

PORTRAIT OF A COLLECTION

AT SONGEUN 2024.9.4-11.23

SELECTED WORKS FROM

THE PINAULT COLLECTION

SONGEUN

Pinault
Collection

SAINT LAURENT

SONGEUN

Portrait of a Collection

Selected Works from the Pinault Collection

2024. 9. 4 – 11. 23

Final Press Release, 2024. 09. 04

Contents

1. Overview
2. *Portrait of a Collection*
3. Gift of a Video Work by Korean Artist Ji Hye Yeom
4. About Pinault Collection
5. About Caroline Bourgeois, Chief Curator at Pinault Collection
6. About SAINT LAURENT
7. About SONGEUN

SONGEUN Art and Cultural Foundation

SONGEUN 441 Dosan-Daero, Gangnam-Gu, Seoul, 06016 Korea songeun.or.kr
Hyung-Jung Yoo E yhj@songeun.or.kr T 02-3448-0100 F 02-3448-0105

Laurence Geoffrey's, Ltd

Minjee Kim E 15kimminjee@gmail.com T 02-3448-0100 M 010-4479-9710
Jaehyun Byun E byrepresentation@gmail.com T 02-3448-0100 M 010-3033-0865
Webhard webhard.co.kr ID: [songeunart](http://songeunart.com) / PW : 111 Folder : Portrait of a Collection

SONGEUN

Exhibition Overview

Exhibition Title: *Portrait of a Collection:*

Selected Works from the Pinault Collection

Exhibition Dates: September 4th (Wednesday) – November 23rd (Saturday), 2024

Opening Reception: There will be no opening reception

Press Conference: **September 4th(Wednesday) 2024, 10AM**

Schedule in Korea: Denis Berthomier, CEO, Pinault Collection

September 2nd(Mon) – 3rd(Tue)

Emma Lavigne, Director, Pinault Collection

September 2nd(Mon) – 5th(Thu)

Caroline Bourgeois, Chief Curator, Pinault Collection

August 30th(Fri) – September 5rd(Thu)

Dominique Gonzalez-Foerster, Artist

August 30th(Fri) – September 5rd(Thu)

Danh Vo, Artist

August 30th(Fri) – September 5rd(Thu)

Opening Hours: Mon - Sat 11:00 - 18:30

Closed on Sundays and Holidays / Free Admissions

* For guided English tours, please contact us 02-3448-0100

Venue: SONGEUN

441 Dosan-Daero, Gangnam-Gu, Seoul Korea 06016

In association with Pinault Collection

**Pinault
Collection**

Main Sponsor: SAINT LAURENT

SAINT LAURENT

SONGEUN presents Portrait of a Collection

With Lucas Arruda, Miriam Cahn, Xinyi Cheng, Peter Doig, Marlene Dumas, Dominique Gonzalez-Foertser, Felix Gonzalez-Torres, David Hammons, Florian Krewer, Julie Mehretu, Antonio Oba, Anri Sala & Sejla Kamic, Ser Serpas, Rudolf Stingel, Pol Taburet, Tatiana Trouvé, Luc Tuymans, Danh Vo, Anicka Yi, Ji Hye Yeom and Lynette Yiadom-Boakye.

SONGEUN Art and Cultural Foundation is delighted to present *Portrait of a Collection*, an exhibition by the acclaimed Pinault Collection. Featuring more than 60 contemporary artworks, this groundbreaking showcase marks the first major presentation of the Pinault Collection to a Korean audience.

Inspired by the inaugural exhibition *Ouverture* presented by Pinault Collection at the Bourse de Commerce in Paris in 2021, *Portrait of a Collection*, curated by Caroline Bourgeois, aims to encapsulate the essence of the Pinault Collection. The exhibition will span various media, including video installations, sculptures, drawings, and paintings, offering a comprehensive portrait of the collection's diverse artistic expressions.

SONGEUN is honored to present works from both established and emerging artists, exemplifying Pinault Collection's unwavering commitment to artistic innovation and collaboration. Visitors will encounter, through vivid dialogues, masterpieces from artists such as Marlene Dumas, Luc Tuymans, Peter Doig, Florian Krewer, Ser Serpas, Rudolf Stingel, and Lynette Yiadom-Boakye. These artists, also featured in the original *Ouverture* exhibition, highlight the enduring relationships cultivated by the Pinault Collection over time.

