PRESS KIT

# ACCROCHAGE
## 17/04/2016 – 20/11/2016
## CURATED BY CAROLINE BOURGEOIS

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PINAULT COLLECTION

# ACCROCHAGE

# 1  ABOUT THE EXHIBITION "ACCROCHAGE"

From April 17 to November 20, 2016, Punta della Dogana presents "Accrochage", a collective exhibition curated by Caroline Bourgeois.

"Accrochage" brings together nearly seventy works that have not been on display since they became part of the Pinault Collection and over two thirds of the artists have never been presented in an exhibition of the collection. Specifically conceived for Punta della Dogana, the show takes up the entire exhibition space of the museum.

To develop this collective exhibition, the curator decided to follow precise guidelines, almost like the rules of a game, instead of focusing on a theme, a period of time or an artistic movement. As Caroline Bourgeois said, "I have selected mainly significant bodies of work that are the consequence of a gesture, of a minimal thought, that evoke both a sense of emptiness and a *mise en abyme* of a dimension, or a moment, of art history. [...] Even though they are all very different, these creations all share a certain simplicity, a sense of broadening that somehow create more space for the other, therefore, for the visitor. The freedom felt when facing these works is what we wanted to encourage with "Accrochage". The title itself – generic, neutral, almost in the background – leaves space to the works and seems to simply suggest: look carefully. The works on display, then, lead us to question what we look at, invite us to *look carefully* instead of *merely seeing*, thereby creating a place where emotion and sensitivity are as important as visual perception and thoughts."

The title of the exhibition "Accrochage" thus reflects the curator's choice to present a selection of pieces from the Pinault Collection, bringing together creations by established and emerging artists, without imposing a point of view. The visitor is invited to interpret the works through his own personal sensitivity, to discover, as he walks in the exhibition rooms, the threads that are woven between them.

"Accrochage" brings together works by thirty artists. Twenty-one have never been presented in an exhibition of the Pinault Collection – Absalon, Nina Canell, Tacita Dean, Peter Dreher, Fernanda Gomes, On Kawara, Edward Krasiński, Guillaume Leblon, Sol LeWitt, Bernd Lohaus, Goshka Macuga, Fabio Mauri, Prabhavathi Meppayil, Michel Parmentier, Florian Pumhösl, Tino Sehgal, Haim Steinbach, Niele Toroni, Günther Uecker, DeWain Valentine, Cerith Wyn Evans – while nine of them are historical artists of the collection – Pier Paolo Calzolari, Pierre Huyghe, Louise Lawler, Jean-Luc Moulène, Henrik Olesen, Philippe Parreno, Charles Ray, Thomas Schütte, Franz West.

# ACCROCHAGE

# 2  LIST AND BIOGRAPHY OF ARTISTS

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Henrik Olesen
Michel Parmentier
Philippe Parreno
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Niele Toroni
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DeWain Valentine
Franz West
Cerith Wyn Evans

### ABSALON (1964-1993)

Born in Ashdod (Israel), Eshel Meir adopted the name Absalon when he arrived in Paris, at the end of the 1980s. In his short career, he gained international recognition for his architectural models of idealized living units at a scale of 1:1. These models made in white painted wood reveal an obsession for order, spatial arrangement and reclusion. They are also evocative of protective shelters or monastic cells.

Conceived to be installed in different cities around the world, they were meant to accommodate the artist when he traveled. When six of these 'cells' were shown in Paris in 1993, Absalon said they were adapted to both his body and his mental space while at the same time shaping his movements according to idealized architectural lines.

Although Absalon denied their apparent utopianism, these sculptures can be seen as the reduction of the utopian aims of modern architecture (as seen in the work of the Constructivists, De Stijl and Le Corbusier) to the level of individual subjectivity, which suggests that architecture should be rooted in a subjective and antisocial vision.

Absalon's living units are also a form of protest. In the text that accompanied the exhibition "Cellules" at the Paris Museum of Modern Art (1993), Absalon said, "These homes will be a means of resistance to a society that keeps me from becoming what I must become."

### PIER PAOLO CALZOLARI (Born in 1943 in Bologna, Italy)
### Lives and works in Fossombrone (Italy).

An emblematic figure of Italian contemporary art, notably the Arte Povera movement, Pier Paolo Calzolari has been creating since the 1960s an atypical oeuvre built around recurring materials: tobacco leaves, salt, fire, frost, copper and lead. They play a role in a very personal universe distinguished by a hermetic and alchemical poetry in which each material is subject to transformations, but also causes them. Salt and ice conserve, but sometimes they can also burn like fire.

