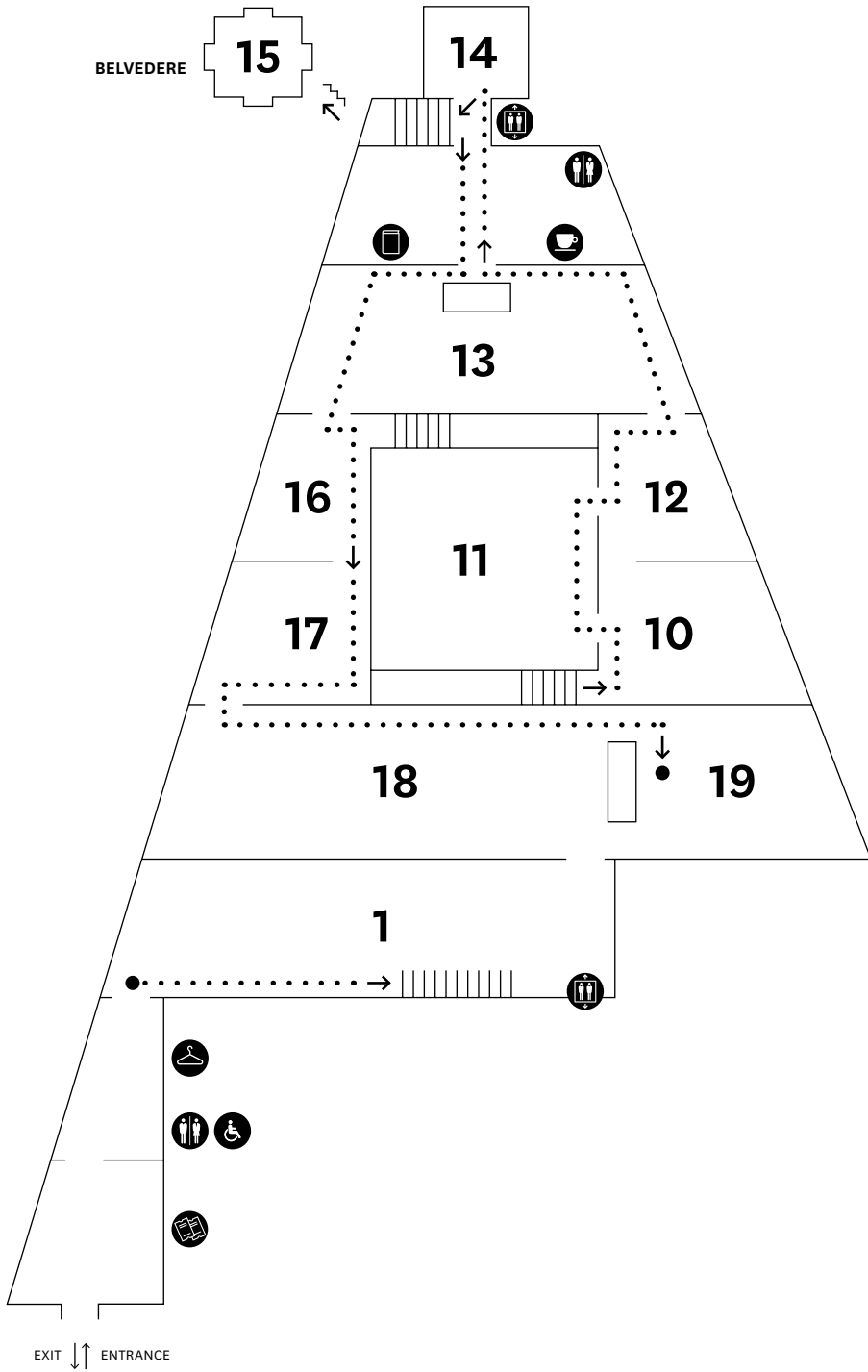


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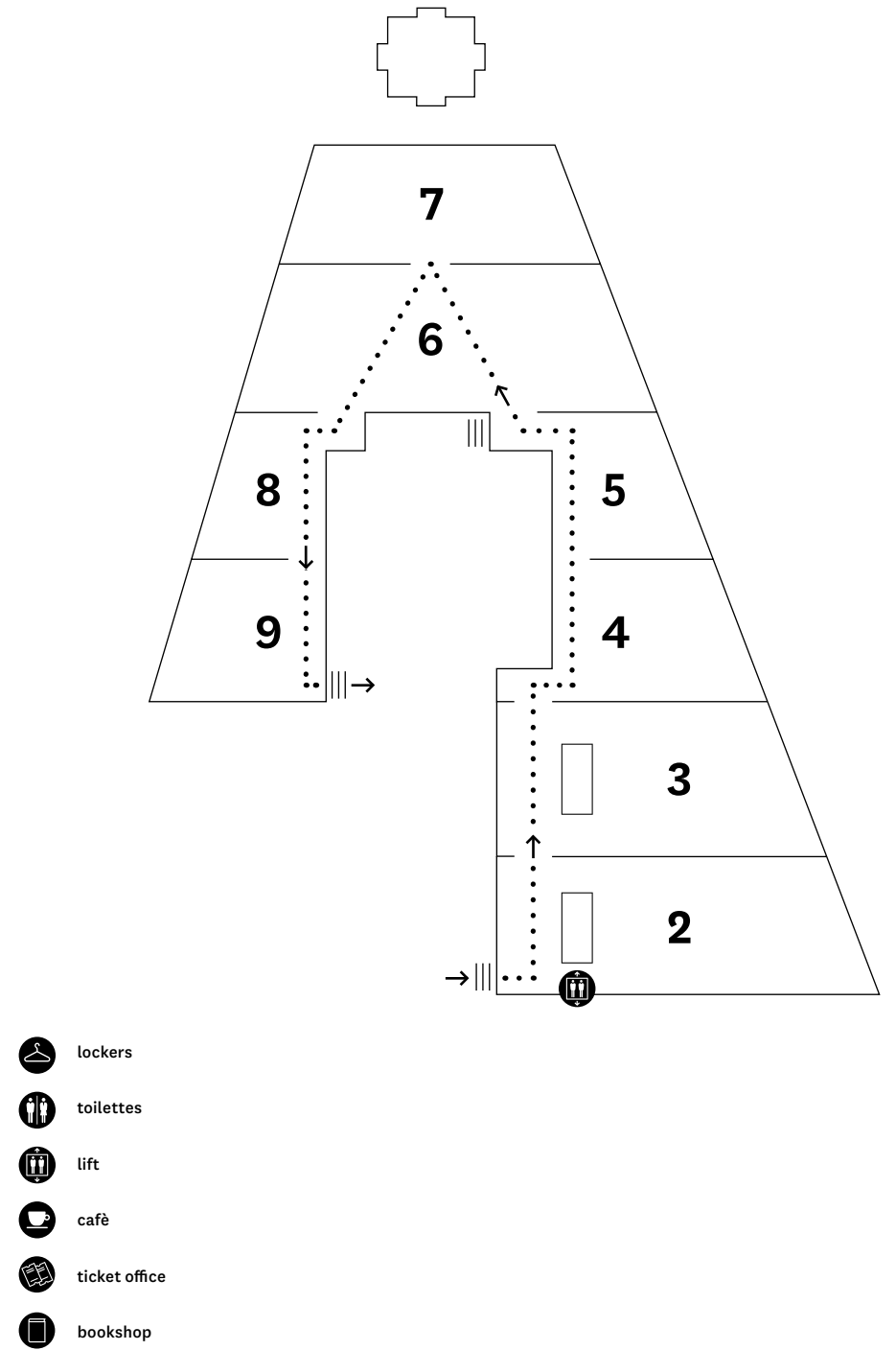


PUNTA DELLA DOGANA
PALAZZO GRASSI
PINAULT
COLLECTION

GROUND FLOOR



FIRST FLOOR



- lockers
- toilettes
- lift
- cafe
- ticket office
- bookshop

INTRODUCTION

Punta della Dogana is pleased to present “Untitled, 2020. Three perspectives on the art of the present”, a group exhibition curated by Caroline Bourgeois, artist and art historian Muna El Fituri and artist Thomas Houseago.

By means of an itinerary organised into 18 rooms, each of which devoted to a specific thread (such as activism, utopia or loss), the exhibition design explores the genesis and evolution of the creative process.

It also explores some issues that are central to contemporary art (such as the beginnings of painting and the artist's studio).

The exhibition revolves around a site-specific installation conceived for the inside of the Cube designed by architect Tadao Ando, at very the heart of Punta della Dogana: the installation presents a remake of an artist's studio (inspired by Thomas Houseago's own) that invites viewers to interact with the elements that make up the place where art works and projects are conceived.

This exhibition proposes a more informal type of relationship with the museum, which is presented like a house, as well as with the art works, considered above all in emotional and aesthetic – almost bodily – terms. We hope to give the feeling of a congenial space that is conducive to reflection and the exchange of ideas; a comfortable space also where visitors feel welcome to stop, take the time to look and give shape to ideas and images. To that aim, we have arranged for seatings throughout the exhibition space, sanitary dispositions permitting.

The exhibition shows works by 67 artists from various generations (with dates of birth ranging from 1840 to 1995), including a large number of African-American and pioneering women artists whom the institutions have historically under-represented. Many of the works come from the Pinault Collection and from international museums and private collections. Some works, such as those of Saul Fletcher, Kasia Fudakowski, Ellen Gallagher, Lauren Halsey and Henry Taylor, were created specifically for this exhibition.

We hope that this multifaceted exhibition, fruit of discussions and dialogue among the three curators, who are linked by longstanding personal and professional relationships, will give visitors a chance to make their own point of view.

LOCKERS

The exhibition begins with the work of Peter Mitchell, a documentary photographer renowned principally for his photographs of run-down scenes in and around Leeds, England.

PETER MITCHELL

1943, Manchester (United Kingdom)

**FRANCIS GAVAN. SUNDAY 22 APRIL 79. 2 P.M.
WOODHOUSE MOOR, LEEDS, 1979/2017**

PIGMENT PRINT
35.5 × 35.5 CM

PRIVATE COLLECTION, LOS ANGELES

► Peter Mitchell's photograph is the first work we see in this exhibition; like an epigraph in a book, the photo is positioned in the vestibule, at the entrance to the first room, almost like a manifesto for the entire show. Peter Mitchell was the first British artist to use colour in documentary photography; he is a "radical and pioneering photographer" who since his beginnings has focused on his surroundings, on the place and world in which he lives (Leeds, an industrial town in the north of England). He also focuses enormous attention on the Other (the inhabitants of Leeds and their living spaces).

This photograph is from a series of portraits that are both nostalgic and humorous, depicting Leeds inhabitants in front of their homes, shops or workplaces. The backstory recounts the improbable tale of a Martian survey: at a time when the first Viking Lander probes were being sent on outer-space reconnaissance missions in the 1970s, Mitchell imagined what might have happened if Martians had landed in Leeds and it was they who were taking the series of photos, as souvenirs of their visit.

Mitchell's first solo exhibition, "European Architectural Heritage Year 1975", took place at the Leeds City Art Gallery in 1975. And in 1979, his ground-breaking show, "A New Refutation of the Viking 4 Space Mission" at the Impressions Gallery of Photography in York, had an enormous impact on the documentary-photography scene of the 1970s and 80s, paving the way for the use of colour photography at a time when black and white prints dominated the field to the exclusion of all else.

ROOM 1 – STANDING

A fundamental fact of the human condition: getting to one's feet, remaining standing, or refusing to kneel are all philosophical or political issues.

MAGDALENA ABAKANOWICZ

1930, Falenty (Poland) – 2017, Warsaw (Poland)

ABAKAN RED I, 1970-73
SISAL WEAVING ON METAL SUPPORT
C. 300 × 300 × 100 CM

ZÜRCHER HOCHSCHULE DER KÜNSTE/
MUSEUM FÜR GESTALTUNG ZÜRICH /
KUNSTGEWERBESAMMLUNG

► Magdalena Abakanowicz's work signalled a break with the past following her experience of the brutality and the social and political conflicts of post-war Poland. From the early 1960s, she revolutionised textile sculpture with her handmade works in wool, hemp, linen and sisal. She eschewed decorative tapestry-making and instead came up with billowing three-dimensional shapes that embodied complex and contradictory interchanges. Along with Sheila Hicks and Geta Brătescu, Abakanowicz was one of the most famous "fibre artists" who further cultivated the radical developments elaborated by the German-American artist Anni Albers.

Her *Abakans* (1966–75), such as the one shown here, represent a series of monumental sculptures whose fluidity and freedom combine and contrast with their firmness and their lacerated surfaces. By contemplating these works in the space that they form, viewers are encouraged to share the artist's fascination for the organic life, embodied in the fibre, that constitutes the epidermis. The shapes thus recur over time, exploring the materiality of life, its true depth and its vital tension.

GARRY BARKER

1950, Dudley (United Kingdom)

**CONFESSIONS OF A HOUSE
OWNING SOCIALIST, 1991**
ETCHING WITH AQUATINT
12 PRINTS, 31.7 × 29.8 CM EACH

PRIVATE COLLECTION, LOS ANGELES

► Garry Barker was born in the West Midlands, an area known as the Black Country that is noted for its industrial past and widespread pollution. He is a multifaceted artist, producing pen-and-ink drawings, watercolours, prints, tapestries, graphics and animation. He is also an author and editor, exploring the myths surrounding the arts and the issues linking art and fiction.

This series of illustrations entitled *Confessions of a House Owning Socialist*, which Garry Barker produced in 1991, depicts naked, armless figures with terrifying open-mouthed, goggle-eyed faces, as they are transformed into trees. His carefully produced drawings plunge the viewer into a sort of worrying, dystopic vision. The psychological, philosophical and sexual aspects are emphasised by the artist, who gives a central role to narration and socio-political exploration. He investigates the links between the local level, in Chapeltown – the British town where he lives – and the global. Garry Barker has always prioritised his work as an art teacher and regularly organises art shows in the exhibition spaces of the art school. He draws what he sees on his walk to the school, and his imagination then takes over and transforms the real. His approach involves investigating the process of creating images, dreams and the fantastic. He draws on his own history, and on the landscapes of his childhood, when “danger was part of the poetry of childhood.”

LEE BONTECOU

1931, Providence, RI (United States)

UNTITLED, 1965
WELDED STEEL, EPOXY, PAINT,
CANVAS, WIRE, TWINE AND WOOD
118.1 × 138.4 × 43.8 CM

PRIVATE COLLECTION
COURTESY OF HAUSER & WIRTH
COLLECTION SERVICES

► Lee Bontecou draws using soot and began depicting empty circular areas that became a hallmark of her aesthetic. She exhibited for the first time at the Leo Castelli gallery in 1960. The exhibition marked the beginning of the international recognition of her work, which was still rare for women artists in the 1960s. She developed an art practice that is sometimes considered feminist, post-minimalist or related to late surrealism, but in fact defies all classification. Her aim is to “glimpse some of the fear, hope, ugliness, beauty, and mystery that exist in us all.” In the mid-1970s, she withdrew from the art world and only rarely exhibited her work thereafter. She was rediscovered by a new generation of artists in the 1990s. Lee Bontecou belongs to a generation of female sculptors, such as Eva Hesse, Louise Bourgeois, Yayoi Kusama or Alina Szapocznikow, who give form to an idea of the organic body.

Lee Bontecou is known for her sewn and welded mural sculptures created using various industrial materials such as copper, iron, or epoxy, as well as more organic substances such as fossils, bones, canvas or found objects and army surplus equipment that she found in second-hand shops in New York. Her monumental aerodynamic, violent, hollowed-out, pierced or metallic constructions seem to be marked by the memory of the Second World War, when Bontecou’s mother worked in the factories producing submarines. The artist was also deeply aware of the reverberations of the Vietnam war. Her works, with their strong sculptural presence, are both organic and mechanical, they evoke the body and the machine, the abstract and the figurative, and draw on the iconography of the Cold

War as well as on the Cubist artists. Some art critics interpret her works as allusions to the female anatomy, but Lee Bontecou seeks above all to defy convention both in her choice of materials and in the way she presents her works, which she described, in her own words as “as much of life as possible—no barriers—no boundaries—all freedom in every sense.”