A distinctive feature of the exhibition is the "companionship" approach that characterizes Pinault Collection. This long-term collaboration with artists facilitates the presentation of extensive bodies of works and detailed monographs, allowing visitors to explore the full spectrum of an artist's oeuvre. Exemplified in the *Ouverture* exhibition with David Hammons, where nearly thirty pieces were showcased, more than half of which had never been publicly displayed before.

Another aspect of the Pinault Collection is its long-standing interest in what might be called singular artist positions. Thus, the exhibition at SONGEUN will begin with artworks by **Danh Vo**, a Danish artist of Vietnamese origin whom Pinault Collection has presented several times in the museums in Venice and Paris. Located on the first floor of the exhibition space, the selection presented here allows the audience to grasp Danh Vo's work, strongly marked by a fundamental and original form of displacement linked to his origins.

Then, the journey continues with the "Welcome Room" dedicated to African-American artist **David**

SONGEUN

Hammons, featuring five emblematic works that span his career from the late 1960s to the present, allowing visitors to embrace all the questions that have been his, from works on paper from the late 1960s to his very recent pieces.

Facing Hammons' works, **Anri Sala** - an artist of Albanian origin who mainly uses moving images and to whom Pinault Collection dedicated an exhibition at the Bourse de Commerce in 2022 - specifically recomposes for the Auditorium of SONGEUN the video *1395 Days Without Red* a poignant work created during the Kosovo War. This work takes individuals into other realities and makes the audience feel both the madness of humanity and the beauty of hope through music that transcends time and space.

The young Korean artist Ji Hye Yeom is included in has been invited to take part in the exhibition with her video *AI Octopus*, 2020. This work envisions a scenario where octopuses further evolve their own intelligence, create "Octoficial Intelligence", and visit our time and space. By exploring the intersections where the past and present, today and tomorrow, image and dream, legend and narrative, merge and blur, Yeom offers a novel perspective on the world along with innovative methods of expression.

From the 2nd to the 3rd floor of the exhibition space, the exhibition features vibrating dialogues between **Miriam Cahn and Peter Doig; Marlene Dumas and Luc Tuymans; Lucas Arruda and Anicka Yi; Julie Mehretu and Rudolf Stingel.**

The ultimate experience in the underground spaces of SONGEUN is the magical and unsettling installation *Opera (QM. 15)* by **Dominique Gonzalez-Foerster**, in which she embodies the mythical Maria Callas and plunges visitors into a moment of intense temporal disturbance.

Portrait of a Collection promises to be a landmark event in Seoul's cultural calendar, offering an immersive experience that reflects the depth and breadth of the Pinault Collection. SONGEUN invites art enthusiasts, collectors, and the general public to engage with this extraordinary exhibition and explore the rich vitality of contemporary art.

The exhibition is sponsored by SAINT LAURENT as the house has supported encompassing various artists across a spectrum of artistic disciplines, including visual arts, film, and music.

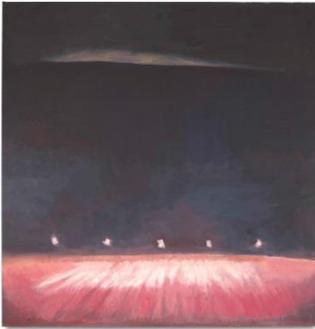
Selected Works

* Please refer to the copyright for the use of each art work image.

* Any modification of work images has to be checked and confirmed in advance with SONGEUN PR team.

1		<p>Danh VO <i>UNTITLED</i> 2020 Oak and brass vitrine, 20th century; walnut Madonna and Child, France, mid 15th-century; bronze axe head, Bronze Age 184,3 × 99,2 × 63,7 cm Vue d'exposition « Avant l'orage », 8 février - 11 septembre 2023, Bourse de Commerce, Paris (oeuvre accrochée du 8/02 au 24/04 dans l'installation Tropeolum). Crédits : Photo : Heinz Peter Knes © Tadao Ando Architect & Associates, Niney et Marca Architectes, Agence Pierre-Antoine Gatier. ©SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.</p>
2		<p>David HAMMONS <i>Rubber Dread</i> 1989 Rubber bicycle inner tubes, found metal stand, red rubber ball 131,4 × 53,3 × 50,8 cm © David Hammons / Artists Rights Society (ARS), New York - SACK, Seoul, 2024. Courtesy David Zwirner Photo: Kerry McFate</p>