The art of Pier Paolo Calzolari is inspired by a Franciscan vision of the world, which seeks to establish

an equal relationship between beings – be they human or animal. So much so that effects of horizontality have become hallmarks of his work, reminiscent for some of a theater stage. In a Calzolari exhibition, each work competes to establish the thread of a drama, dream or mystery – in the medieval sense of the word. This theatrical dimension unfolds in strange performances peopled with albino animals, but also with sculptures. Calzolari has often compared his work to a temple in which the sculptures were "never envisaged as a finished act […], but rather as different parts of an organism that spark a conversation."

**NINA CANELL (Born in 1979 in Växjö, Sweden)**
**Lives and works in Berlin (Germany).**
With a taste for transformation and using various materials such as wood, soil, copper, stone, water, electricity, chewing-gum, air, and guided by the search for a subtle and deep beauty, Nina Canell's art can be seen as modern alchemy. Characterized by poetry, whimsy and humor, her installations embody the immateriality and lightness of daily life.
The materials she stages are subjected to electrical arcs or heat sources, thus creating delicate and ephemeral physical reactions that underpin and reveal our innate relation with what is commonly beyond our sight and understanding.

**TACITA DEAN (Born in 1965 in Canterbury, United Kingdom)**
**Lives and works in Berlin (Germany).**
A photographer, filmmaker and draughtswoman, Tacita Dean trained initially as a painter, although her early works show a predilection for expressive formats more often found in the aesthetics of cinema. Her drawing practice took on the form of storyboards, a narrative format used in the planning of movies, which shows her interest in narration.
Tacita Dean gives equal weight to fictional and historical narratives, emphasizing their power of evocation: notions of time, memory or the fight against elements are recurring themes.
Her minimal narratives are imbued with a sense of human failure and never-ending expectation resulting from actions that are both heroic and modest. Some of Tacita Dean's works are reminiscent of the work of other artists, such as Bernd and Hilla Becher in their focus on derelict places endowed with powerful history (*Sound Mirrors*, 60 mm black-and-white film), or Robert Smithson (creator of *Spiral Jetty*, 1970), which she associates with the science fiction stories of British novelist J.G. Ballard (*The Book End of Time* and *The Tail End of Film*, 2013, black-and-white photographs). Tacita Dean was shortlisted for the 1998 Turner Prize.

**PETER DREHER (Born in 1932 in Mannheim, Germany)**
**Lives and works in Karlsruhe (Germany).**
Peter Dreher is a German painter who has influenced a generation of artists, including Anselm Kiefer. Deeply affected by the Nazi regime and its consequences – he was 13 when Germany capitulated and the war ended –, he sees painting as a refuge and a way to disconnect from the world.
Peter Dreher's realistic motifs of landscapes, interiors and still life are not related to any of the dominating currents of the time (Abstract Expressionism, Minimalism, Fluxus…). He begins in 1974 the work of his life, the series *Tag um Tag guter Tag*, whose title comes from Zen Buddhism: "Day after day, it's a good day."

Every day, Peter Dreher reproduces in a realistic way the same empty glass on a table, in front of a white wall. The copying routine has not varied in 40 years. Repetition seems to bring the artist some solace while allowing him to explore artistic conventions. The artist has now accumulated over 5,000 paintings of this drinking glass represented in daytime and nighttime and following a single rule: once the painting is started, it must be finished the same day.

Peter Dreher's constant and persistent work is akin to a diary in which he chronicles every day a meditation exercise.

**FERNANDA GOMES (Born in 1960 in Rio de Janeiro, Brazil)**
**Lives and works in Rio de Janeiro (Brazil).**
Fernanda Gomes works with what she calls "things". Made with objects, debris, daily leftovers, her works certainly all have in common anonymous and banal mediums, but also something immediate, spontaneous and poetic. Although they are *a priori* insignificant or useless, these objects are for her imbued with part of our humanity. Fernanda Gomes lives the present moment.

She likes to start to work with the idea of the white page, an empty space that needs to be filled and fulfilled, waiting for the moment when an idea will crystallize, when a tension will be created between the object and what is possible, the 'inframince' so dear to Duchamp. Fernanda Gomes says she doesn't like to put words on images. However, her relation with her work can be qualified as organic: for her, choosing an object, a medium, starts above all with the sense of touch. She says she wants to transfer the process of creation at play in the private space of the studio to the public space of the gallery or museum. She scrutinizes architecture to the point when it becomes her material, emptiness becoming architectural matter.

The art of Fernanda Gomes is characterized by a certain way of occupying and filling the space, and sensitivity that interacts with a concrete environment.