TERESA BURGA

1935, Iquitos (Peru)

SIN TÍTULO, 1967
MIXED MEDIA
BED: 80 × 108 × 208 CM
CURTAIN: 383 × 280 CM

PINAULT COLLECTION

► Teresa Burga is a pioneering figure in conceptual art in Latin America. She explores the patriarchal social structures that govern women’s lives. She shows marginalised female figures, such as prostitutes, women alone in the streets or alone in their home environment, focusing on the imbalances and inequalities of power between the sexes, which she herself has experienced in Peru.

In her work *Sin título [Untitled]*, Burga recreates a brightly coloured domestic space in which a female outline is seen flattened on the surface of a bed. At first sight gay and colourful, this work soon reveals itself to be a critical reflection on the social inequities in Peru and on the situation of women in general. Burga’s work is often compared to American and British Pop Art, but she defines herself by her links with Argentine art. Pop Art at that time was a way of creating a subversive art for the new generation of artists, a “weapon” against the “good taste” of the middle classes which were more attracted by American Abstract Expressionism.

VALIE EXPORT

1940, Linz (Austria)

IDENTITY TRANSFER 1, 1968
BLACK AND WHITE PHOTOGRAPH
80 × 52 CM (FRAMED)

PRIVATE COLLECTION

► VALIE EXPORT is a multifaceted and politically committed artist who began her career in the 1960s-1970s under her real name, Waltraud Lehner Hollinger, using various mediums such as performance, video and photography to investigate the condition of women. In 1967, she decided to adopt the name of a brand of cigarettes, Smart Export – the symbol of virility *par excellence* – in an act of provocation and emancipation with regard to her father. “I wanted my own name,” she explains.

This new identity, written in capital letters, made her as strong as others, as male others. Since then, she has used her body as an artistic medium, in particular in her performance *Tap and touch cinema*, in which she invites spectators to come touch her breasts, which are concealed by a box in the shape of a television. She thus explores the status of women in film and, more generally, the hold that social codes have over our bodies, in particular through her series *Body Configurations* in which she challenges the patriarchal architecture.

With *Identity Transfer 1*, part of a series of four emblematic portraits, the artist impersonates a pimp, dressed in tight black trousers, a curly, short-haired wig, heavy gold necklaces and bracelets, and exaggerated makeup. The resulting images call into question conventional gender roles and reflect a moment in history when male and female clothing and hairstyles merged.

NANCY GROSSMAN

1940, New York, NY (United States)

T.R., 1968

LEATHER OVER WOOD,
WITH PORCELAIN AND HARDWARE
43.2 × 22.9 × 19 CM

COLLAGE PASTEL #9, 1976

COLLAGE AND PASTEL ON PAPER
66 × 49,5 CM

COURTESY OF MARC SELWYN FINE ART,
LOS ANGELES

► Nancy Grossman's compositions, produced from scrapheap items such as the leather from a biker's jacket or from a pair of boots, or the wood of a telegraph pole, echo the Abstract Expressionist works that dominated the New York art scene in the 1960s. Grossman's childhood, which she spent working with her parents in the textile industry, influenced her use of these materials and dyes as well as her use of sewing in her artistic creations. She decided to leave for Europe, and on her return two years later set up her enormous studio in Chinatown. The size of her workshop enabled her to produce large-format works and to investigate the use of new elements.

Grossman exhibited the first of her life-size heads in 1969. These works were destined to become a series that she would continue to produce until the mid-1990s. Under the sway of the work on women wearing bondage gear produced by her professor and mentor Richard Lindner, and also influenced by the liberation movements of the late 1960s and the violence of the Vietnam War, Grossman began to sculpt these leather-covered heads, equipped with dentures, zippers, straps or horns. Mute, trussed up, their eyes covered by straps, these heads are like the witnesses of the brutality and social disruptions that were happening around the artist, and despite their seeming aggressiveness they appear on the contrary to be caught in a trap.

DAVID HAMMONS

1943, Springfield, IL (United States)

UNTITLED, 2008

MIXED MEDIA

259.1 × 182.9 × 61 CM

COURTESY OF THE GEORGE ECONOMOU
COLLECTION

► By displacing objects and their status, David Hammons' performances and sculptures, such as the wardrobe shown here, explore his own African-American identity and his potentials, urban culture and the fight for civil rights and against racism. This political standpoint ultimately led him to focus on nonconformism and discretion with regard to the art world. To wage this battle, he mostly takes to the streets, the urban public spaces, briefly but intensely, as was the case for *Bliz-aard Ball Sale* in 1983, in which he organised a street-sale of snowballs. For his assemblages, he gathers discarded materials that he often finds on the road and that are linked to the African-American culture – fragments of metal and wood, hair, cigarettes, basketball hoops, stones and cloth – and raises them to the rank of artworks. Hammons' works also reference the jazz culture and its history.

In his installation *Untitled*, Hammons tackles the elitist and exclusive nature of the world of art – which in this case is jammed behind a massive wooden wardrobe – and that of a marginalised society, of minorities trying to survive through the use of second-hand materials. This work is part of a series in which, using the same principle, the artist conceals and covers up paintings that he has produced himself and that bring to mind the paintings of De Kooning or Gerhard Richter. He drapes industrial tarpaulins or black plastic bin bags in layers over the paintings, leaving only a glimpse of the painting at the edges or through tears in the covering strata. In this way, Hammons focuses a critical gaze on an art world that is obsessed with Abstract Expressionist paintings by countering them with these lowly utilitarian materials that can be found on the street or on building sites, and that pertain more to those who work, sweat, sleep and try to keep themselves warm and survive. The objects

placed in front of or on top of the canvases seem both to protect them, and at the same time to render them partially invisible – a metaphor for the way minorities and marginalised people are treated.

THOMAS HOUSEAGO

1972, Leeds (United Kingdom)

BEAUTIFUL BOY, 2019

TUF-CAL, HEMP, IRON REBAR

302.3 × 119.4 × 106.7 CM

COURTESY OF THE ARTIST
AND GAGOSIAN GALLERY

[SEE ALSO ROOM 11]

PAUL MCCARTHY

1945, Salt Lake City, UT (United States)

HENRY MOORE BOUND

TO FAIL MAQUETTE (STAINLESS STEEL), 2007

POLISHED STAINLESS STEEL

154.9 × 101 × 74.9 CM

PINAULT COLLECTION

► For more than fifty years, the American artist Paul McCarthy has been developing an artistic approach aimed at conveying a stinging criticism of the prevailing value system through the mediums of performance, photography, video, installation, sculpture, drawing and painting. McCarthy explores and challenges the consumer society values and, more generally, the taboos and hierarchies within the Western world. Making use of icons of popular culture and of childhood, such as Santa Claus, the seven dwarves, Snow White, or more recently Donald Trump, the artist stages his characters in violent and explicit scenes that are intended to perturb the viewer.

Henry Moore Bound to Fail recalls the first work produced by McCarthy in 1959 as well as a work of the same title produced by Bruce Nauman in 1967. McCarthy adopts the use of holes found in the sculptures of Moore, whose figures are known throughout the world. "I'm taking back the work I did in the 1950s-1960s when I was a young adult. I'm recycling. A cycle across time," he says. This artistic *tour de force* enables him, through humour, to transform the museum into a pedestal bearing an updated version of his first work. The 1967 Nauman work whose title he ironically borrows, although formally distant from that of McCarthy, also examined the notion of artistic dialogue. Nauman produced a plaster cast of his torso with his arms tied behind his back, imprisoned by the influence of established artists such as the British artist Henry Moore. McCarthy's polished stainless-steel version enables an astonishing encounter to be established with the viewer, who plunges into it and even witnesses himself or herself being deformed by the artistic experience.

HENRY MOORE

1898, Castleford (United Kingdom) –

1986, Much Hadham (United Kingdom)

STUDY FOR "GREY TUBE SHELTER", 1940

WATERCOLOUR, GOUACHE,

INK AND CHALK ON PAPER

27.9 × 33.1 CM

SHELTER DRAWING, 1940

WATERCOLOUR, GOUACHE,

INK AND CHALK ON PAPER

28.9 × 27.3 CM

THE MOORE DANOWSKI TRUST

► Henry Moore, the British artist famed for his modernist sculptures that merge abstraction and biomorphic human figures, was also the creator of countless works in pencil, ink, gouache and watercolour – mediums that were more suited than sculpture to producing creative output during times of war. The artist first achieved recognition for his series of *Shelter Drawings* commissioned by the War Artists

Advisory Committee during the Second World War and exhibited at the National Gallery in London from 1942. Much more intimate than his “public” art, these sketches which he did in the shelters and then reworked in his studio powerfully depict the hundreds of thousands of London residents who took refuge in the stations of the London Underground under the threat of the German bombardments. In his writings, Moore recalled the long queues outside these stations at dusk: “I was fascinated by the sight of people camping out deep under the ground. I had never seen so many reclining figures and even the holes out of which the trains were coming seemed to me like the holes in my sculpture. [They were] ... a bit like the chorus in a Greek drama, telling us about the violence we don’t actually witness.” The dark hues of the floor contrast with the coldness of the dehumanised bodies, which seem “buried” alive. The underground station is transformed from a place of transit to a dead-end, a tomb to house all these human figures with their absent expressions who resemble prisoners, corpses or ghosts. An emotional intensity emerges from these drawings that foreshadow the horrors of the concentration camps.

CHARLES RAY

1953, Chicago, IL (United States)

TWO BOYS, 2010
FIBREGLASS
279 × 452 × 27 CM

PINAULT COLLECTION

► Charles Ray is known for his enigmatic sculptures and installations through which he investigates space, the reality around us, and the manner in which we perceive it. For him, sculpture – a discipline that creates a special relationship with space – stood out as the ideal medium for destabilising observers and making them lose their bearings.

With *Two Boys*, a monochrome white relief in fibre-glass, Charles Ray focuses on the distortion of the two brothers’ features that occurs as the viewer

moves past the work. Each of the faces in turn becomes flattened, deformed and abstract, a metaphor for unsophisticated and hesitant childhood. This planar sculpture appears to borrow from the classical techniques and aesthetics. In this case, fibreglass replaces the marble and noble materials, while the depiction of the two models resembles the realistic portraiture of the Roman age. The artist plays with the laws of portrayal, the medium, the techniques and the scale in order to produce a timeless sculpture that is difficult to pin down as either contemporary or antique. The sculpture exudes a “strange familiarity” that strikes viewers with its immediate magnetism. The empty gaze of the children with their pupil-less eyes contrasts with their smiles and prevents us from grasping the true expressions of these two brothers.

THE WORKS SHOWN IN ROOM 2
MAY OFFEND SOME VIEWERS’ SENSIBILITIES.

ROOM 2 – SEXE

Is sex still our driving force?
This room reassesses our still deeply patriarchal society.

INDUS VALLEY CIVILIZATION, BALOCHISTAN, MEHRGARTH

STANDING FEMALE STATUETTE
STYLE VII, C. 2700-2500 BCE
TERRACOTTA
15 × 6 × 7 CM

LIGABUE COLLECTION, VENICE

► This terracotta female figurine – depicted with a bald head, fine nose, broad shoulders, folded arms, wide hips and straight cylindrical legs, is one of the few surviving intact examples of the genre.

LOCAL CULTURE, FIJI

**COMMAND STICK:
BULLI BULLI**
19TH CENTURY
ENGRAVED WOOD
100,3 CM

LIGABUE COLLECTION, VENICE

► Finely decorated, this war club from Fiji is made of wood and carved using sperm whale teeth.

LOCAL CULTURE, MARQUESAS ISLANDS

COMMAND STICK: U'U

18TH-19TH CENTURY
ENGRAVED WOOD
140 CM

LIGABUE COLLECTION, VENICE

► This large, heavy war club or staff undoubtedly belonged to one of the most important warriors of the Marquesas society, for whom such clubs were of their most prized emblems. These finely decorated clubs are sculpted in a wood known locally as "Toa" or "warrior" wood. The large head is formed of a series of smaller heads and faces. These are arranged to resemble a larger face, as a sort of visual pun, in which the eyes and nose are formed of small heads. The club conferred a sense of power and invulnerability on its owner, not just in times of war, but also in a spiritual sense.

COMMAND STICK: U'U

19TH CENTURY
ENGRAVED WOOD
142.9 CM

LIGABUE COLLECTION, VENICE

► This finely carved, elaborate and majestic dual-purpose war club and ceremonial staff was produced in the workshop of an artist known as the "Master of the Lizard". The head of the club is decorated with sixteen carved depictions of heads and faces. There are also two lizards and forty-two *etuas* (stylised *tikis* with raised arms) within the ornamental band representing the tattoo below the secondary "eye-nose" mask found on both sides of the club.

VALIE EXPORT

1940, Linz (Austria)

AKTIONHOSE: GENITALPANIK, 1969/1994

BLACK AND WHITE POSTER
79 × 56 CM

COURTESY OF GALERIE THADDAEUS ROPAC,
LONDON / PARIS / SALZBURG

[SEE ALSO ROOM 1]

► In *Genitalpanik*, she bursts into a pornographic film theatre in Munich, armed with a submachine-gun and dressed entirely in leather, with her trousers open at the level of her sex, declaring to the men in the room: "A real sex is at your disposal!" By reversing the roles and taking ascendancy over the male public, she denounces the image of the woman as a simple sexual object in this kind of film production, and flips the relationship of domination. "I felt it was important to use the female body to create art. I knew that if I did it naked, I would really change how the (mostly male) audience would look at me. There would be no pornographic or erotic/sexual desire involved—so there would be a contradiction."

KASIA FUDAKOWSKI

1985, London (United Kingdom)

TURNSTILE, 2020

LACQUERED OAK HAND CARVED
BY ÖMER OKUTAN, CONSTRUCTED BY ÖZKAN
ŞENER, AND PAINTED STEEL MECHANISMS
MADE BY SERHAT ÖZTEMİR IN ISTANBUL
C. 120 × 200 × 80 CM

COURTESY OF THE ARTIST AND CHERTLÜDDE

► Kasia Fudakowski's work reveals a sharp sense of humour on the subject of sex. She reflects on the stance she takes regarding her influences, in particular the conceptual artist Lee Lozano (1930–1999)

and the American comedian Andy Kaufman (1949–1984) who both had very free approaches, searching for the extreme, for action. Fudakowski admires Kaufman's performance techniques which leave the spectator disconcerted, and is equally fascinated by Lozano's radical work, *Decide to Boycott Women*. Fudakowski's politically committed approach consists of giving substance to the absurdities of social life and of socially accepted logics, and highlighting them in order to better deconstruct them through her quirky sense of humour. She thus uses comic skills and timing as tools that enable her to frustrate the viewer's expectations. Her sculptures, performances, installations and videos often take the form of jokes that are heavily based on puns and wordplay. Humour is "both a communication tool and a measuring stick," she explains. For Fudakowski, the reaction of the spectator plays a central role in her approach.

For the "Untitled, 2020" exhibition, Fudakowski has created an amusing and irreverent sculpture related to the theme of the room that acts as an interactive work and offers the spectator the unique experience of touching and passing through a work. She takes the quality of workmanship to the extreme, evoking church furniture in terms of material and form, but at the same time referencing the turnstiles found at shop entrances. By means of a humorous gesture, this hilarious analogy creates a link between the sphere of religion and that of commerce.

DAVID HOCKNEY

1937, Bradford (United Kingdom)

IAN AND ME II, 1983

PENCIL ON PAPER
76.2 × 57.2 CM

IAN AND ME III, 1983

PENCIL ON PAPER
76.2 × 57.2 CM

IAN AND ME IV, 1983

PENCIL ON PAPER
76.2 × 57.2 CM

IAN AND ME V, 1983

PENCIL ON PAPER
57.2 × 76.2 CM

IAN AND ME VI, 1983

PENCIL ON PAPER
57.2 × 76.2 CM

IAN AND ME VII, 1983

PENCIL ON PAPER
57.2 × 76.2 CM

© DAVID HOCKNEY

COLLECTION THE DAVID HOCKNEY FOUNDATION

► David Hockney, one of the leading figures in the Pop Art movement of the 1960s and of Hyperrealism, is one of the most influential British painters of the 20th century. Known for his use of attractive acid colours, Hockney produces paintings that blend painting and photography.