SONGEUN

3		<p>Miriam CAHN <i>baumwesen, 22.5 + 31.8 + 10.9.19</i> Oil on wood 120 × 100 cm Courtesy Jocelyn Wolff Photography by Francois DOURY</p> <p>©SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.</p>
4		<p>Marlene DUMAS <i>Angels in Uniform</i> 2012 Oil and crayon on canvas 200 x 100 x 2.5 cm Courtesy of the artist Photo: Peter Cox</p> <p>©SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.</p>
5		<p>Luc TUYMANS <i>Intermission</i> 2020 Oil on canvas 254,1 × 243,6 × 4 cm Photo © Studio Luc Tuymans Courtesy Zeno X Gallery, Antwerp</p> <p>©SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.</p>
6		<p>Lucas ARRUDA <i>UNTITLED (FROM THE DESERTO- MODELO SERIES), 2021</i> Oil on canvas / Huile sur toile Sans cadre: 24 × 30 cm (9 7/16 × 11 13/16 in)</p> <p>Courtesy the artist and David Zwirner. Photography by Claire Don</p> <p>©SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.</p>

7		<p>Poi TABURET <i>My Eden's pool</i> 2022 Acrylic, oil pastel and alcohol paint on canvas 156 × 156 × 4 cm Photo: Margot Montigny</p> <p>©SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.</p>
8		<p>Xinyi CHENG <i>For A Light II</i> 2020 Oil on canvas 160 × 145 cm Photo Aurélien Mole Courtesy galerie Balice Hertling</p> <p>©SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.</p>
9		<p>Dominique GONZALEZ-FOERSTER <i>OPERA (QM.15)</i> 2016 HD video, vidéo projector, screens, mediaplayer, speakers, lights, filters 8,5min (sound) Exhibition view, Bourse de Commerce – Pinault Collection (Paris), April 6th 2022 – January 2nd 2023. Photo : Aurélien Mole</p> <p>©SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.</p>

SONGEUN

Exhibition view

* Please refer to the copyright for the use of each art work image.

© SONGEUN Art and Cultural Foundation and the Artist. All rights reserved.

* Any modification of work images has to be checked and confirmed in advance with SONGEUN PR team



LED

© SONGEUN Art and Cultural Foundation and the Artist.

All rights reserved.

Photo : STUDIO JAYBEE



L1

© SONGEUN Art and Cultural Foundation and the Artist.

All rights reserved.

Photo : STUDIO JAYBEE

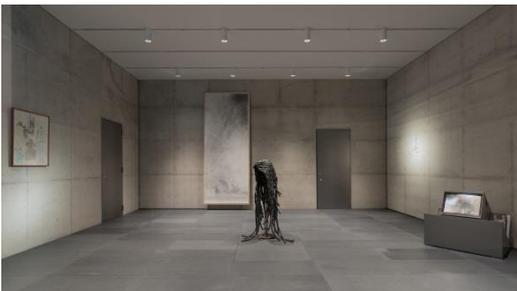


Auditorium

© SONGEUN Art and Cultural Foundation and the Artist.

All rights reserved.

Photo : STUDIO JAYBEE



Welcomeroom

© SONGEUN Art and Cultural Foundation and the Artist.

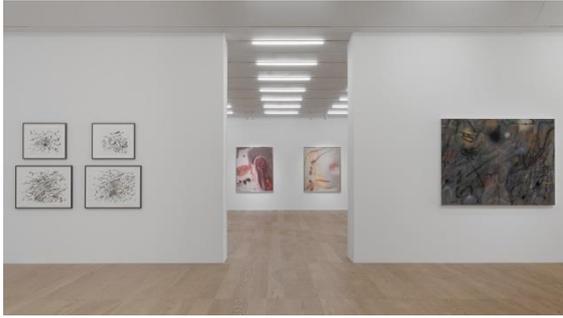
All rights reserved.