**PIERRE HUYGHE (Born in 1962 in Paris, France)**
**Lives and works in Paris (France) and New York (United States).**
A major figure of the French and international art scenes since the early 1960s, Pierre Huyghe belongs to a generation of artists (along with Philippe Parreno and Dominique Gonzalez-Foerster) who have long been associated with the concept of 'relational aesthetics' of art critic Nicolas Bourriaud, and whose imagination and collective memory are strongly influenced by cinema.

In his early works, Pierre Huyghe uses video as a medium to unveil the creative process of fiction while using the narrative codes of cinema. In one of his first works, titled *Remake* (1994), he re-uses each shot of Alfred Hitchcock's *Rear Window* (1955) but relocates the plot in a housing estate. Time is also a key element in his art, whether in videos – where multiple temporalities intertwine – or in exhibitions conceived as artworks. Repetition and monotony in our daily lives, nature's cycles and the complexity of non-human beings' intelligence and communication modes are all issues at play in Pierre Huygue's oeuvre. This is the case in *La Toison d'Or* (1993) and in the film *Streamside Day* (2003) that both feature characters wearing animal masks. Similarly, in 2005, the artist travels to the Antarctic in a quest for a unique and solitary being that supposedly lives on the shores of an unknown island situated on the polar circle (*A Journey That Wasn't*).

In 2011, he conceives *Recollection* (*Zoodram 4, following after* La Muse endormie *by Constantin Brancusi*), composed with a hermit crab that lives inside a reproduction of Brancusi's sculpture. One of his recent videos, *Human Mask* (2014), shows a monkey wearing a woman's mask and wig,

wandering about in an abandoned restaurant supposedly situated near Fukushima. In this seemingly dystopian environment, the trapped animal plays the game of the human condition, repeating *ad infinitum* an unconscious role.


**ON KAWARA (1932-2014)**

For over 50 years, On Kawara developed an artistic practice with multiple media – painting, drawing, books and recordings – with the aim of studying chronological time and its function as a measure of human existence. The series of date paintings (which refer to the day the painting was created) titled "*Today*" Series started on 4 January 1966 in New York and continued in various places in the world up until his death, on 10 July 2014.

Each painting is accompanied by a press clipping lining the bottom of a cardboard box, indicating the place where it was created, and features as a subtitle the day of the week when it was made. Each painting is meticulously hand-painted: the numerous layers of the monochrome backdrop are covered with equally numerous layers of white for the date, so that any brush trace is erased. Painted at night most of the time, in about eight hours, the daily painting is destroyed if for some reason the artist has not completed it within the day.

On Kawara's *One Million Years* project is a monumental series of 24 works comprising *One Million Years [Past]*, which was dedicated to "all those who have lived and died," and *One Million Years [Future]*, addressed to "the last one." The *Past* volumes, noting each year over an entire millennium from 998,031 BC, were started in 1970 and took two years to complete, while the *Future* years, begun in 1980, were written over the span of eighteen years and finish at 1,001,997 AD. Together the volumes make up 2,000,000 years.


**EDWARD KRASIŃSKI (1925-2004)**

Born in 1925 in Luck (Poland) in an aristocratic family, Edward Krasiński moved to Warsaw in the 1960s. His work from that time is neither quite Minimalist nor properly Conceptual. Suspended or linear sculptures are interrupted by the occasional use of color and found objects: books and bottles are mixed with fragile common materials such as rubber, wire and string. Occasionally letters or sequences of numbers appear.

From 1968 onwards, Krasiński used blue Scotch tape in his actions and installations, sculptures and photo-based works. Two years later in Paris, he did the same thing to the windows of Rive Gauche galleries and then systematically used the blue strip for his 'axonometric drawings' and for interventions and installations in museums, galleries or shops. These installations included models of architectural forms – labyrinths, cubes, pedestals, walls, floors and pillars – with black and white photographs or with reproductions of other artists' work, both historical and contemporary. Refuting any critical interpretation of his work, Krasiński chose to stick to this declaration of intent: "Plastic tape Scotch blue, width 19 mm, length unknown. I stick it horizontally on everything and everywhere, at a height of 130 cm." The tape became his hallmark, but Krasiński never fetishized it, and referred to it in his writings or interviews only in passing, usually as if it were a way of marking his territory.