In 1966, Hockney began a series of drawings to be used as illustrations for the Greek poet Constantine Cavafy's poems that openly refer to homosexual desire. That year, he travelled to Beirut in Lebanon. The scenes of intimacy and lovemaking between men that are shown in this exhibition were based on life models as well as on photographs and old drawings. Although the narration is not explicit, the hotel interiors that Hockney depicts bring to mind fleeting encounters and evoke a certain longing for the erotic. These pencil drawings, which have rarely been shown, take on an eminently poetical and political dimension, especially in this particular space; they also remind us of Hockney's commitment to the homosexual cause – far removed from his painterly obsession with scenes of Californian swimming pools. As a great devotee of the latest technical innovations and a knowledgeable expert in the history of art, Hockney has continued to explore new pictorial territories, in particular that of perspective, which he helped to revolutionise. According to Hockney, "[w]e do not look at the world from a distance; we are in it, and that's how we feel", and for this reason, he adds, "I don't want just to look through keyholes" and instead chooses to immerse viewers in the scenes he creates and thereby confront them with a multiplicity of viewing angles.

TETSUMI KUDO

1935 – 1990, Osaka (Japan)

UNTITLED, C. 1970
COMPOSITE PLASTIC MATERIAL,
RESIN, HAIR
7 × 25 × 2 CM

VOTRE PORTRAIT, 1970-75
PAINTED PLASTIC AND WOOD, PAINTED
MOSS AND RESIN, PLASTIC OBJECTS, WIRE,
TRANSISTORS WIRE
30 × 42 × 21 CM

UNTITLED (LA BOUCHE DANS LA CAGE), 1975
MIXED MEDIA AND CAGE
18 × 11.5 × 9 CM

PARADISE, 1979
PAINTED METAL AND WOOD,
VEGETAL FIBRES AND PAINTED RESIN,
PLASTIC AND MEDICINES
38 × 31 × 21 CM

PINAULT COLLECTION

► Deeply marked by the nuclear trauma, Tetsumi Kudo ceaselessly explored progress, consumerism, human dignity and the violence that was no doubt inherited from the war and the American atomic attacks on Hiroshima and Nagasaki.

The walls and ceiling of the space are hung with artificial phalluses, with miniature lightbulbs playing the role of the seminal fluid. For Kudo, this omnipresence of male organs, as in the works shown here, symbolised the advent of a post-sexual world. Using an approach that was both scientific and artistic in equal measure, he transformed composite plastic materials, resin, hairs, modelling clay, fibres, mosses and all sorts of electrical wires. Kudo positioned plastic body parts, genitalia, masks, mouths, hands or breasts inside metal cages or aquariums alongside laboratory instruments, thus creating a sick and mutant post-apocalyptic vision of human civilisation that he later called a “new ecology.” His works sarcastically reflect contemporary society’s compartmentalised and controlled way of life: “We

cannot live without boxes. We are conceived in boxes (wombs), we grew up in boxes (apartments) and we end up in boxes (coffins),” Kudo wrote in 1976. In *Untitled (La bouche dans la cage)*, Kudo encloses a cast of his own mouth inside a birdcage, with a smoked cigarette poised between his lips. A sprig of lily-of-the-valley poking out of this enclosed space gives the misleading appearance – since it is made of plastic – of a natural element. Kudo created artificial worlds that explore the metamorphoses and upheavals of contemporary society.

With *Votre Portrait*, the viewer is confronted with a human being whose disembodied gaze stares at us but whose seemingly acid-corroded hands hark back to a post-apocalyptic moment of mankind’s history. This creature appears to be the prisoner of his destiny, like the imprisoned ecosystem inside the aquarium on which he is perched.

LEE LOZANO

1930, Newark, NJ (United States) –
1999, Dallas, TX (United States)

NO TITLE, 1962
CONTÉ PASTEL AND CRAYON ON PAPER
29.9 × 45.5 CM

NO TITLE, C. 1963
CRAYON AND GRAPHITE ON PAPER
23 × 24 CM

NO TITLE, C. 1963
CRAYON AND GRAPHITE ON PAPER
44 × 57 CM

PINAULT COLLECTION

► Lee Lozano played a central role on the New York art scene between 1960 and 1972. Her motto throughout her short career was “seek the extremes, that’s where all the action is.”

Lozano was a subversive artist, whose work lay midway between minimalism and conceptual art. She produced countless drawings depicting

ironmongery hardware (screws, nails, nuts) and tools (hammers, monkey wrenches) that displayed a certain eroticism and a phallic nature that symbolised the predominant male power.

The series of drawings shown here exude a certain violence, in both the vigorous pencil strokes and in the choice of motifs depicted: the pointed teeth, the extended thumb that transforms into a menacing penis, or the naked buttocks shooting out sharp metallic staples. Around 1964–65, Lozano’s drawings gradually transformed to become densely packed scenes of the tools she found during her outings along Canal Street in south Manhattan. At the time, this district was a paradise for hawkers and for sales of spare parts from the breaking of navy craft that had been used during the Second World War and the Korean War. A number of motifs from the Judaeo-Christian civilisation, such as the Cross and the Star of David, are also present in Lozano’s work, as is the case in this 1963 drawing in which the Jewish symbol is imprisoned in the disturbing clenched mouth, surrounded by strange breast-like elements and something we might guess to be an airplane. Strongly marked by the predominance of men in the art world, Lozano continually subverted the patriarchal principles by showing violent scenes, including images of cannibalism and penetration. With her aggressive gestural application and her garish colours, Lozano produced scenes of “hybridisations between body parts and tools in the act of reciprocal interpenetration.”

OTTO MÜHL

1925, Grodnau (Autriche) –
2013, Moncarapacho (Portugal)

COSINUS ALPHA, 1964
BLACK AND WHITE PHOTOGRAPH
29.5 × 23.5 CM

COSINUS ALPHA, 1964
BLACK AND WHITE PHOTOGRAPH
24 × 18 CM

PENISAKTION, 1964
BLACK AND WHITE PHOTOGRAPH
23.5 × 17.5 CM

JOKER, 1985
WATERCOLOUR
100 × 70 CM

O.T. (PENISVARIATION, ROT-ORANGE), 1985
WATERCOLOUR
100 × 70 CM

PINAULT COLLECTION

► Otto Mühl was a central figure in the *Wiener Aktionsgruppe* – Viennese Actionism. He joined the German army at the age of 18 and participated in the Ardennes Offensive in 1944. He was marked for life by this experience of war and death, and recorded his thoughts in his autobiography *Weg aus dem Sumpf* (“getting out of the quagmire”). At the beginning of the 1960s, Mühl created Viennese Actionism – in collaboration with the artists Hermann Nitsch, Günter Brus and Rudolf Schwarzkogler – an extreme artistic current that sought to protest in a creative and liberating manner against conformity, laws and social rules and to rediscover an authenticity of experience.

These two watercolours produced by Mühl in 1985, entitled *Joker* and *o.T. (Penisvariation, rot-orange)*, depict male and female genitalia that merge together, multiply, metamorphose and busy themselves while releasing their fluids. The images are both burlesque and obscene; the excited organs with their bright red, orange or blue colours, and their mutant forms – like that of the human figure that can be seen in *Joker* – represent the cathartic liberation of bodies that lay at the heart of Mühl’s practice in particular, and of Viennese Actionism in general, which sought to subvert art through the body.

Penisaktion and *Cosinus Alpha* depict the artist’s genitals and his wife playing enacting a lesbian role, respectively. These ritual experiments, somewhere between action painting and body art, extol an order of destruction, an absolute revolt. Using food, rubbish, and liquids such as vomit, urine or blood, poured over the bodies that are reduced to their most bestial level, Mühl devised these increasingly provocative bodily

actions, aimed directly at the respectable and prudish post-war society. It was not destruction *per se* that interested the artist, but the fact of destroying art as an institution, as a comfort zone. In destroying everything that academicism represented and regarded as sacred, Mühl – through the Viennese Actionism – replaced the canvas with the use of the body, which thus became a catalyst, an instrument of liberation.

SER SERPAS

1995, Los Angeles, CA (United States)

UNTITLED, 2018
OIL ON WOOD
61 × 61 CM

PRIVATE COLLECTION

UNTITLED (FROM THE TBILISI SERIES), 2019
OIL ON CANVAS
36.5 × 46.5 CM

COURTESY OF THE ARTIST AND THE COLLECTION
OF OLIVIER REYNAUD-CLÉMENT, ORC INC.

► Ser Serpas works with “disgusting, ephemeral, mistreated” found objects that are charged with their own energy and history. Through seemingly chaotic assemblages, she investigates the mundane, and reinterprets and reconfigures it, seeking in this way to reflect a certain harmony, somewhere between desire and fear. Her creation process is similar to musical interventions in space: “I tackle each work session like a video clip. The installation is more important to me than each piece seen individually.”

In conjunction with these sculptures and installations, Serpas has recently become interested in oil painting, a process that requires new timescales and long working hours. Like her drawings, Serpas’ paintings depict nude bodies, anatomical details (hands, genitals, breasts), figures in sensual poses in which the eroticism is constantly changing. As a transgender artist, Serpas’ works testify to her interest in issues related to identity and sexuality and to how these are depicted in our times, in particular through the Internet.

ALINA SZAPOCZNIKOW

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

SEIN ILLUMINÉ, 1967
RESIN, LIGHT BULB,
ELECTRIC WIRE AND METAL
46 × 28 × 17 CM

SCULPTURE-LAMPE IX, 1970
COLOURED POLYSTYRENE RESIN,
ELECTRIC WIRE AND METAL
127 × 42 × 33 CM

FIANCÉE FOLLE BLANCHE, 1971
POLYSTYRENE RESIN, CLOTH,
PLEXIGLAS PEDESTAL
46 × 30 × 30 CM

PINAULT COLLECTION

► Alina Szapocznikow was born in Poland in 1926, and lived through the horrors of the Pabianice and Łódź ghettos and then of the death camps during the Second World War. As a follower of Rodin and a precursor to body art, she represents an essential turning point in the history of the depiction of the body, along with artists such as Louise Bourgeois, Eva Hesse and ORLAN.

Using dismembered and disarticulated body parts, Alina Szapocznikow’s coloured resin sculptures of breasts, mouths and deformed hands provide visual evidence of the body’s frailty, its depths and its memory. Following on from the legacy of the Surrealists, Alina Szapocznikow’s work reveals a courageous feminist and poetic introspection. Among the themes she explored are the organic, the sexual and the living – even the ephemeral – eventually coming up with design objects such as her *Lampe-bouche* or her *Sein illuminé*. Her work shows her obsession with physical destruction, and is striking in its intensity. It is almost impossible not to see in her sculptures and drawings, in which the bodies – her own body – are torn and dismembered, the deep marks of her own history.

ROOM 3 – THE BEGINNINGS OF PAINTING

What should be
depicted and how can
the spirit be freed?

ENRICO DAVID

1966, Ancona (Italy)

SENZA TITOLO, 2012
ACRYLIC ON CANVAS
293 × 209 CM

PINAULT COLLECTION

ROOM FOR SMALL HEAD (NADIA), 2013
21 × 147 × 28 CM
BRONZE

COURTESY OF THE ARTIST
AND MICHAEL WERNER GALLERY,
NEW YORK AND LONDON

► Enrico David’s work is permeated with references to philosophy, anthropology, psychology and sexuality. With an aesthetic that approaches contemporary surrealism, he depicts bodies in the process of metamorphosis, and their dissolution, like a modern art that tends towards abstraction, whether his medium is painting or sculpture.

David always comes back to the body as the starting point. He sees the human figure as a metaphor for transformation, which he considers to be inherent to the act of creation both with regard to the shapes and regarding the possibility of creating potential meanings. While his visual language remains coherent, he draws on a wide variety of techniques and mediums, using bronze as well as Jesmonite, a little-known material composed of gypsum and acrylic resin. David’s anthropomorphic subjects, which are somewhere between delicacy and brutality, are not completely formed; rather, they are in the process of evolving and at times evoke a sense of melancholy, uncertainty or pain.

HÉLÈNE DELPRAT

1957, Amiens (France)

PLUIE BATTANTE, FLEURS ROSES ET UN PAPILLON EN TUBE QUI PASSE PAR LÀ, 2016
PIGMENT AND ACRYLIC ON CANVAS MOUNTED ON STRETCHER
211 × 245 CM

PINAULT COLLECTION

► In 1995, Hélène Delprat decided to withdraw from the world of art and devote herself to writing and to producing videos and theatre design, thus enriching her fantastic and disturbing universe. In her studio, she produces “radiophonic” drawings while listening to the radio, and has run a blog, *Days*, since 2004. She also set up a “museum of titles,” of which she is “head curator”, in which she lists the rather sophisticated titles of paintings from the history of art, just like her own titles such as *Pluie battante, fleurs roses et un papillon en tube qui passe par là*.

Delprat is a unique artist who, through her exhibitions, reveals a “hotchpotch” – as she calls her work – enriched by references to film, literature, history of art and popular culture. In order to achieve her aim of unsettling the viewer, she muses on bad taste, at times bringing to mind Shakespeare’s words in *Macbeth* – “Fair is foul, and foul is fair” – and, at others, evincing her admiration for Magritte’s “*période vache*.” With her spangled paintings over which march a series of amusing yet terrifying magical creatures on the point of metamorphosis, Delprat’s work hovers between life and theatre in a sort of comic illusion. “Apart from the studio where I work, one of the places where I feel best is on the stage or in a box at the theatre or on a film set” she confesses. Careful staging is at the heart of her work, which investigates not just identity, secrets and “a room of one’s own,” but also the creative process and the status of the artist in general.

ALICE KETTLE

1961, Winchester (United Kingdom)

LOUKANIKOS THE DOG AND THE CAT’S CRADLE, 2015
THREAD ON PRINTED AND PAINTED CANVAS WITH GLASS AND COPPER ATTACHMENTS, ROPE
217 × 520 CM

COURTESY OF ALICE KETTLE AND CANDIDA STEVENS GALLERY

► Alice Kettle, a British artist who comes from a family of couturiers and tailors, is famous for her large-format figurative textile works that combine meticulous needlework with large swathes of colour.

Her embroidered work, *Loukanikos the Dog and the Cat’s Cradle* depicts Loukanikos, a direct reference to the dog that became famous for having “opposed” the riot police between 2008 and 2012 when the anti-austerity protests were taking place in Greece, and whose death in 2014 sparked an outpouring of sorrow. Kettle depicts contemporary events in a fairy-tale manner, drawing her references from the history of figurative textiles and monumental narrative tapestries.

For Kettle, needlework is “freeing” because it is not “constrained by shape, format or surface and because one can play with light and the different qualities of thread – it’s a never-ending conversation between the thread and the cloth.” She constantly tries out different techniques with threads of varying qualities, thicknesses, types and blends, which enables her to perfect the form, scale and surface. Kettle’s works almost always incorporate a narrative dimension linked to her numerous projects.

ELLEN GALLAGHER

1965, Providence, RI (United States)

PARADISE SHIFT, 2020
MIXED MEDIA ON CANVAS
202 × 188 CM

© ELLEN GALLAGHER
COURTESY OF THE ARTIST
AND HAUSER & WIRTH

► Ellen Gallagher, the daughter of an Irish-American mother and an African-American father, was exposed at a very early age to latent racism and to the concept of belonging that would impel her to explore post-colonial history, issues of racial identity, social class and gender in her work.

As she trawls through the history and myths of Black Americans, she focuses our attention on the caricatural depictions and the past and present discriminations still imposed on Black communities. In the early 2000s, she began to produce works based on adverts drawn from beauty magazines aimed at the African-American market that were published between the 1930s and 1970s (*Ebony*, *Sepia*, *Tan*, *Black Obsession*, and so on). These adverts, for skin-lightening and hair-straightening products, among others, serve as the raw material for Gallagher, who cuts them out and reuses the texts and images as a denunciation of advertising hype. The theme of transformation, of metamorphosis, is omnipresent in her works. Using highly fluid mediums such as inks, watercolour or tempera, she creates ethereal figures that cannot be easily categorised either as real humans or as mutations. These hybrid figures created by the contamination of the ink on the paper are the artist’s visions symbolising the mythologies of Africa. By cultivating ambiguity, Gallagher’s works seem to become like a dream in which figures from African-American mythology stand alongside aquatic organic shapes. Although her visions are fictional, they appear loaded with painful recollections. For this exhibition, Gallagher has produced *Paradise Shift*, a charged work in which the colours, layering and shapes lead us more towards abstraction, to a dreamlike world.