Photo : STUDIO JAYBEE

SONGEUN

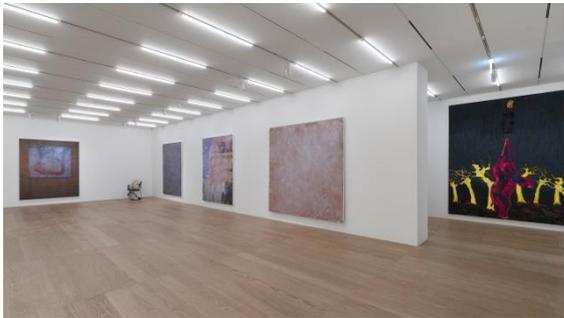
	<p>L2</p> <p>© SONGEUN Art and Cultural Foundation and the Artist. All rights reserved. Photo : STUDIO JAYBEE</p>
	<p>L2</p> <p>© SONGEUN Art and Cultural Foundation and the Artist. All rights reserved. Photo : STUDIO JAYBEE</p>
	<p>L2</p> <p>© SONGEUN Art and Cultural Foundation and the Artist. All rights reserved. Photo : STUDIO JAYBEE</p>
	<p>L2 Lounge</p> <p>© SONGEUN Art and Cultural Foundation and the Artist. All rights reserved. Photo : STUDIO JAYBEE</p>

SONGEUN



L3

© SONGEUN Art and Cultural Foundation and the Artist.
All rights reserved.
Photo : STUDIO JAYBEE



L3

© SONGEUN Art and Cultural Foundation and the Artist.
All rights reserved.
Photo : STUDIO JAYBEE



B2

© SONGEUN Art and Cultural Foundation and the Artist.
All rights reserved.
Photo : STUDIO JAYBEE



SONGEUN Exterior

© SONGEUN Art and Cultural Foundation and the Artist.
All rights reserved.
Photo : STUDIO JAYBEE

Work Description



Danh Vo, *Untitled*, 2020

Oak and brass vitrine, 20th century; walnut Madonna and Child, France, mid 15th-century; bronze axe head, Bronze Age
184.3 × 99.2 × 63.7 cm

Danh Vo reactivates historical fragments, in his installations, exploring the processes of shaping identities, heritage, and cultural values. Through a juxtaposition of diverse materials and objects gleaned from various merchants and auctions, The artist manages to simultaneously address political and religious history, encompassing both great conquests and declines of empires, using his own life as a link to the narrative. It is through this intimate prism that temporality becomes malleable - a material to be cut and combined with the collagist's approach.

Untitled (2020) consists of a mid-15th-century walnut Virgin and Child alongside a Bronze Age axe head, within a 20th-century oak and brass display case. These artefacts bear various traces of the time's passage, some even altered by the artist himself - part of the Virgin's head, as well as the child's, are cut out in a straight line. Here, in addition to the fragmentation of ruin, lies the act of mechanical cutting, a gesture of appropriation by which the artist exercises his power and rights as an owner over a culturally symbolic piece.

Work Description



David Hammons, *Rubber Dread*, 1989

Rubber bicycle inner tubes, found metal stand, red rubber ball
131.4 × 53.3 × 50.8 cm

A flaccid form, resembling a hooded headrest upon a stand: as you approach, you discover a sort of braided headdress, crafted from deflated bicycle inner tubes, the ends of which hang down like dreadlocks, those impressive locks of hair worn by Rastafarians. This wig, is reminiscent of the magistrates' wigs and the customs of the old order— particularly that of the slave trade— resonate like a sinister “scalp.” It covers a deflated balloon in the place of a wig stand. Composed of material realities charged with meaning tied to African American culture, *Rubber Dreads* also serves as a biting and ironic play on the word dread.

The acts of tragic magic performed by David Hammons in his work result in sarcastic pieces that question African-American history and identity, notions of Americanness, and the enduring legacy of slavery and colonialism.

Work Description



Miriam Cahn, *baumwesen*, 22.5 + 31.8 + 10.9.19, 2019

Oil on wood, 120 × 100 cm

This painting on wood represents a human figure captured in closeup, emerging from the colors themselves. The shades of pink and red hollow out the different parts of the face, both simplifying and emphasizing them: the mouth, ears, skull, and eye sockets...

The eyes are fixed and lifeless, with frowning eyebrows, while the mouth marked with painted teeth, is frozen in a grimace. It is unclear whether this figure is threatening or threatened. Titled *Baumwesen* (Tree beings), one can discern on its throat, from which a point of energy seems to emanate, the birth of roots and vessels that thread their way to the foliage of this genie, like a mycelium.

Since the 1970s, Miriam Cahn's painting has taken shape in a rich palette of colors that are both diaphanous and electrifying, revealing the human condition, particularly that of women and children, in its most violent and existential forms. There is an intensity in her art that leads her to describe her painting process as akin to a performance. Her paintings are the manifestation of her political and feminist commitment, channeling her anger with a shocking impact.