MARKUS LÜPERTZ

1941, Reichenberg (Germany)

HELM I, 1970
DISTEMPER ON CANVAS
235 × 189.5 CM (FRAMED)

PINAULT COLLECTION

► Markus Lüpertz’ prolific output draws on a multitude of references to history, myths and the great figures of art history. His large-format canvases blend figuration and abstraction, simplifying shapes and enlarging the details of the motifs he depicts, which originate from different registers and periods.

In the early 1970s, Lüpertz produced a series of paintings dominated by motifs drawn from German history, including, in particular, uniforms, military insignia and Nazi-army helmets, as is the case in this *Helmet I* dated 1970. The central role of the shape, which renders the motif absurd, heightens the tension between content and container and encourages the spectator to take a fresh look at history. With great stylistic freedom, Lüpertz produces series of variations on a theme. When challenged about the fact that the representation of these military accessories is not meaningless and might on the contrary shock viewers, Lüpertz explains his choice with an anecdote describing an incident that occurred in Italy: as he was watching a war movie at the cinema, the steel helmets on the screen appeared to him like a “visual phenomenon.” In order to highlight his role as an abstract painter, Lüpertz repeated a number of his works, such as *Helmet* (four times), at the beginning of the 1970s in order to undermine the importance of the subject and to question its uniqueness.

ROOM 4 – DEATH

What we
are all facing.

KARON DAVIS

1977, Reno, NV (United States)

THE BIRTH OF HORUS, 2018
PLASTER, 24-CARAT GOLD LEAF, GLASS
EYEBALLS, WHITE ACRYLIC PAINT, HEMP, STEEL
122 × 92 × 53 CM

COURTESY OF THE ARTIST
AND WILDING CRAN GALLERY

► Karon Davis' sculptures, made of white plaster, metal wire, plastic tubes and paper, are incomplete but delicate. Their inner armatures are left intentionally visible, linking the sculptures' inner strength to their external fragility. Through this medium and these characters, Davis seeks to capture a lost, forgotten time, an emotion, and to freeze it so that it can continue to live. The Egyptians were the keepers of their heritage, and Davis includes herself in that line of descent. According to her, plaster has the ability to "reassemble broken spirits" and reminds her of the processes used by the old funeral parlours to prepare the bodies for the afterlife.

Davis sculpts what she knows and what she has experienced, and in the case of pain she uses her art as a form of catharsis to free her spirit from this fear and sadness. She encapsulates all these feelings inside her works, and in so doing takes on the position of observer, of subject of these traumas. Through her work, she explores her own grief as well as more universal pain, focusing on subjects such as migrations due to fire, flooding or natural catastrophes, which she herself experienced during the recent "Thomas Fire" in California in 2017.

MARLENE DUMAS

1953, Cape Town (South Africa)

GELIJKENIS I & II (LIKENESS I & II), 2002
OIL ON CANVAS
60 × 230 CM EACH

LONG LIFE, 2002
OIL ON CANVAS
80 × 70 CM

PINAULT COLLECTION

► Marlene Dumas was born in 1953 in Cape Town, South Africa, and for the past forty years has lived and worked in Amsterdam. In view of the brutal apartheid regime, she decided to leave the country where she had grown up and studied fine art, and instead settled in the Netherlands in 1976. She is one of the major figures in contemporary figurative painting, and powerfully explores deeply intimate, existential themes, such as death, violence, childhood and sexuality.

Dumas draws inspiration from images that she finds in newspapers, masterpieces from the history of art, films, or Polaroids that she takes herself of friends, lovers or family, and in particular of her daughter Helena. This process enables her to create a tension between the myths of history and current events. Her output is based on the consciousness that the endless flow of images that bombards us each day interferes with our perception of ourselves and with our way of understanding the world. Her fluid, cold characters represent not so much the individual as the emotions, and the works shown here are representative of this tension between pain and beauty, between Eros and Thanatos.

In *Long Life* (2002), Dumas depicts a dead man in tones of blue and violet, stretched out in a halo of grey and white light. His face, now at ease, brings a sense of silence and a certain serenity and at the same time a great astonishment. The diptych *Gelijkenis I & II (Likeness I & II)*, painted in 2002, is inspired by the masterpiece by Hans Holbein the

Younger (1497-1543) and shows Christ between the Deposition and the Resurrection with a raw and morbid realism. Through this diptych, which is painted in a range of grey, green and brown tones, Dumas mingles reflections on death, redemption and the history of art.

VALIE EXPORT

1940, Linz (Autriche)

VERKREUZUNG, 1972
COLOURED PENCIL ON BLACK AND WHITE
PHOTOGRAPH
58.5 × 39 CM

COURTESY OF GALERIE THADDAEUS ROPAC,
LONDON / PARIS / SALZBURG

[SEE ROOM 1]

MERET OPPENHEIM

1913, Berlin (Germany) – 1985, Basel (Switzerland)

**RÖNTGENAUFNAHME DES SCHÄDELS M.O./
X-RAY OF M. O.'S SKULL, 1964**
CONTACT SILVER PRINT
FROM THE ORIGINAL X-RAY PLATE
74.6 × 61 CM

PETER FREEMAN AND LLUÏSA SARRIES,
NEW YORK

► The Swiss artist and poet, Meret Oppenheim, was one of the major figures in Surrealism and developed a free and multifaceted body of work. Using drawing, sculpture, painting and collage, among other mediums, she produced works that were both abstract and figurative in equal measure, and created strange objects, such as her iconic work *Déjeuner en fourrure* (1936), which consists of a cup, saucer and spoon, each completely covered with fur.

In 1964, Oppenheim produced her x-ray self-portrait, which brings to mind Man Ray's "rayographies." Oppenheim added the title *M.O. 1913-2000*, thereby suggesting it was a posthumous depiction of herself. She played with the self-portrait genre by removing all identifying features, and the viewer sees only her skull, neck bones, shoulders and raised right hand. She appears even more revealed than in the nude, but paradoxically allows no emotion to appear. The viewer cannot tell offhand whether the image is of a man or a woman, but the presence of jewellery – a mark of femininity – reduces uncertainty while also evoking high-quality grave goods. This macabre photograph brings to mind the 17th century Dutch *vanitas* or vanity paintings; the allegorical paintings representing the passage of time and the inevitability of death.

AUGUSTE RODIN

1840, Paris (France) – 1917, Meudon (France)

IRIS, MESSAGÈRE DES DIEUX, 1890-91

PLASTER

86 × 76 × 36 CM

PINAULT COLLECTION

► No other sculptor, after Canova, had as great an influence in Europe as Rodin: he legitimized the "uncompleted" style, thanks to which he was able to achieve delicate aesthetic effects; he transformed the hardness of marble into soft flesh; and he was capable of miraculously bringing out the stone's eroticism by imbuing it with a refined realism.

Initially designed as an allegorical figure intended to crown the *Monument à Victor Hugo* (1897), the mythological figure shown here is one of Auguste Rodin's most audacious sculptures, due to the eroticism it takes on and also to its unconventional dynamic pose. The figure was originally placed in a downwards position and had a head, a right arm and a pair of wings, but was divested of these attributes and placed upright in order to heighten the composition's focus on Iris' anatomy and on the

movement of her body. The goddess, inspired by a cancan dancer who is said to have been the model, is shown here with her legs spread, explicitly revealing her sexuality, while the focus on her genitalia brings to mind Gustave Courbet's famous painting *L'origine du monde* (1866).

This work reveals Rodin's fascination for the study of movement and his skill in bringing out expressive and carnal forms from the stone. The uneven treatment of the material and the visible casting marks create an interplay of light and shadow on the muscles, inviting the viewer to circle around the work to better appreciate its nuances.

HENRY TAYLOR

1958, Ventura, CA (United States)

DON'T HATE HAITIANS, 2016

ACRYLIC ON CANVAS

91.5 × 91.5 CM

PINAULT COLLECTION

UNTITLED (LIZ GLYNN), 2019

ACRYLIC ON CANVAS

188 × 121.9 CM

© HENRY TAYLOR

COURTESY OF THE ARTIST AND BLUM

& POE LOS ANGELES/NEW YORK/TOKYO

► Henry Taylor is an African-American painter whose enigmatic works are structured around portraits of his patients (when he was a psychiatric nurse), his friends, family, neighbours, homeless people, drug addicts, beggars or victims of police violence and also of celebrities such as Serena Williams or Nick Drake, and even of members of the art world. Whether his subjects came from privileged backgrounds or not, they all received the same treatment: a thick and rapid touch, generally in bright colours. His work is strongly marked by his affiliation with the Los Angeles Black community, for whom he is a leading figure.

Taylor's works are painted not only on very large format canvases, but also on cigarette packs or suitcases. His characters all have a familiar but at the same time foreign air about them. His paintings are not confined to just the depiction of the figure; like poems, they also suggest a whole narrative, a universe in which the social and political questions that affect the African-American community are raised. Taylor documents the life around him: "My paintings are what I see around me... they are my landscape paintings."

JAMES «SON FORD» THOMAS

1926, Eden, MS (United States) –

1993, Greenville, MS (United States)

UNTITLED, 1986

SCULPTURE

26.7 CM

UNTITLED, 1987

SCULPTURE

22.8 CM

SKULL, 1988

SCULPTURE

16.1 × 11.4 × 17.8 CM

COLLECTION OF THE SOULS

GROWN DEEP FOUNDATION

► James "Son Ford" Thomas was an American sculptor and Delta blues musician. At around ten years old, Thomas produced his first skulls to frighten his grandfather, who feared ghosts. As a child, his uncle taught him to play the guitar and to sculpt with the red "gumbo" clay – a mix of sand, organic matter and fine particles of clay – that he gathered on the banks of the river Yazoo. Later Thomas would say that "we all return to clay" after death. Using this material, Thomas would create his own toys, dogs, horses and Ford Company tractors – which is how he got his nickname "Son Ford."

Most of Thomas' sculptural output consists of skulls and busts which were either portraits of members of his community or simply imaginary. He painted them and added real human teeth and tufts of human hair or various accessories such as glasses. The objects, which could be used as ashtrays or as bowls, reveal the artist's obsession with death. He also produced birds, snakes, squirrels and fish that reflected the wild species of the Mississippi and also recalled their symbolism in the African-American folklore tradition of that region of the Mississippi delta – Hoodoo. These beliefs, which were very important for the artist, were inherited from the slaves who had been brought from West Africa. Certain works recall this painful past and the enduring racial inequalities.

LUC TUYMANS

1958, Mortsel (Belgium)

TWENTY-SEVENTEEN, 2017

OIL ON CANVAS

94.7 × 62.7 CM

PINAULT COLLECTION

► Luc Tuymans selects archive images from the press, film or found on the Internet, which he then photographs with his smartphone or a Polaroid – a step that enables him to blur or fade certain details and to modify the colours. What he then paints appears increasingly enigmatic and mysterious, as if suspended in time. Tuymans has a complex relationship with the tonality of his paintings, and the nuance obtained by mixing colours allows him to create depth and an entrancing light.

The title of the work *Twenty Seventeen* refers to the year of its creation. It shows the face of a frightened, frozen, woman, but it is not a real portrait. This canvas depicts a figure from the dystopic television series entitled *3%*. In this Brazilian TV series, society is split into the wealthy and the rest. Some of the most destitute individuals are allowed to participate in a competition, "The Process", in which they can "win" their chance to attain a better life:

but only 3% are successful. The others are killed, like this woman who has just discovered that she has been poisoned. This portrait, part fiction part reality, with its icy expression, also references recent events, particularly Donald Trump's election in the United States and Brexit in the United Kingdom, that herald an upset in world history. All Tuymans' subjects are cold and violent, linked to historical facts that explore the human condition in a radical way, such as colonisation, religious fanaticism, Nazism and the Holocaust...

ROOM 5 – MOURNING

Mourning as
an experience that
we must all deal
with in our lives.

ELLIOT DUBAIL

1989 – 2018, Paris (France)

UNTITLED, 2018
DIPTYCH
OIL, PIGMENT AND DAMMAR RESIN
260 × 190 CM

PINAULT COLLECTION

► Elliot Dubail was born in Paris in 1989, and died in 2018 at the age of 29. Dubail, a French national, grew up in Great Britain under the influence of a family environment in which art played a naturally important part. He studied first at the French-English Northbourne Park School then trained at the Ateliers de Sèvres and at Villa Arson, in Nice.

The diptych *Untitled*, which is shown here, is part of the *Appartement* series that Dubail painted in 2018. All the paintings in this series are views of a fire-ravaged apartment belonging to a collector who had acquired one of his first paintings. They reveal a complex architecture that attracts us and that we attempt to decipher. The colours, which the artist made himself, are applied with lively and instinctive movements, playing with light as though the canvases were lit by candle. The spaces are simultaneously calm and disturbing, and despite their evident absence of life, they seem to be inhabited by a presence that defies description but that challenges us. This canvas nonetheless emits a particular atmosphere, an almost supernatural energy, like an extension of the artist himself.

Dubail's perfect mastery of chemical components enabled him to achieve the bewitching light that inhabits his paintings with their unsettling mysticism. These paintings are of gloomy interiors, awash with nostalgia, like the artist himself, who often created spaces full of solitude, in which time is suspended and the human figure is often absent.

BERND LOHAUS

1940, Dusseldorf (Germany) –
2010, Antwerp (Belgium)

UNTITLED, 1969
WOOD, ROPE, IRON
120 × 41.5 × 25 CM

UNTITLED, 1970
WOOD, HEMP ROPE
17 × 80 × 115 CM

UNTITLED, 2000
WOOD, TWO PARTS
24 × 175 × 73 CM

PINAULT COLLECTION

► Bernd Lohaus, who studied under Joseph Beuys from 1963 to 1966, developed a poetic and pared-back sculptural approach using materials he admired for their previous lives, whether natural or industrial: these included driftwood, stones, metal and ropes.

"I have a direct relationship with these materials," he confided. "There is a certain warmth in wood, and when I work the wood I almost never hurt myself. I speak to the wood and the wood speaks to me." Lohaus therefore made only a few subtle changes to the materials in his workshop, leaving traces or marks that allowed him to emphasise the form. He was fascinated by language and philosophy, and sometimes engraved words on his otherwise raw sculptures, giving them a romantic or even existential dimension.

The three works displayed here are consistent with this poetic way working of the material. The idea of contrast or dialogue between strength and fragility is at the core of the two rope-and-wood *Untitled* sculptures, one from 1969 and the other from 1970. *Untitled*, 2000 also reflects this working of form which, according to Lohaus, brought his work closer to the work of Michelangelo than to that of Rodin, since he worked by subtraction and not by modelling. His aim was to "remove all the faults, all the excess." With Lohaus, for whom "the action of making" was fundamental, the artwork became like a metamorphosis.

ROOM 6 – ELEMENTAL

Natural elements
reflecting the climate
emergency.

EDUARDO CHILLIDA

1924 – 2002, San Sebastian (Spain)

PROYECTO PARA UN MONUMENTO, 1969
IRON
36 × 41 × 42 CM

MAQUETA PARA HOMENAJE A HOKUSAI, 1991
STEEL
22 × 43.8 × 28 CM

SALUDO A GIACOMETTI, 1992
STEEL
112.5 × 16 × 16.2 CM

SALUDO A BRANCUSI, 1993
STEEL
11.5 × 21.7 × 13.2 CM

LURRA M-35 (HOMENAJE A BACH), 1996
CHAMOTTE CLAY
37 × 29 × 15 CM

COURTESY OF THE ESTATE OF EDUARDO CHILLIDA
AND HAUSER & WIRTH

► Eduardo Chillida's first works were influenced by Cubism and Abstraction but displayed unique formal qualities by combining empty space with volume. "I had the feeling that the plaster, as well as my visits to the Louvre, were leading me towards the white light of Greece (...). I come from a country that has a black light. The Atlantic is dark." With great technical mastery, he sang the praises of the formal qualities and dynamism of these pure materials. The viewer can sense the air and space that move within the heart of the sculpture, which often defies gravity.