Work Description



Marlene Dumas, *Angels in Uniform*, 2012

Oil and crayon on canvas, 200 × 100 × 2.5 cm

Young girls, still children, with unsettling faces, dressed in white aprons, pose on the steps of a staircase. Among them, stands an adult figure, perhaps their teacher, in a long black robe. This is the first image that one retains from this large-format painting by Marlene Dumas titled *Angels in Uniforms*. Created within the context of an exhibition by the artist at the Palazzo delle Stelline in Milan in 2012, this work is deeply linked to the history of the building itself, which transitioned from a convent to a hospital before eventually becoming an orphanage for young girls called 'Stelline' (meaning in Italian 'little stars'). In these faces with almost ghostly features, one can discern all the pain of their stories, which disturbs us, and where we find the dialectic between the physical and the metaphysical, a recurring theme in Marlene Dumas' work.

Drawing from a class photo unearthed from the archives of the Palazzo delle Stelline, Marlene Dumas resurrects and reimagines this poignant tableau—an echo to the paintings she made in the late 1980s based on photographs from her own class in South Africa.

Work Description



Luc Tuymans, *Intermission*, 2020

Oil on canvas, 254 × 243.6 × 4 cm

"Intermission captures stilled moments, showing an empty stage. The visitors can imagine witnessing an interval during a theatre performance. These moments of inactivity, without any human presence, reflect a great tension. It is obviously a "vision" that the COVID-19 pandemic may have experienced in 2020, a worldwide experience when life seemed momentarily suspended.

In this painting, the entire setting remains silent, abandoned, and deprived of human figures, with only some spotlights reflecting the empty stage. It conveys an ominous uncertainty like cities under lockdown that have become dormant landscapes devoid of bustling social activity. As often in Tuymans's painting, a sense of something about to happen dominates the whole image. This sensation produces a suspense that remains unsolved. The lighting of the scenery and the absence of human presence magnifies the strangeness of the place.

In *Intermission*, the underworld of the audience is most likely as empty as the stage itself, most of the painting is in the most total darkness, as if the growing presence of death, that loomed during the pandemic were to be given a stage of its own.

The somber tension between the red and the black hues is accentuated by the illumination cast by five interspersed spotlights. Much like painting, the stage serves also as an analogue medium, its absence is particularly conspicuous amidst the digital inundation brought about by the pandemic. The artist's act of painting involves creating fresh and differentiated visions of images sourced from diverse media formats. In the process, not a single detail escapes the impact of a disquieting revision, a disquiet that is carried over into the paintings."

Work Description



Lucas Arruda, *UNTITLED (FROM THE DESERTO- MODELO SERIES)*, 2021

Oil on canvas, 24 × 30cm

In their allusion to the phrase by Brazilian poet João Cabral De Melo Neto, Lucas Arruda's "model deserts" or "desert models" are nothing more than imaginary landscapes resembling inner states. Painted from memory in a studio, these paintings depict darkly lit skies that tend towards the abstract. Occasionally a forest appears, usually as a thin horizon line. Lucas Arruda's small format works are more a depiction of mental states than of landscapes. They are mnemonic reconstructions of visions that he makes at his family's home at the edge of the Amazon rainforest. Each brushstroke is decisive, and paradoxically monumental within the context of the canvas. Lucas Arruda's "DesertoModelos" fill a blind spot in landscape painting. Arruda patiently deals with the chaos of matter to reveal the light and imbue the work with a sense of transcendence.

Work Description



Pol taburet, *My Eden's pool*, 2022

Acrylic, oil pastel and alcohol paint on canvas, 150 × 150cm

On a flamboyant yellow background, Pol Taburet presents the contorted body of a hybrid creature on the canvas alongside a head severed from its body, as if torn away. These two spectral presences, both unsettling and burlesque, offer new narratives while also bearing witness to the artist's influences.

According to the artist, this painting belongs to the series of "Yellow paintings", depicting scenes before or after the carnival. This zoomed-in detail portrays a feminine Christ plunging into a pool of blood. Initially, the painting was intended to depict a reclining woman. The motif of Christ frequently appears in Taburet's work due to the ever-transforming plasticity of the body of Christ in art history, as well as the violence depicted in crucifixion scenes.

Pol Taburet aimed to create "a scene with an extremely violent narrative, contrasted with great tenderness, almost maternal". "I almost wanted to laugh at this scene. A female Christ, iconic, legs seemingly consumed in the bath, both hands nailed to the wall, the palm like a blood tap. And this clownish, frightening face, mocking the viewer, as if he or she finds pleasure in being observed while suffering."

Work Description



Xinyi Cheng, *For A Light II*, 2020

Oil on canvas, 160 × 145cm

In her surroundings, the young painter Xinyi Cheng captures gestures and faces: tightly pressed lips reaching for a lighter, a man bringing his mouth to a trickle of water, hands protecting the flame of a match, the coloured shadow of night on a face, a young man with his head in his hands.

The artist, born in China in 1989 and now mainly lives in Paris, tightens the frame and draws inspiration from photography to create small-scale paintings, scenes of encounters, and intimate fragments with a clear yet obscure tension. Depicting ordinary situations, a sum of small gestures, she strives to recreate halos, nimbus, reflections, flames, and bursts of water - all unstable states that her paintings capture with a disturbing sensuality.

The subject here is two human figures, one dressed in white, the other in black smoking a cigarette in a very delicate manner, with their fingertips. The pictorial material and the position of the figures give this scene an almost erotic presence.

The artist confronts a history of Western art and is interested in the very subject of the painting, that of light, treated as much by Van Eyck or Georges de La Tour as by more contemporary painters.

Work Description



Dominique Gonzalez-foerster, *OPERA (QM.15)*, 2016

HD video, video projector, screens, mediaplayer, speakers, lights, filters

Opera (QM.15) transforms a recording of Gonzalez-Foerster's live apparition as Maria Callas into a holographic illusion that creates a ghostly presence in a very large dark and empty space.

Opera (QM.15) fuses multiple temporal layers: the looped holographic projection of Gonzalez-Foerster's live apparition of the famous diva is itself a construct of the younger Maria Callas's voice. Audio is recordings of aria from Luigi Cherubini's "Medea", Giuseppe Verdi's "La Traviata" and Amilcare Ponchielli's "La Gioconda". The apparition is clothed in the iconic red dress of the opera singer's final performances.

"QM.15" stands for French 19th-century actress Sarah Bernhardt's motto "Quand Même". It can be understood as a reference to the high price the drive to create may exert on an artist, as Dominique Gonzalez-Foerster has noted about the three characters which appear in QM.15: Sarah Bernhardt, Marilyn Monroe and Maria Callas, "they can't stop, and art is their vehicle; their very lives must become works of art, no matter the cost. The supreme excitement is the artistic experience." Dominique Gonzalez Foerster chose these three real-life figures in their late oeuvre, inhabiting them in a process the artist has compared to a séance: "a prepared trance, allowing intense artistic moments to appear and reappear."

SONGEUN

About Pinault Collection



Bourse de Commerce — Pinault Collection
©Tadao Ando Architect & Associates, Niney et Marca Architectes, Agence Pierre-Antoine Gatier. Photo: Patrick Tourneboeuf



Punta della Dogana – Pinault Collection
Photo © Matteo-De-Fina



Palazzo Grassi – Pinault Collection

Photo © Matteo-De-Fina

The Collector

François Pinault is one of the most important collectors of contemporary art in the world. The collection he has assembled over the last almost fifty years comprises more than 10,000 works ranging from the art of the 1960s to the present day. His cultural ambition is to share his passion for the art of his time with as many people as possible. He distinguishes himself for his sustainable commitment to artists and his ongoing exploration of new domains of creation.

Since 2006, François Pinault has focused on three cultural activities: museums, a programme of exhibitions held at large, and initiatives to support artists and promote the history of modern and contemporary art.

The Museums

The museums began with three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, the Punta della Dogana, which opened in 2009, and the Teatrino, which opened in 2013. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with its exhibition "Ouverture". These four sites were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando. In the three museums, works from the

Pinault Collection are exhibited in routinely changing solo and thematic group exhibitions. All the exhibitions actively involve artists who are invited to create works on-site or based on a specific commission. The museum's significant amount of cultural and educational programming also includes partnerships with local and international institutions and universities.

The Programming

Beyond Venice and now also Paris, works from the collection are now regularly included in exhibitions across the world: from Paris to Monaco, Seoul, Hong-Kong, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, and Marseilles. Upon request from public and private institutions the world over, the Pinault Collection also has an ongoing policy of lending its works.