Throughout his career, which was punctuated by numerous exhibitions world-wide, Eduardo Chillida produced many series of sculptures in wood, iron, granite and concrete, as well as in Corten steel. Chillida drew inspiration from the Basque iron-working traditions to work the material with simplicity and authenticity. His poetically titled works also

have auditory qualities. "I like (...) these silences or empty spaces (...) where form can vibrate. In my sculptures, one can find a reminder of Basque music, of those tunes that endlessly vary from major to minor to the point that the listener is free to hear them sometimes in one way, at others in a different way," the artist stated. The works chosen here recall his work in response to the history of sculpture in particular, as a sort of tribute to his predecessors. All artists come from somewhere...

VALIE EXPORT

1940, Linz (Austria)

BODY CONFIGURATION / ZUDRÜCKUNG,
C. 1972-76
BLACK AND WHITE PHOTOGRAPH
52 × 80 CM (FRAMED)

PRIVATE COLLECTION

EINARMUNG, 1972
BLACK AND WHITE PHOTOGRAPH
42 × 62 CM

EINPASSUNG, 1972
BLACK AND WHITE PHOTOGRAPH
41 × 61 CM

OHNE TITEL, 1976
BLACK AND WHITE PHOTOGRAPH
42 × 60.5 CM

VERDOPPELUNG, 1976
ERASURE ON BLACK
AND WHITE PHOTOGRAPH
39.8 × 44.2 CM

COURTESY OF GALERIE THADDAEUS ROPAC,
LONDON / PARIS / SALZBURG

[SEE ROOM 1]

GEORG HEROLD

1947, Jena (Germany)

GELANDETE HORIZONTE, 1996
ROOF BATTENS, CHIPBOARD, GLASS, GLASS
CONTAINERS, DISTILLED WATER, PUMICE STONES
164 × 270 × 39 CM

GRÄSSLIN COLLECTION, ST. GEORGEN

► Like the proponents of *Arte Povera* or Joseph Beuys, Georg Herold uses simple construction materials such as wood, brick, canvas, glass and electric wires, as well as reflecting pools. His approach is similar to that of conceptual art since he rejects the concept of the sublime and prefers to carry out his investigations of language by means of visual word play and texts. "I aim to achieve a state of ambiguity that allows all sorts of interpretations," he explains. His works, which defy both gravity and order, capture a tension that reflects an energetic creation process. Along with the German artists Albert Oehlen, Martin Kippenberger, Werner Büttner or Günther Förg, Herold belongs to a generation of provocative artists who are linked to the punk and anti-bourgeois movement.

The work shown here, *Gelandete Horizonte* (1996) seems to resonate with the water that surrounds the building; its shape and its title allow Herold to challenge the viewer's perception and the associated material. In Herold's works, which are often critical and ironic, he uses simple materials such as slats of wood, bricks and other objects from everyday life in order to better challenge the traditional forms of expression of wall-mounted painting and of sculpture.

REI NAITO

1961, Hiroshima (Japan)

PILLOW FOR THE DEAD, 1997
SILK ORGANZA AND THREAD, CUSTOM VITRINE
5.6 × 4.5 × 2.5 CM

COURTESY OF THE COLLECTION
OF OLIVER RENAUD-CLÉMENT, ORC INC.

UNTITLED, 2017/2018/2020
FLOWER, WATER, GLASS JAR
Ø 7.5 × H 11.4 CM
VARIABLE DIMENSIONS DEPENDING
ON THE SIZE OF THE FLOWER

COURTESY OF THE ARTIST
AND TAKA ISHII GALLERY

► From the outset, Rei Naito has always observed and analysed the human condition. She prefers “soft and weak things” and uses familiar materials such as cloth, bits of wood, beads or seashells and a particular light that transforms the visitor’s experience into a moment perfect for meditation and contemplation.

In March 2011, the earthquake followed by the nuclear disaster in Fukushima brought back memories buried within her of an even older catastrophe, that of the atomic bomb dropped on her native town on 4 August 1945. Until then, Hiroshima’s painful past – which she hadn’t dared to broach – had been absent from Naito’s artistic reflections, but from that point it would become a central element of her future practice. Re-evaluating her way of seeing the world and our relationship with it, she manipulates emptiness, space, absence, and the delicate, insignificant forms of life like dust or light. Despite the delicate and subdued nature of her installations, through them Rei Naito speaks to us of violent things; of death, of the inexpressible. Her tiny anthropomorphic sculptures, which are sometimes exhibited beside her works, are not human beings but figures that the artist has charged with a mission: to believe in hope. Water is another recurring element in Naito’s work. It is poured over the flowers present in her installations, or it may be shown in the form of drops that may begin to move, to join up with each other and form a trickle and then finally a pool. By showing us this water, this flower, this living organism or cushion of air, the artist shows us life, which is omnipresent in her work and has once again become the symbol of hope.

DANIEL STEEGMANN MANGRANÉ

1977, Barcelona (Spain)

PHASMIDES, 2008-12
16 MM FILM TRANSFERRED TO COLOUR HD VIDEO,
WITHOUT SOUND
22 MIN. 41 SEC.

PINAULT COLLECTION

ESPAÇO AVENCA, 2020
INTERTWINED AVENCA BRANCHES
58 × 41 × 30 CM

COURTESY OF THE ARTIST

► At the heart of the work of Catalan artist, Daniel Steegmann Mangrané, is nature. He considers that the relationship to the other – whether human, animal, vegetable or object – should be seen from the viewpoint of a common culture and that, ultimately, everything is human. Steegmann Mangrané thus transforms the exhibition space into an immersive ecosystem in its own right, where the living and tropicality feed his installations. The artist seeks by all means available to combine the work and the spectator into the same organic unit, freed from any hierarchical conception of the world, using drawing, sculpture, photography and video to achieve this end. “Merging interior and exterior,” and breaking down the walls of the place of exhibition is a fundamental act.

The two works shown in this exhibition sum up Steegmann Mangrané’s ecological thought, in particular through the figure of the phasmid – an insect resembling a stick or a leaf – the Latin root of whose name, *phasma*, means “ghost.” Steegmann Mangrané plays with the appearance and disappearance of these sensitive beings, masters of camouflage, which almost become plants in our perception. In the video *Phasmides* (2008-12), he films phasmids moving through geometric human constructions and also through nature. During one of

his visits to the Museu do Açude, in Rio, the artist had apparently briefly spotted one of these insects on the surface of an empty pool. The animal’s rapid disappearance led him to rethink the status of the image, a thought which he interprets here using cellulose, the organic component of the original celluloid photographic film strips. Works such as *Growing Economies* (2013) and *Espaço Avenca* (2014) highlight the organic and geometric compositions of branches, the purity and delicacy of which also bring to mind the phasmids.

ROOM 7 – HOWL

Is howling
the only option
in the face
of growing
inequalities,
racism, etc.?

LLYN FOULKES

1934, Yakima, WA (United States)

UNTITLED (BLOODY HEAD), 1975

MIXED MEDIA
23.5 × 20.2 CM

PORTRAIT IN A-FLAT, 1977

MIXED MEDIA: OIL ON PLASTER, TEXTILE,
PHOTOGRAPH, HAIR, WOOD
147.5 × 82.5 CM

DAY DREAMS, 1991

MIXED MEDIA
91.4 × 121.9 CM

THE RAPE OF THE ANGELS, 1991

MIXED MEDIA
152.4 × 264.2 CM

TO ELVIS WITH LOVE, 1994

PAINT, COLLAGE AND HAIR
35.9 × 30.2 CM

UNTITLED (INVEST IN ART), 2001

MIXED MEDIA ON WOOD
65 × 52.5 CM

DELIVERANCE, 2007

MIXED MEDIA
185.5 × 244 CM

JOIN THE CLUB, 2007-2011

MIXED MEDIA
34.9 × 30.5 CM

PINAULT COLLECTION

► Llyn Foulkes has lived and worked in Los Angeles since 1957. He quickly became known for his macabre works that, by referencing American icons in a subversive way, pave the way for an almost systematic critique of the American dream, of Hollywood and of the world of businesses such as Disney. Foulkes works in a number of mediums, but can be broadly included in the tradition of American figurative painting, which he approaches in a very idiosyncratic manner. In his works, which at times

verge on the surrealistic, he draws on the iconography of popular culture – Disney, comic strips, postcards – that form a continuous connection with his Pop Art roots. His portraits and narrative paintings explore the themes of cruelty and manipulation in ironic tones.

Foulkes employs the drawing styles and speech balloons typical of comic strips in his two 1991 works, *Day Dreams* and *The Rape of the Angels*. Both the subjects and the motifs are violent, as shown more or less explicitly through the presence of a revolver or through the implied psychological brutality. Often set in dark interiors with a window that opens onto an urban or wild landscape, his characters appear exhausted, tormented or even tortured. The Mickey Mouse found in most of his works, such as *Untitled (Invest in Art)* from 2001 and *Deliverance* (2007), symbolises this destructive “Lalaland”. In *Deliverance*, the artist portrays himself having just fatally shot the Disney character. The title speaks for itself: for Foulkes, Disney and Mickey represent existential threats. From the 1970s, Foulkes began producing a series of portraits, the *Bloody Heads*, depicting not only celebrities, such as Elvis Presley – *To Elvis with Love* (1994) – and businessmen – *Portrait in A-Flat* (1977) and *Untitled (Bloody Head)* (1975) – but also clergymen or religious figures such as *Join the Club* (2007-11). The figures are rendered almost anonymous, their mutilated, disfigured and bloody faces revealing a sombre and tragic view of human beings.

BETYE SAAR

1926, Los Angeles, CA (United States)

DOG SKULLS, 1965

INK, PASTEL AND GOUACHE
ON PAPER, MOUNTED
ON ILLUSTRATION BOARD
IMAGE: 25 × 28 CM
PAPER: 30.5 × 40.6 CM

ANIMALS-LIONS-DOGS, 1968

SKETCHBOOK
10.2 × 15.2 × 0.6 CM

OASIS, 1984

NEON
61 × 91.4 × 7.6 CM

LOST DIMENSIONS OF TIME, 1988

MIXED-MEDIA COLLAGE
36.2 × 19.1 × 2.5 CM

INDIGO ILLUSIONS, 1991

MIXED-MEDIA COLLAGE WITH NEON
44.4 × 29.2 × 12.7 CM

KINGDOM OF THE SPIRITS, 1991

MIXED-MEDIA ASSEMBLAGE
15.2 × 25.4 × 12.7 CM

PAUSE HERE – SPIRIT CHAIR, 1996

ASSEMBLAGE OF VARIOUS MATERIALS WITH
METAL GARDEN CHAIR AND NEON
80 × 62.2 × 52.1 CM

DUBL-HANDI (RED), 1998-2014

1998-2014
MIXED MEDIA ON WASHBOARD
54.6 × 22.2 × 3.8 CM

THE DESTINY OF LATITUDE & LONGITUDE, 2010

MIXED-MEDIA ASSEMBLAGE
137.2 × 109.2 × 52.1 CM

RED ASCENSION, 2011

MIXED-MEDIA ASSEMBLAGE
44.5 × 245.1 × 8.3 CM

FLIGHT OF THE TRICKSTER, 2012

176.5 × 104.1 × 2.5 CM

DARK TIMES, 2015

MIXED MEDIA ON WASHBOARD
54 × 21.6 × 6.3 CM

COURTESY OF THE ARTIST
AND ROBERTS PROJECTS, LOS ANGELES

► Betye Saar uses found objects to create something akin to a reliquary, which she fills with cultural and historical references closely linked to her multifaceted identity. Saar builds magical shrines filled with energy in the form of a ritual of

creation, that put social, cultural and political issues at the heart of her approach. Saar is a politically committed artist, and having lived through the times of the 1965 Watts riots that the African-American community mounted against police crime and of Martin Luther King’s assassination in Memphis in 1968, these events had a radical impact on her artistic undertakings.

The works shown here are intended to show the past five decades of evolution of her pioneering work, which continues to inspire new generations of artists today. As both a female artist, and an African-American one, Saar is positioned at the crossover between several protest movements and she comments ironically in her works on not just racial stereotypes but also on gender ones. The viewer will find references to the African-American anti-capitalist liberation party, Black Panther; to police violence; to the poetry of Langston Hugues, a member of the Harlem Renaissance in the 1920s; to the city of Memphis; to Congo... Saar is interested in objects that evoke the oppression and violence, particularly the pro-slavery stances and the denial of civil rights, directed at the African-American community that is so deeply linked to the history of the United States.

ROOM 8 – SEX, ROCK & ROLL

A source
of inspiration
for many musicians
and artists.

MIKE KELLEY

1954, Detroit, MI (United States) –
2012, Los Angeles, CA (United States)

PINK CURTAIN, 2005
MIXED MEDIA WITH VIDEO PROJECTION
AND PHOTOGRAPH
370 × 172 × 146 CM

PINAULT COLLECTION

► Mike Kelley is an inescapable figure in the freak-scene and grotesque art that influenced a whole generation of artists. He was not only a sculptor, curator, musician and writer, but also authored a radical ironic, poetic and deeply autobiographical multimedia work that became a reference point in the American counterculture before becoming established in the contemporary art world. Kelley's interest in countercultures is reflected in his art, which uses assemblage and appropriation, and is marked by many references to popular imagery. In his multimedia installations he plays theatricality and gore, a genre derived from horror films that inspires both disgust and laughter in the viewer, using so-called "abject" materials or stuffed animals, for example, in order to encourage critical reflection on American society.

Using photographs taken from his school yearbooks, Kelley reconstructed the various activities that punctuate the American schoolyear, in particular those he considered "socially accepted rituals of deviance." He classified the images by categories – "Religious Performances," "Thugs," "Dance," "Hick and Hillbilly," "Halloween and Goth," "Satanic," "Mimes," and "Equestrian Events" – and identified recurring characters who enliven the carnivalesque and disturbing universe that he created using motorised machines and video projections. Here, with *Pink Curtain*, the visitor is confronted by the swaying silhouette of a female dancer which becomes gradually distorted as the curtain moves. The work, which is both sensual and ghostly, explores the themes of desire and sexuality.

ROOM 9 – ENGAGEMENT

Can we still
do something?
To what end?

ABIGAIL DEVILLE

1981, New York, NY (United States)

TALISMÁN, 2015
WOODEN DOOR, FOUR BROOMSTICKS
200 × 85 × 20 CM

PINAULT COLLECTION

► Abigail DeVille trained in painting at Yale University and the New York Fashion Institute of Technology. She creates part-archaic, part-Afrofuturist sculptures and installations using rubbish and found objects, such as the wooden door and four brooms that make up *Talismán*, continuing the tradition of assemblage developed in the United States and Europe. For DeVille, history is recorded in these objects – which are often items from everyday life – that are the receptacles of lost voices. When she talks of her work, she recalls the unflinching optimism of the African-American communities in the face of the weight of the past, and readily recites the Martin Luther King's final speech: "But I know, somehow, that only when it is dark enough can you see the stars."

DeVillev's works, a blend of archaic forms and Afrofuturist symbols, investigate the issues of absence, space, forced migrations and memory. The white door of *Talismán* seems to possess magical virtues, an ability to protect. Just as it contains countless secrets and lives passed in silence, it also embodies the possibility of opening towards potential futures.

VALIE EXPORT

1940, Linz (Austria)

AKTIONHOSE : GENITALPANIK, 1969/1994
BLACK AND WHITE POSTER
79 × 56 CM

COURTESY OF GALERIE THADDAEUS ROPAC,
LONDON / PARIS / SALZBURG

[SEE ALSO ROOM 1]

DEANA LAWSON

1939, Rochester, NY (United States)

DAUGHTER, 2007

PIGMENT PRINT

88.9 × 111.8 CM

COURTESY OF THE ARTIST

AND SIKKEMA JENKINS & CO., NEW YORK

► Deana Lawson became interested at a young age in the social conditions of the African diaspora and of the African-American community. A native of Rochester, the birthplace of the Kodak company, Lawson grew up with a photographer father and a mother who collected family photo-albums, which profoundly influenced her art practice. Borrowing from both documentary aesthetics and from vernacular photography, her works are typified by their meticulous staging in which the often nude or semi-nude models, whom she meets by chance and invites to pose for her, interact with each other.

Through these carefully studied stagings and this apparent intimacy, Lawson confronts the viewer with a complex vision of Black identity. She reveals the body's ability to "channel personal and social histories" by using the different formal languages of photography.

In *Daughter*, the composition centres around two Black women, one standing and naked, and the other sitting and dressed, holding a baby in her arms. The passive nature of the two women takes us by surprise in the context of the nudity and the crying baby. The viewer's gaze then continues around the image and discovers numerous details, like the photographs placed to the right or the cheap curtain obstructing the view to the outside, that contribute to the photograph's narrative. Curtains play an important role in Lawson's compositions, marking out the space being photographed and cutting us off from the outside world. They thus create a private space, a sort of sanctuary where the bodies are liberated and rediscover their original beauty. The oversized scale of the images transforms the cramped domestic spaces into striking decors and seems to raise the subjects above their every-day life by giving them a new dignity, an almost divine aura.

JOAN JONAS

1936, New York, NY (United States)

MIRROR PIECES INSTALLATION II, 1969-2004

FILM OF PERFORMANCES ON DVD,

THREE MIRRORS, TWO COSTUMES

360 × 172 × 146 CM

3 MIN. 20 SEC. LOOP

PINAULT COLLECTION

► Joan Jonas was born in New York in 1936. She is often considered to have pioneered performance art and video art at the end of the 1960s. Having trained in history of art and in sculpture, she soon came under the influence of her immersion in New York's experimental art scene.

The *Mirror Pieces* are part of Jonas' first performances, during which she recites texts written by Jorge Luis Borges on the topic of mirrors. Jonas first took up video after a trip to Japan with Richard Serra in 1969, during which she was able to purchase a Portapak, the first portable video recorder marketed by Sony. She was interested by the immediacy of this new video imagery that offered the possibility of producing a direct and truly present art. As a feminist artist, Jonas saw mirrors and video as a way to distort the viewer's perception of space and to deny the viewer any stable or safe position. The performers, most of whom are female, move about with slow gestures, carrying heavy mirrors before their bodies. According to the artist, "the mirrors create a space. They change the space. And they might easily break. People are always a bit uneasy when faced with a mirror, when they catch sight of themselves. The first accessory I ever used was a mirror." In this way, she is able to explore representation and fiction, reality and illusion, time, introspection and narcissism, and she allows a relationship with the artwork to develop that is as physical as it is intellectual.

SENGA NENGUDI

1943, Chicago, IL (United States)

R.S.V.P. WINTER 1976, 1976-2003

NYLON, MESH, BICYCLE TIRE, STRING

91.4 × 66 × 26 CM

PINAULT COLLECTION

► Senga Nengudi grew up in Los Angeles and Pasadena, where in the 1970s she became one of the leading artists in the avant-garde African-American circles.

Nengudi creates assemblages with found materials, taken from daily life and thus cheap and easy to obtain; nylon stockings in particular. For her, this material best reflects the flexibility of the human body. She is interested in the changes that take place in the female body, but also in the changes in mind and their influence on the body. Sometimes she fills the nylon stockings with sand to create sensual semi-abstract shapes, at others she stretches them out in space, forming spider webs or genitalia, merging strength and vulnerability. The sculptures are then used in performances with improvised ritual dances that create an interchange between various influences, such as African Yoruba rituals, Noh theatre, jazz and Australian aboriginal art. Hoping to find this same energy through her art, Nengudi also encourages dialogue with the spectator and invites participation, with the title *Répondez S'il Vous Plaît*, placing movement at the heart of her practice. With the materials and shapes that she uses, the artist explores and challenges concepts of race, slavery, sex, the female body, imprisonment, servitude, violence, sensuality, skin, fertility and the worn-out body.

CAMERON ROWLAND

1988, Philadelphia, PA (United States)

U66, 2013

STEEL WITH STANDARD FINISH

167.6 × 4.7 × 6.3 CM

PAYROLL, 2016

TWO LAMINATE TABLETOPS, BASES, HARDWARE

66 × 48.3 × 114.3 CM

PINAULT COLLECTION

► As a politically committed artist, Cameron Rowland produces art in which conceptual considerations override the aesthetics of the objects, while nonetheless considering their presentation in space.

Rowland's works are permeated with economic and social reflections, tackling political issues such as privatisation and the control of resources – including water, electricity or metals – as well as the racism linked to the pro-slavery past. He explores the systemic origins and resurgences of a tragic history, which has been rendered invisible by everyday life, and in his own way interprets an art of reparation. His sculptures take the form of ready-mades that contain within them stories and histories that are made clear by their titles or by the accompanying texts. These objects contain within themselves economic realities, the inequalities that coincide with racial discrimination. Rowland's work is an extension of the work of Betye Saar, David Hammons or Kara Walker, in an art where language and form are closely connected. Rowland bought the tables shown here from the NYC Office of Payroll, the body in charge of salary management, during a sale of surplus furniture.

In the case of Rowland's *U66*, the visitor is confronted by an upright from a gondola shelving system (created in 1957) that is displayed in solitary splendour on the wall. Set apart in this way, this upright part is hard to recognise and its meaning becomes completely altered, since it no longer has any function without the missing parts.

ROOM 10 – ROXY'S

This is the very first art installation. It deals with the disaster of the Vietnam War and also with violence against women during times of war and peace (the brothel), and with racism.

EDWARD KIENHOLZ

1927, Fairfield, WA (United States) –
1994, Hope, ID (United States)

ROXYS, 1960-61
INSTALLATION, MIXED MEDIA
VARIABLE DIMENSIONS

PINAULT COLLECTION

► The American artist Edward Kienholz was one of the pioneers of the assemblage and installation movement that began in the late 1950s, and is known for his works that are highly critical of American society. Already in 1943, the artist had come up with the concept of a large installation that the viewer could enter, made by reconstituting existing places inhabited by people, which he called “tableaux.”

Having been marked in his youth by the memory of a brothel that was more sordid than erotic, he decided to recreate a life-size version of it and in 1963 presented it under the title *Roxys*. To immerse himself in the interior of *Roxys*, the best-known brothel in Las Vegas, Kienholz gathered everyday objects such as a calendar showing the month of June 1943, *Lucky Strike* cigarette butts, a jukebox playing music from that period, a portrait of the Pacific War hero General MacArthur, and an army uniform; all details that indicated that this was a brothel for soldiers. In the dimly-lit interior Kienholz placed pedestals with figures – composed of bits of broken mannequin parts fused with absurd and surreal bric-à-brac – depicting seven women and one man. Thus the head of *The Madame*, the moth-eaten black-robed brothel keeper, is actually a boar skull. All the women show the hallmarks of violence, as in the case of *Five Dollar Baby* who has a rose jabbed into her throat and whose torso is engraved with the names of all the men who have abused her. The black servant, *Ben Brown*, is the sole male character and wears a chastity belt. The words “See No – Hear No – Speak No” are incised on his head, stripping him of all humanity.

With this installation, Kienholz served up an immersive experience to the viewer, who is thus brutally confronted with the cruel reality of American society and, more generally, of human nature in the face of sexuality, desire and death. In 1977, the Kienholz admitted: “All my work has to do with living and dying, the fear of death.”

ROOM 11 – THE STUDIO

The artist’s studio as a place for reflection and creation.

JAMES LEE BYARS

1932, Detroit, IL United States) – Cairo (Egypt)

THE WORLD QUESTION CENTER, 1969
BLACK AND WHITE VIDEO ON MONITOR
61 MIN. 57 SEC.

© THE ESTATE OF THE ARTIST, COURTESY
MICHAEL WERNER GALLERY, NEW YORK
AND LONDON

► 1969 can be remembered as a year of changes and transformation: first man on the moon, the Vietnam War rages on. It's also when American artist James Lee Byars conceives of The World Question Center and became its self-proclaimed director. For this work, he collects questions, which he never ceased to do during his life and career. Which questions disappeared with time? Is a question the embodiment of a person? Do questions require more energy than other sentences? Can any word be interrogative? Can a question be art?

Surrounded by a circle of seated participants, draped in costumes designed by the artist, James Lee Byars makes phone calls to some of the brightest minds of the world (politicians, doctors, writers, artists, lawyers and militants, architects, journalists and conservators). He asks them to briefly present a pertinent question for the "evolution of their own sense of knowledge".

These questions are still relevant today, even if posed fifty years ago: questions on humanity, war and peace, individual freedom, social inequalities, environmental justice, as well as fears and hopes on technology.

THOMAS HOUSEAGO

1972, Leeds (United Kingdom)

CAST STUDIO (STAGE, CHAIRS, BED, MOUND, CAVE, BATH, GRAVE), 2018
TUF-CAL, HEMP, IRON REBAR
124.5 × 538.5 × 309.9 CM

COURTESY OF THE ARTIST, GAGOSIAN GALLERY
AND XAVIER HUFKENS

STRIDING FIGURE, 2018
TIN
35 × 21 × 30 CM

COLLECTION OF THE ARTIST

UNTITLED, 2019
GRAPHITE, PASTEL AND OIL ON CANVAS
274.3 × 182.9 CM

COURTESY OF THE ARTIST AND XAVIER HUFKENS

► Thomas Houseago has lived and worked in Los Angeles since 2003. Following in the footsteps of sculptors such as Giacometti, Henry Moore or more recently Thomas Schütte, he explores the representation of the human figure and the relationships between the work, the space and the spectator who observes it.

The shapes and assemblages that Houseago creates defy classification. Inspired by African sculptures, Cubism, popular culture, and Futurism, as well as by science fiction, he creates works that seem unfinished and that emit a sense of vulnerability and, at the same time, of power. Exploiting the qualities of Tuf-Cal – a type of plaster created specifically for casting – he reinterprets the human anatomy, distorting it to create striking creatures that seem to have emerged from some obscure universe. In 2010, Thomas Houseago moved into a huge studio that made it possible for him to try out new techniques and new scales. The output from this period marks a transition from the figurative works of his early days and the more architectural elements

that now constitute the greater part of his work. The monumental nature of his pieces, and their indistinct and incomplete contours, reflect both their vulnerability as well as the fragility of an artistic action. Thomas Houseago's immense silhouettes, anchored in the earth, speak to us more of their frailty and turmoil than they do of their strength.

MUNA EL FITURI

1965, Tripoli (Libya)

PHOTOGRAPHS AND FILMS PRODUCED DURING
THE PERFORMATIVE PRODUCTION OF **CAST
STUDIO (STAGE, CHAIRS, BED, MOUND, CAVE,
BATH, GRAVE), 2018**

COURTESY OF THE ARTIST

► Muna El Fituri, an artist, and partner of Thomas Houseago, has lived for some time in Los Angeles, where she and Houseago began to collaborate, in particular on a set of photographs and a film documenting Houseago's creative process – over a long period (of more than three months) – in which dozens of their friends, musicians, artists and film-makers also played a part.

These remarkably intense photographs and film allow us to better grasp the physical implications of this work, and also to better understand the atmosphere of creation in which the sculptor lives and works. As the chosen witness of Thomas Houseago's work, El Fituri shows us its performative aspect: we see the artist in his studio, physically immersed in his labour, in his art, and everything is vitality, strength and childlike glee at the physical contact with the material being discovered.

Before our eyes, with his feet in the earth, he models a clay platform, a plaster cast of which – entitled *Cast Studio* (2018) – is exhibited here to reveal to us its final outcome.

What El Fituri photographs and films is her own view of the artist, who becomes a metaphor for his studio, the centre-point of his "existence," "where

everything happens," but she also captures the outcome of their countless conversations over the years. *Cast Studio* embodies the artist's ideas on sculpture and on his fundamental interaction with the public.

SENUFO PEOPLE (IVORY COAST)

SEATED FEMININE FIGURE
FIRST HALF OF THE 20TH CENTURY
WOOD SCULPTURE
78 × 25 × 26 CM

GALLERIA TOTEM IL CANALE, VENICE

ROOM 12 – LOVE IS THE MESSAGE

This is the title of a work by Arthur Jafa: a collage on the issue of the condition of Blacks.

ARTHUR JAJA

1960, Tupelo, MS (United States)

**LOVE IS THE MESSAGE,
THE MESSAGE IS DEATH, 2016**

VIDEO
(COLOUR, SOUND)
7 MIN. 25 SEC.

PINAULT COLLECTION

► Born in Mississippi in 1960, Arthur Jafa initially studied architecture in Washington. He soon became interested in images and in his identity as an African-American artist.

Jafa is deeply involved in theoretical artistic research, and seeks to determine what a “Black aesthetic” might be that would be capable of expressing African-American cultural identity, or “Blackness,” not just in music but also – and this is what interests him most – in the visual arts. The title of the work shown here, *Love is the Message, the Message is Death*, references the 1970s chart-topping hit by the Philadelphia band MFSB and James Tiptree’s 1973 science fiction novel entitled *Love is the Plan and the Plan is Death*. In this seven-minute long montage, Arthur Jafa underscores the tonality and the rhythm of images uploaded from the YouTube platform. He then shows civil rights protests from the 1960s, images of Malcolm X, Drake, Beyoncé and of Walter Scott – a 50 year-old African-American man who was shot and killed by a white police officer in 2015 – all of which enables him to develop an immersive and meditative narrative of the history of the African-American community. The soundtrack is a slower version of the hip-hop song *Ultralight Beam* by Kanye West, who sings “We on a ultralight beam, we on a ultralight beam, this is a god dream, this is a god dream, this is everything.” In a context of police violence towards this community and of omnipresent racism, Jafa’s work reveals the suffering but also the strength and beauty of this Black America.

ROOM 13 – LABOUR

This work speaks for itself and highlights the exploitation of people of colour.

DUANE HANSON

1925, Alexandria, MN (United States) –
1996, Boca Raton, FL (United States)

HOUSEPAINTER I, 1984-88
POLYCHROMED CAR-BODY FILLER,
MIXED MEDIA AND ACCESSORIES
268 × 310 × 203 CM

COLLECTION PINAULT

► Born in 1925 in Minnesota, Duane Hanson is considered the leading figure in hyperrealism, in the wake of Pop Art. He drew inspiration from the work of George Segal for his plaster casts on living models and from the work of Edward Kienholz or the French Realist painters of the 19th century.

Hanson carefully moulded his characters on living models, then painted them in oils and dressed them in real accessories that were intended to indicate what sociological group they belonged to. He staged scenes with middle-class American men and women, particularly delivery-men, tourists, housewives, old-age pensioners, workers and supermarket customers...

Hanson’s first signature work, *War*, produced in 1967, depicts Vietnam War fatalities. That same year, in the context of the fight for civil rights, he exhibited *Policeman and Rioter*, which shows a white policeman brandishing his truncheon as he strikes a partially clad African-American man curled up on the floor. The themes Hanson dealt with – including road accidents, racially motivated violence and abortion, among others – were so raw that his first New York exhibition caused a scandal. Hanson sought to produce narrative sculptures that would challenge the concept of the “American Way of Life,” exploring the political and social context by holding up a mirror to reality, to such an extent that viewers reacted with nausea. The figure in *Housepainter*, 1984-88, positioned in front of a half-painted wall, seems lost in thought, in an existential void at the centre of a never-ending worksite. Although the pink and white colours suggest lightness and softness, the serious and absent facial expression soon plunges us into a state of malaise and arouses a sort of empathy.

ROOM 14 – ICE

This work brilliantly illustrates the difficulties faced by Black women living in a society run by the whites.

LORNA SIMPSON

1960, New York, NY (United States)

WOMAN ON A SNOWBALL, 2018
STYROFOAM, PLYWOOD,
PLASTER, STEEL, EPOXY COATING
276.9 × 209.9 CM

© LORNA SIMPSON
COURTESY OF THE ARTIST AND HAUSER & WIRTH

► Lorna Simpson is part of the generation of artists who, in the 1980s, seized on issues relating to identity politics, and focused on marginalised communities in order to raise public awareness of the problems these communities were and still are faced with. Her works are veritable enigmas that are as complex as the subjects she tackles, and possess both a visual and a verbal dimension. In her latest works, Simpson combines archive images that she reinvents by placing herself as subject. “The theme I turn to most often is memory. But beyond this subject, the underlying thread is my relationship to text and ideas about representation.”