The Lens Residency

Located in a former rectory that was redeveloped by Lucie Niney and Thibault Marca from the studio NeM, the Pinault Collection's artist's residency was inaugurated in December 2015. As a place to live and work, it provides time and space for artistic practice in a site well-suited for creating things. In 2023–2024, the artist Céleste Rogosin has taken up residency to create a new work. Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-de France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum, or LaM.

The Prix Pierre Daix

François Pinault created the Prix Pierre Daix in 2015 in homage to his friend, the historian Pierre Daix who passed away in 2014, to honour a historical work on modern or contemporary art each year. In 2023, the Prix Pierre Daix was awarded to Paula Barreiro López for *Avant-Garde and Art Criticism in Francoist Spain*. Before this, it was awarded to Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Rémi Labrusse (2019), Pierre Wat (2018), Élisabeth Lebovici (2017), Maurice Fréruchet (2016), and to Yve-Alain Bois and Marie-Anne Lescourret (2015).

About Caroline Bourgeois, Senior Curator at the Pinault Collection



Photo © Matteo-De-Fina 1

Caroline Bourgeois is Senior Curator at the Pinault Collection. Born in Switzerland in 1959, Caroline Bourgeois obtained a master's degree in psychoanalysis from the University of Paris in 1984. She has worked on a wide range of contemporary art projects, including the direction of Le Plateau, Frac Île-de-France, and the development of the video collection for the Pinault Collection between 1998 and 2001.

Since 2007, Caroline Bourgeois has curated numerous exhibitions for the Pinault Collection: *Passage du temps* (2007) at the Tripostal in Lille, *Qui a peur des artistes* (2009) in Dinard, *À triple tour* (2013) at the Conciergerie in Paris, *Debout* (2018) in Rennes and *Jusque-là* (2022) at Le Fresnoy, Tourcoing.

In Venice, Bourgeois curated the exhibitions *Éloge du doute* (2011-2013), *Prima Materia* (2013-2014), in collaboration with Michael Govan, *Slip of the Tongue* (2015), in collaboration with Danh Vo, *Accrochage* (2016) and *Untitled* with Muna El Fituri and Thomas Houseago at Punta Della Dogana as well as *Le Monde vous appartient* (2011), *Madame Fisscher* (2012), *Paroles des images* (2012-2013), *L'illusion des lumières* (2014), *Martial Raysse* (2015), *Albert Oehlen. Cows by the Water* (2018) and *La Pelle. Luc Tuymans* (2019), and in 2022, with Marlene Dumas, *open-end* at Palazzo Grassi. In 2022 at Bourse de Commerce, she presented an exhibition of Roni Horn and Felix Gonzalez-Torres and curated the exhibition of Charles Ray. In 2023, she curated Danh Vo's *carte blanche* in the Rotonde and an exhibition of Ser Serpas.

SONGEUN

About SAINT LAURENT



Founded in 1961, YVES SAINT LAURENT is one of the most prominent fashion houses in the world. Originally an Haute Couture house, the company later also became a pioneer in ready-to-wear, as its legendary founder revolutionized the relationship between fashion, art, and society.

From its beginnings, the house of SAINT LAURENT has engaged with and influenced a multitude of creative forms beyond fashion. This dialogue with diverse artistic expressions continues today under the visionary direction of Anthony Vaccarello and the leadership of Francesca Bellettini, who have built on it to expand the brand's commitment to excellence and further development.

SONGEUN

About SONGEUN



441 Dosan-Daero, Gangnam-Gu, Seoul

06016 Korea

Monday – Saturday 11:00-18:30 | Admission free

02-3448-0100 | info@songeun.or.kr | songeun.or.kr

SONGEUN Art and Cultural Foundation is a non-profit organization established in 1989. The foundation's name derives from the founding father's nom de plume, "SONGEUN", translating to 'hidden pine tree' as a means of capturing the spirit of the foundation's deeply rooted mission to support emerging artists. In 2001, the foundation initiated the SONGEUN Art Award to foster promising contemporary Korean artists and further propel the careers of the awardees. In September 2021, SONGEUN unveiled its new space designed by the renowned Swiss architecture firm, Herzog & de Meuron, as their first-ever realized project in Korea. With this, SONGEUN has been positioned as a significant landmark in Seoul with the collective aspiration to both impart and contribute a meaningful influence on Korea's cultural makeshift by broadening the exposure of Korean artists as well as the contemporary art scene.