Woman on a Snowball is inspired by one of the forty collages Simpson created for the *Unanswerable* (2018) series. Inspired by archive documents, they depict women combined with architectural components, animals or natural elements in order to recreate her own scenarios. Based on these collages, Simpson conceived a sculptural work depicting an oversized snowball on which a small two-colour female figure perches precariously. This sculpture was part of a larger series using the theme of natural elements, and more specifically ice, as a metaphor for the prison environment, referencing the expression “on ice,” signifying “being in prison,” as well as the activist Eldridge Cleaver’s work, *Soul on Ice*, written in 1968 when he was incarcerated in Folsom State prison. The ice here represents both the isolation with regard to society, but also endurance and resistance. Simpson’s figures, which directly reference the Black American community and its history, must fight in order to survive.

ROOM 15 – TORRINO

THOMAS HOUSEAGO

1972, Leeds (United Kingdom)

OWL ON WOOD I, 2014
BRONZE
170.2 × 73.7 × 73.7 CM

COURTESY OF THE ARTIST

► Thomas Houseago is inspired by his life, his most immediate environment, which are the active principles of his creative process.

Subjects and figures recur regularly in his sculptures, such as the owl, shown here in a bronze version. Emblem of his hometown in England, name of his studio (“Owl Studio”), symbol of wisdom, the artist sculpted a first version at the request of one of his daughters. Then, this animal and its representation became an obsession, an element of his work’s vocabulary that one can encounter in different mediums, forms and materials.

ROOM 13 – AMERICANS

The definition
of a nation
with all its
contradictions.

ROBERT COLESCOTT

1925, Oakland, CA (United States) –
2009, Tucson, AZ (United States)

AL MAHDI, 1968-70
ACRYLIC ON EGYPTIAN LINEN
200.7 × 149.2 CM

BOMBS BURSTING IN AIR, 1978
ACRYLIC ON CANVAS
212.7 × 167.3 CM

CULTURAL EXCHANGE, 1987
ACRYLIC ON CANVAS
231 × 292 CM

PINAULT COLLECTION

► Robert Colescott's paintings, which are inspired by Pop Art and comic strips, reveal his deep interest in contemporary politics and history. By playing with stereotypes, his works provide a critical interpretation of American society and its contradictions, and denounce in ironic tones the omnipresent racism and sexism.

The three acrylic paintings shown here demonstrate Colescott's style evolution in his approach to figuration. Through *Al Mahdi* (1968–1970), literally “he who shows the way,” the artist investigated the historical representation of the war. Ten years later, he depicted women singing the American national anthem under an apocalyptic sky, the colours of which recall those of the Vietnamese flag. He called the work *Bombs Bursting in Air* (1978), playing on the words of the anthem and echoing the bombardments carried out during the Vietnam War. The work explores the ideas of desire and power, destruction and sex. In *Cultural Exchange* (1987), a canvas imbued with references through the motifs of consumer society, advertising, mass media and African art, Colescott offered a critical view of multiculturalism, challenging the notion of exchange between the different male figures – the sailor, the businessman and the sculptor – and female figures – the muse, the housewife and the bather.

ROOM 16 – UTOPIA

Dreaming of utopia
in the face of and
against everything
is a form of resistance.

GUSTAV METZGER

1926, Nuremberg (Germany) –
2017, London (United Kingdom)

**RECREATION OF FIRST PUBLIC
DEMONSTRATION OF AUTO-DESTRUCTIVE
ART 1960, 1960/2020**
REPRODUCTION BY THE ARTIST'S ESTATE, 2019
GLASS, NYLON, HYDROCHLORIC ACID,
STEEL, TRASH BAG
300 × 250 × 100 CM

GUSTAV METZGER FOUNDATION

► Gustav Metzger was born in Nuremberg in 1926 to a Jewish family of Polish origin, and died in London in 2017. He is known both for his development of the concept of Auto-Destructive Art at the end of the 1950s, and for his ecological and anti-capitalist stances. It was an encounter with the British sculptor Henry Moore that convinced him to study fine art.

Metzger calls for art to be conceived not in terms of space or object, but in terms of event, of ephemera. His art is not something that can be preserved or collected, but a manifesto art. At the end of the 1950s, he took a stand against nuclear war and weapons by establishing the Committee of 100 with the philosopher Bertrand Russell, and was even jailed for civil disobedience. He was wary of institutions and galleries, refusing to be represented by an art gallery throughout his career and distancing himself from classical painting and sculpture to gradually develop his concept of Auto-Destructive Art. He wrote several manifestos and in 1961 produced his first large-scale performance, which is recreated here. He threw acid onto nylon canvases, which enabled him to transform the spectator's perception. Wearing a gas mask as protection, the violence of the performance and the toxicity of the products used reflected the violence of his personal and our collective history. But according to Metzger, although the aim of Auto-Destructive Art was to leave no trace of the work since it was destined to disintegrate or be destroyed, it also made it possible to create something else.

GILBERTO ZORIO

1944, Andorno Micca (Italy)

ROSA-BLU-ROSA, 1967
HALF CYLINDER MADE OF ETERNIT,
PLASTER, COBALT CHLORIDE
15 × 280 × 32 CM

MACCHIA II, 1968
RUBBER, ROPES
VARIABLE DIMENSIONS

COLLECTION PINAULT

► Gilberto Zorio (born in 1944) is an Italian artist associated with Arte Povera, an artistic movement born in Turin at the end of the 1960s, which included artists such as Anselmo, Calzolari, Kounellis, Merz. Through the use of so-called "poor" materials, Arte Povera was above all a temporal and active experience, inscribed into the totality of human activities. Thus, the notion of energy, no longer represented but experienced in a physical dimension, is at the very core of Zorio's work, whose singular approach makes materials the vehicles through which action can take place. Zorio's pieces request that the experience between work and man can be constantly renewed, therefore designating the work as a space for transmutation, art as a search for essence. Structures in balance developed around directional axes, Zorio's installations always express a tension between the elements which, despite their apparent disparity, are complementary. Zorio is interested not only in unconventional materials, but also in ways of making visible a so-called "raw" energy that will be at the heart of all his work. In 1967, Gilberto Zorio had his first solo exhibition at the Galleria Sperone in Turin, where he presented a work that has since become famous: *Rosa-Blu-Rosa*. This seemingly innocuous work is composed of a cylinder of Eternit, cut lengthwise, and filled with cobalt chloride. This chemical component changes colour, from pink to blue, in response to variations in atmospheric humidity. Gilberto Zorio developed an expanded reflection on sculpture by freeing it from its traditionally heavy and stationary materiality. Using simple materials such as rubber and rope, and a device that takes account of the walls, the floor and the ceiling, he produced more fluid and light sculptures, such as *Macchia II*: "I have always been interested, [...] in an attempt to raise up sculpture, to suspend it and place it in the air, in order to occupy the entire space, including the aerial horizon," said the artist, who took on the challenge of raising sculpture and the gaze in order to create surprise. The work, thus suspended, enables him to reinvent dynamic shapes by adapting them to each environment.

ROOM 17 – MALE DOMESTICITY

In contrast
to female
domesticity.

MARCEL BROODTHAERS

1924, Saint-Gilles (Belgium) –
1976, Cologne (Germany)

ARMOIRE DE CUISINE, 1966-68
PAINTED WOODEN CUPBOARD FILLED WITH
VARIOUS OBJECTS, PAINTED IRON BASKET
FILLED WITH EGGSHELLS
232.8 × 119.9 × 49.8 CM

PINAULT COLLECTION

► Until 1964, Marcel Broodthaers worked as a poet, photographer and art critic associated with the Surrealists and the Belgian Communist Party, before declaring himself a sculptor at the age of 40. He was inspired both by the poetry of Mallarmé and by Magritte's painted paradoxes, and is considered one of the precursors of conceptual art in Europe. In 1964, on the occasion of his first exhibition at the Saint-Laurent gallery in Brussels, he exhibited a radical work: he encased fifty copies of his last book of poetry, entitled *Le Pense-Bête*, in plaster. In so doing, Broodthaers introduced a body of work criticising language and representation, and rapidly became one of the most influential artists of the post-World War II period. At the heart of his approach was his exploration of the artist's place in society and of the nature of the art work, continuing along the lines of Marcel Duchamp's work and his "ready-mades", factory-made objects that are divested of their utilitarian function and accorded the rank of artwork as a result of a simple decision by the artist.

Marcel Broodthaers produced assemblages of objects from daily life, such as bricks, mussels or eggshells. *Armoire de cuisine* (1966–1968), an apparently commonplace kitchen cupboard, brings to mind the Renaissance Cabinets of Curiosities that were intended to contain exotic and rare natural objects and scientific instruments within a restricted space. This kitchen cupboard, too, contains "things" from the artist's world. The open doors invite the viewer to imagine its contents. The viewer can see the artist's beloved eggs – recalling the egg-yolks that

artists used until the 15th century as binder for their pigments. As he declared in the title of his 1966 work *Je retourne à la matière. Je retrouve la tradition des primitifs. Peinture à l'œuf. Peinture à l'œuf*, Broodthaers was returning to the matter, reviving the tradition of the ancients; tempera – also known as egg painting.

SAUL FLETCHER

1967, Barton-upon-Humber (United Kingdom)

DON'T LET THE DARKNESS EAT YOU UP, 2020
IN SITU INSTALLATION
310 × 950 CM

© SAUL FLETCHER
COURTESY OF THE ARTIST AND ANTON KERN
GALLERY, NEW YORK

► Born in 1967 to a working-class family in Barton-upon-Humber, in the northwest of England, Saul Fletcher now lives and works in Berlin. A self-taught artist, he began by photographing the docks of North Lincolnshire, a small industrial region to the south-east of Leeds, where he worked for six years loading cargos of coal. He soon joined an amateur photography club and in the 1990s he moved to London.

Fletcher is a photographer of assemblages and of the intimate. He photographs the walls of his studio, which he paints and on which he hangs various more or less archaic objects such as sticks, plants, dead animals, as well as Polaroids, drawings or pages torn from his notebooks. "I use whatever I have to hand, trying to create something, trying to make something good out of something bad. I don't like new or clean things. It's not me," he explains. The studio wall is at the heart of Fletcher's approach; it is a veritable installation, combining sculpture, assemblage and abstract painting. Fletcher's photographs reveal an intimate and fragmented universe, blending memories of northern England and his day-to-day life in Berlin. The brand-new wall which he produced *in situ* at Punta della Dogana creates a link between exhibition space and studio.

His seemingly sombre subjects, midway between the mythical and the mundane, subjectively explore the concepts of family, of memory, of archive and of the passing of time.

PHILIP GUSTON

1913, Montreal (Canada) –
1980, Woodstock, NY (United States)

UNTITLED, 1971
INK ON PAPER
26.7 × 35.2 CM

UNTITLED, 1971
INK ON PAPER
27.6 × 35.2 CM

UNTITLED, 1971
INK ON PAPER
27.6 × 35.2 CM

UNTITLED, 1975
INK ON PAPER
48.3 × 61 CM

PRIVATE COLLECTION, LOS ANGELES

LAMP, 1974
OIL ON CANVAS
171.5 × 265.4 CM
PINAULT COLLECTION

► Philip Guston was born to a family of Ukrainian Jewish immigrants. He is considered one of the founders of Abstract Expressionism, the post-war New York avant-garde artistic movement, but his artistic approach evolved throughout his career, varying between figurative and abstract.

In 1967, Guston moved to Woodstock, where he worked for two years on the production of a new exhibition scheduled for 1970 at the Marlborough Gallery. The works caused a scandal. Guston had returned to an unclassifiable figuration in a childish style approaching that of comic books, depicting everyday objects such as books, shoes and lamps

in spaces inhabited by Ku Klux Klan-type figures that brought to mind his first undertakings. The work *Lamp*, bathed in the red hues so dear to the artist, is typical of this period. Sources of light, which symbolise modernity, are a recurring motif in Guston's late work.

Between 1971 and 1975, Guston also produced satirical drawings that reflect the turbulent political climate of the day. He produced caricatures of Richard Nixon, the 37th President of the United States who in 1974 became the only one to ever resign in the wake of the press revelations about the "Pentagon Papers" and the Watergate scandal, which further reinforced protests against the Vietnam War. Guston continued to paint his motifs with commitment and imagination right up to his heart attack in 1979.

EDWARD KIENHOLZ & NANCY REDDIN

SOLDIER X, 1990
MIXED MEDIA ASSEMBLAGE
167.6 × 30.5 × 26.1 CM

PINAULT COLLECTION

► For close to twenty-five years, Edward Kienholz produced art in collaboration with his wife, Nancy Reddin Kienholz. The work presented here, *Soldier X*, is one of the most important from their series of works denouncing American militarism. This piece, which consists of a battered soldier's helmet mounted on the end of an old rusted shovel, evokes the emaciated and tortured body of a soldier who has fallen in combat – a violent denunciation of American militarism and of armed conflict and wars.

ROOMS 18-19 – LOSS

These two rooms tackle atemporality, existential reflections, the artist's condition, and our own era, among others.

NAIRY BAGHRAMIAN

1971, Ispahan (Iran)

SCRUFF OF THE NECK (STOPGAP), 2016
CAST ALUMINIUM AND POLISHED ALUMINIUM,
POLISHED ALUMINIUM RODS AND PARTS
210 × 290 × 135 CM

SCRUFF OF THE NECK (STOPGAP), 2016
CAST ALUMINIUM AND POLISHED ALUMINIUM,
POLISHED ALUMINIUM RODS AND PARTS
220 × 280 × 107 CM

PINAULT COLLECTION

SCRUFF OF THE NECK (STOPGAP), 2016
CAST ALUMINIUM AND POLISHED ALUMINIUM,
POLISHED ALUMINIUM RODS AND PARTS
220 × 160 × 75 CM

PRIVATE COLLECTION

► Nairy Baghramian's work overturns the boundaries between strength and fragility, organic and mechanical. Using a wide range of materials, including steel, silicon, resin and leather, she produces sculptures that investigate the relationships between shapes, and their ways of interacting with, balancing and contradicting each other. She puts the history of sculpture into context and builds and plays on the institutional context, while borrowing some of her references from the fields of design, architecture and theatre. For Baghramian, sculpture involves undergoing a corporal experience that is necessarily conditioned by the surrounding space. Instability, one of the recurring themes in Baghramian's work, becomes apparent in her use of tenuous and flimsy supports to prop up and display her sculptures in a misleadingly precarious balance, as though they were about to fall and crumble.

The works shown here, – which borrows dentistry terms signifying "lower left" and "lower right" – are inspired by orthodontic appliances that have been reproduced in an enlarged format, adhering as

always to the principle that her works should adapt to the location. The change of scale highlights the strangeness of these objects that are both biomorphic and mechanical and creates a mix of feelings in the viewer, somewhere between aesthetic attraction and anxiety.

MARIA BARTUSZOVÁ

1936, Prague (Czech Republic) –
1996, Kosice (Slovakia)

UNTITLED, 1985
PLASTER, WOOD
53.5 × 63 × 9.5 CM

UNTITLED 15, 1985
PLASTER, WOOD
10 × 41 × 28 CM

THE ESTATE OF MARIA BARTUSZOVÁ.
COURTESY OF ALISON JACQUES GALLERY,
LONDON

► Maria Baruszová was an emblematic figure in Central European sculpture in the second half of the 20th century. Her first sculptures were produced using materials such as plaster, bronze and aluminium. The sculptures invite the viewer to touch them; they have echoes of both the maternal and the erotic, and yet also form part of a spiritual exploration. From 1979, Bartuszová began to include natural elements, such as branches, stones or sand, in the surface of her plaster sculptures. These pure white works, with their air of fragility and impermanence, attained a metaphysical dimension that characterised Bartuszová's sculptural journey.

Bartuszová's preferred medium, plaster, is impermanent by nature, and this gives her works a transient and ephemeral character. When she used heavier materials, it was to undermine the materiality of the works, to play on the shapes, the proportions and the medium. From the 1980s, her work was dominated by pure, ovoid shapes whose perfection she altered

with deformations. These works were produced using pneumatic casting techniques, with moulds created using rubber balloons. These would be bound with string, crushed, or have objects pressed into them to produce formally abstract works that resemble living organisms, enlivened by a liberating potency.

STANLEY BROUWN

1935, Paramaribo (Suriname) –
2017, Amsterdam (Netherlands)

THIS WAY BROUWN, 1964
FELT-TIP PEN ON PAPER, TABLE TWO TRESTLES
2 SHEETS, 21 × 29.5 CM EACH

COLLECTION PIERRE HUBER

► Throughout his career, Stanley Brouwn remained a discreet artist who refused to be interviewed or photographed, whether the photographs were portraits of himself or shots of his works. Indeed, he considered that these works signified nothing more than what they showed. Brouwn, the individual, is shrouded in mystery, just as his art is. As a conceptual artist with close ties to performance, he was interested in the subjective relationship to the world, to abstraction and to the effacement or absence of the artist. He destroyed all his pre-1959 works and was associated with the Fluxus group (a 1960s movement that promoted the concept that "everything is art," and later challenged its role with the idea of anti-art and non-art).

When Stanley Brouwn began his series entitled *This way brouwn* – which he continued to work on until 1964 – he asked passers-by to draw the directions to different places on a piece of paper, thereby giving precedence to the mental, subjective representation of movement and of space as it is experienced. These drawings were then stamped with the words "THIS WAY BROUWN". "A *This way brouwn* is the portrait of a minute piece of the Earth fixed by the memory of a passer-by," the artist explained. His creative process functions as a method-rule, with

great internal coherence, based on an idea that, in theory, is absurd. His starting point, the mundane act of walking, becomes a strange and totally new experience. From 1971, he explored different ways of conceiving distance and measuring space, and classified his movements using measurement standards based on the length of his foot or his elbow, for example, ultimately creating the "brouwn unit" and declaring: "I have become a distance."

JAMES LEE BYARS

1932, Detroit, MI (United States) –
1997, Cairo (Egypt)

SELF PORTRAIT, C. 1959
PAINTED WOOD, BREAD
165 × 33 × 199.5 CM

MICHAEL WERNER GALLERY,
NEW YORK AND LONDON

► The American conceptual artist James Lee Byars was known for his performances, his drawings and his monumental installations influenced by philosophy (including Buddhism, for example). Throughout his career, Byars combined geometric forms with luxurious materials such as marble, precious woods, red roses and above all gold-leaf, the colour of which, for him, symbolised eternity, beauty and perfection.

Produced in 1959, his *Self Portrait* is one of the works Byars produced during his Japanese period. In this delicate self-portrait in wood stretched out like a skeleton, one can see man in his most primitive form, but also in all his modesty in the face of the fragility of life.

BRUCE CONNER

1933, McPherson, KS (United States) –
2008, San Francisco, CA (United States)

CROSSROADS, 1976
35 MM BLACK AND WHITE FILM, SOUND
(ORIGINAL MUSIC BY PATRICK GLEESON
AND TERRY RILEY)
36 MIN.

PINAULT COLLECTION

► Bruce Conner's works, which range from video art to painting, as well as assemblage, drawing, photography, performance and dance, investigate themes relating to the post-war American society, such as the consumer culture, mass media, the perception of women and the nuclear threat linked to the Cold War.

During the 1970s, Bruce Conner decided to produce *CROSSROADS*, a film-assemblage in which, using a simple splicer, he recycled images of a nuclear test on the Bikini Atoll during the summer of 1946, which had been filmed from numerous viewpoints by 500 military cameras but had remained top-secret until then. With the use of fades, jump cuts and slow motion, he portrayed the atomic explosion as it struck the American warships head-on. The montage, which shows a fragmented explosion that is part psychotropic experience and part nuclear apocalypse, is supplemented by two soundtracks: one, slightly offset, is devised by Patrick Gleeson and plays the sounds of birdsong, airplane engines and the blasts, while the other is a hypnotic composition by Terry Riley. Conner thus presented a spectacle that is both terrifying and fascinating, which also plays on the erotic connotation of the bikini. The atomic mushroom cloud is a recurring motif in Conner's work.

In the Cold War context, this dramaturgical aesthetic that left the viewer disconcerted enabled Conner to make a stand against his country's politics. Nowadays Conner is considered one of the pioneers of experimental film.

JAN DIBBETS

1941, Weert (Netherlands)

PAESTUM PANORAMA, 1980
COLLAGE OF 13 FUJI CRYSTAL ARCHIVE
PHOTOGRAPHS MOUNTED ON OPAQUE BOARD
244.5 × 55.5 CM

PRIVATE COLLECTION, LOS ANGELES

► Jan Dibbets lives and works in Amsterdam. He is known for his approach involving conceptual art and has at times been associated with Land Art. Dibbets initially trained in painting before concentrating entirely on photography. In the 1970s, he became interested in the concept of horizon and produced panoramas that juxtaposed several shots with each photograph rotated by 30°, thus transforming the perception of distance and creating a sort of deceptive space.

Paestum Panorama, a central work in this series, represents the antique columns of Greek temples in the archaeological park south of Naples. The ruins of Paestum, which Mark Rothko explored in 1959, are part of the “Grand Tour” itinerary that European artists followed in the 18th century in order to learn about and draw inspiration from the classics. Here, Dibbets transforms the landscape through the interplay of perspectives, creating rhythmic geometric patterns and recreating the antique-style architectural symmetry.

In 1969, Dibbets produced a series of “corrected-perspective” photographs of parks, gardens and beaches. He modified the position and angle of the lens in order to overturn or cancel the effect of perspective in the photograph. In this way, he modified the viewer’s perception and broke down the barriers between abstraction and reality.

DOMINIQUE GONZALEZ-FOERSTER

1965, Strasbourg (France)

RAINING (SOUND PIECE), 2012
AUDIO FILE AND SPEAKER
25 × 25 CM
3 MIN. 1 SEC. LOOP

PINAULT COLLECTION

► Dominique Gonzalez-Foerster became known in the 1990s for her “portraits” and “rooms,” interiors that place the construction of biographical or dystopian scenarios at the heart of her art. She focuses less on the creation of objects than on environments or stagings that merge literature, film and architecture. Her carefully staged exhibitions – in which video, installation, quotation, sound and light all interact together – represent a journey into inner worlds and a collective science-fiction experience, inviting the spectator to an open-ended experience, a veritable reflection on the frontiers of identity. In her search for sensations of art and existence, Gonzalez-Foerster plays on the spaces between interior and exterior and offers an exploration of time, to create, in her own words, a “new form of opera.”

In 2008, Gonzalez-Foerster was the first female artist and the first French person to be invited to exhibit in the Turbine Hall of the Tate Modern in London. In view of the crisis, she decided to turn it into a shelter. She created a sort of time warp towards a possible future, in 2058, when, as a result of climate change, rain falls ceaselessly on the city. The spectator is thus projected into this space that has become a refuge for the city’s inhabitants, a makeshift shelter furnished with bunkbeds. At the heart of the *TH.2058* installation, which houses giant sculptures, books and films, the soundtrack *Raining* recalls the never-ending sound of raindrops that is both discreet and haunting, monotonous and menacing. This subdued work probes the visitor, creating a deep impression and sparking the imagination.

LAUREN HALSEY

1987, Los Angeles, CA (United States)

UNTITLED, 2020
HAND-CARVED GYPSUM ON WOOD
120.7 × 121.3 × 4.8 CM

CHARA SCHREYER COLLECTION

UNTITLED, 2020
HAND-CARVED GYPSUM ON WOOD
121 × 121.3 × 5.1 CM

RALPH SEGRETI COLLECTION

UNTITLED, 2020
HAND-CARVED GYPSUM ON WOOD
121.3 × 121.3 × 5.1 CM

PRIVATE COLLECTION

COURTESY OF DAVID KORDANSKY GALLERY,
LOS ANGELES

► In her works, Lauren Halsey combines historical references – from references to ancient Egypt up to more recent American ones, and references to the fight for civil rights and to the battle for economic justice and visibility – with images related to the popular hip-hop culture, science fiction, funk and Afrofuturism – using in particular Sun Ra and the post-psychedelic Black aesthetics of Parliament/Funkadelic. Afrofuturism, a multifarious phenomenon that brings together elements of African-American culture, hip-hop, psychedelism, science fiction and mysticism in an alternative philosophy, is expressed as clearly through the visual arts as it is in music, literature or film. At the meeting-point of architecture, painting and sculpture, Halsey conceives immersive installations directly related to her native city, Los Angeles, where she remains deeply politically committed. She explores the socio-political problems of the southern districts and is against the gentrification currently taking place. Her stance is linked to the Black Lives Matter movement and she decries Donald Trump’s policies on the local scale. Her artistic approach is intended to restore power to the members of her community. For example, the contemporary

hieroglyphs she created at the Studio Museum document the list of traumas and tribulations that the African-American community has suffered. “I’m interested in the hieroglyph’s capacity for narrative as well as the engraving as a collective exercise of mark-making that we all can do,” Halsey explains. She adds: “I am a queer, black woman building black space in a world full of baggage and mess. I feel excited and inspired by that role. I have no interest in not prioritizing blackness in anything that I do. This is the reason for the work!” Fascinated by architecture and the values related to the community, Halsey first produces blueprints using Photoshop, three-dimensional planning drawings that look like photomontages of fantastic spaces (as in the series shown here), and like those invented in the 1970s by the Italian architecture office Superstudio. In these blueprints, Halsey fuses images of Los Angeles and of the Egypt of Cleopatra.

THOMAS HOUSEAGO

1972, Leeds (United Kingdom)

MACHINE WALL, 2019
TUF-CAL, HEMP, IRON REBAR
259.1 × 914.4 × 63.5 CM

COURTESY OF THE ARTIST, GAGOSIAN GALLERY
AND XAVIER HUFKENS

[SEE ALSO ROOM 11]

NAM JUNE PAIK

1932, Seoul (South Korea) –
2006, Miami, FL (United States)

ONE CANDLE, 2004

VINTAGE TELEVISION, ACRYLIC PAINT, CANDLE
37.1 × 42.2 × 42.2 CM

PRIVATE COLLECTION, LOS ANGELES

► Nam June Paik was born in Seoul in 1932, and died in Miami, Florida, in 2006. This Korean American artist and composer is considered one of the pioneers of video art, often associated with the avant-garde Fluxus movement. Paik produced his first “video sculptures” using television sets as a medium, a technology that was becoming more and more popular, and the possibilities of which fascinated him. He was the first to consider using the television object, and to raise awareness of its role in private spheres. With creativity and humour, Paik continued these conceptual experiments based on the multiplication of the electronic image throughout his entire career. His spectacular visual environments allowed him to invent new forms of communication and to explore our relationship with mass media, and our reception of and, more generally, the role of technology in culture.

One Candle (2004) is part of a series of works produced in the mid-1970s in which Paik merged technology and meditation. Here, the candle flame, a natural light which symbolises the beginnings of the human civilisation, suggests the beginning of a new civilisation linked to the new technologies. Paik’s artistic practice in the field of video sculpture influenced a whole generation of artists, from the second half of the 20th century to our own times.

SOLANGE PESSOA

1961, Ferros (Brazil)

SEM TÍTULO, 2013

SOAPSTONE
64.5 × 53 × 103 CM

SEM TÍTULO, 2013

SOAPSTONE
58 × 94 × 55 CM

SEM TÍTULO (FROM THE SERIES DIONÍSIAS), 2017

SOAPSTONE
40 × 125 × 80 CM

SEM TÍTULO (FROM THE SERIES MIMESMAS),

2017
SOAPSTONE
24 × 44 × 76 CM

COURTESY OF THE ARTIST AND MENDES WOOD
DM, SAO PAULO / BRUSSELS / NEW YORK

► Solange Pessoa, a native of the Minas Gerais region – the land of the Baroque and the Rococo, but also of soapstone mines – investigates the concept of time and memory in her works through her focus on references to the organic and her use of a variety of materials such as stone, leather, oil, fat or minerals.

The motifs in Pessoa’s sculptures reference prehistoric rock paintings and bring the image of fossils to mind. Her art is always rooted in the natural environment of the land of her birth, in particular through her use of soapstone from the local quarries to sculpt the biomorphic forms that typify her work. Maintaining the boundary between the natural and the artistic gesture, Pessoa confuses the spectator so that it becomes difficult to distinguish the work from the actual Jurassic fossil. In our confusion, we are no longer sure of the origin of these organic shapes, nor of how they appeared in the exhibition space, but they invite us to contemplate them.

LIST OF THE ARTISTS

MAGDALENA ABAKANOWICZ
NAIRY BAGHRAMIAN
GARRY BARKER
MARIA BARTUSZOVÁ
LEE BONTECOU
MARCEL BROODTHAERS
STANLEY BROUWEN
TERESA BURGA
JAMES LEE BYARS
EDUARDO CHILLIDA
ROBERT COLESCOTT
BRUCE CONNER
ENRICO DAVID
KARON DAVIS
HÉLÈNE DELPRAT
ABIGAIL DEVILLE
JAN DIBBETS
ELLIOT DUBAIL
MARLENE DUMAS
MUNA EL FITURI
VALIE EXPORT
SAUL FLETCHER
LLYN FOULKES
KASIA FUDAKOWSKI
ELLEN GALLAGHER
DOMINIQUE GONZALEZ-FOERSTER
NANCY GROSSMAN
PHILIP GUSTON
LAUREN HALSEY
DAVID HAMMONS
DUANE HANSON
GEORG HEROLD
DAVID HOCKNEY
THOMAS HOUSEAGO
ARTHUR JAJA
JOAN JONAS
MIKE KELLEY
ALICE KETTLE
EDWARD KIENHOLZ & NANCY REDDIN
TETSUMI KUDO
DEANA LAWSON
BERND LOHAUS
LEE LOZANO
MARKUS LÜPERTZ
PAUL MCCARTHY
GUSTAV METZGER
PETER MITCHELL
HENRY MOORE
OTTO MÜHL
REI NAITO
SENGA NENGUDI
MERET OPPENHEIM
NAM JUNE PAIK
SOLANGE PESSOA
CHARLES RAY
AUGUSTE RODIN
CAMERON ROWLAND
BETYE SAAR
LORNA SIMPSON
SER SERPAS
DANIEL STEEGMANN MANGRANÉ
ALINA SZAPOCZNIKOW
HENRY TAYLOR
JAMES “SON FORD” THOMAS
LUC TUYMANS
GILBERTO ZORIO

PALAZZO GRASSI
PUNTA DELLA DOGANA

François Pinault
Chairman

Lorena Amato
Mauro Baronchelli
Ester Baruffaldi
Oliver Beltramello
Suzel Berneron
Martin Bethenod
Elisabetta Bonomi
Lisa Bortolussi
Antonio Boscolo
Luca Busetto
Angelo Clerici
Francesca Colasante
Claudia De Zordo
Alix Doran
Jacqueline Feldmann
Marco Ferraris
Carlo Gaino
Andrea Greco
Silvia Inio
Martina Malobbia
Aline Montaigne
Gianni Padoan
Federica Pascotto
Bruno Racine
Vittorio Righetti
Clementina Rizzi
Angela Santangelo
Noëlle Solnon
Alexis Sornin
Dario Tocchi
Paola Trevisan

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PCM Studio,
Milan

UNTITLED, 2020
THREE PERSPECTIVES ON
THE ART OF THE PRESENT
Punta della Dogana,
Venice
11.VII – 13.XII.2020

Exhibition curators
Caroline Bourgeois
Muna El Fituri
Thomas Houseago

in collaboration with
Owl Studios
Dylan Corbett
Natasha Garcia Lomas
Jeff Guga
Helen Molesworth
Henry Reynoso

Alexandra Bordes
Nathalie Bourgeois
Léo Rivault
Nicolas Valladon

Graphic design
Studio Sonnoli
Leonardo Sonnoli
Irene Bacchi

The catalogue
of the “Untitled, 2020.
Three perspectives on
the art of the present”
exhibition is published
by Marsilio Editori
(July 2020) in French,
Italian and English.