2

**LOUISE LAWLER (Born in 1947 in Bronxville, New York)**
**Lives and works in Brooklyn, New York (United States).**
Since the 1970s, Louise Lawler's work – mostly photography – examines the physical, economic and social conditions that dictate the movements of artworks once they have left the artist's studio. By taking possession of other artists' works through the lens of her camera, Louise Lawler questions the notion of authorship of a work of art. Her carefully composed photographs, which compel the viewer to notice a particularly significant detail, suggest new interpretations of the artworks they represent.
Recently, Lawler's practice has evolved, notably with the use of line drawing – in a series reminiscent of children's coloring books – superimposed on older works; or by printing some of her photographs on strips of adhesive vinyl, the proportions of which adapt to the space they cover, which in turn deforms the motifs that are represented.

**GUILLAUME LEBLON (Born in 1971 in Lille, France)**
**Lives and works in Paris (France).**
A former student of the Fine Arts Academy (École des Beaux Arts) of Lyon, until 1997, and of the Amsterdam Rijksakademie, Guillaume Leblon produces films, installations and objects that transform the function and perception of space. He belongs to a generation of artists for whom art is not anymore about representing or knowing the world but a place where reality can be extended. A sculptor, Guillaume Leblon uses sand, stone and wood to create landscapes and arrangements where space becomes the primary material. A passionate admirer of Alberto Giacometti, Leblon uses all kinds of techniques: marble, brass, plaster, clay, etc. He gathers and collects elements, some of which lay a long time in his studio before he uses them. His works are imbued with memories and reminiscences evoking their own story, and that of the institution that hosts them.
There are also memories and reminiscences of fleeting and evanescent images that crystallize in often improbable and surprising scenarios. This is the case of *Manteau* (2013), which was, according to the artist, "inspired by a woman in Vancouver who was crossing the street in the rain, with her coat on her head," and by Henri Cartier-Bresson's famous photography of Giacometti "walking to his studio in the rain, shoulders hunched."

**SOL LEWITT (1928-2007)**
Sol LeWitt was born in 1928 in Hartford (Connecticut) where he died in 2007. Having graduated from the University of Syracuse (New York) in 1949, he moves to New York City in the 1950s and works as a graphic designer in the office of architect Ieoh Ming Pei.
Inspired in his early years by Minimal Art, he later moves away from it and develops a more conceptual artistic practice. In 1962, he abandons painting and starts experimenting with abstract, black and white reliefs, followed in 1963 by constructions with nested enclosures projecting into space. His experience with architect I.M. Pei had a major influence on his work. His *Wall Drawings* are intrinsically related to architecture in product and also creative process.
Sol LeWitt's first *Wall Drawings* was made at the Paula Cooper Gallery (New York) in October 1968.

**BERND LOHAUS (1940-2010)**

Born in Düsseldorf in 1940, Bernd Lohaus studied classic sculpture before becoming a student of Joseph Beuys's at the Kunstakademie. In 1965, he moves to Antwerp where, together with his wife Anny De Decker, he runs the Wide White Space gallery, showing the international avant-garde of the 1960s.

In those years, he also pursues more personal investigations and explores his attraction to natural materials such as wood, rope and stone. With wood, he takes out all the superfluous elements in order to make the sculpture 'appear'. He does not add anything but just reveals.

The artist conceives simple artworks whose shapes are nonetheless constantly renewed through the use of a strict and concise formal vocabulary. The specificity and unity of each sculpture is expressed mainly through its arrangement. Although his sculptures are characterized by bare, essential and elementary qualities akin to Minimalism, Bernd Lohaus uses wood pieces that are steeped in history and bear the traces of their past – letters indicate the lot they were part of; shapes reveal their initial function.

The artist uses mainly ekki wood, a type of wood that is particularly resistant to water and often used to support riverbanks. Displaced, assembled and re-placed within an ensemble composed for a specific location, the wood pieces interact with the surrounding architecture and space.

The artist uses weight, gravity, tension and positioning to transform the elements into sculptures, adding value to the selected objects through his intervention. In order to enhance a shape or develop an idea, he carves words in the wood or writes them in chalk.

**GOSHKA MACUGA (Born in 1967 in Warsaw, Poland)**
**Lives and works in London (United Kingdom).**

Born in Poland, Goshka Macuga studied at the Central Saint Martin's School of Art and the Goldsmiths College in London. Her practice encompasses the roles of an artist, curator, collector, researcher and exhibition designer. She develops complex projects based on archive, historical and scientific material, films, photographs, objects, sculptures, installations, architecture, art history, tapestries, as well as her own works and those of other artists.

Placing them in a new context, Macuga combines past facts with topical issues and present-day reality, highlighting affinities and connections, revealing that which might pass unnoticed. While often minimal in form, her exhibitions hold multiple layers of meaning and do not easily lend themselves to identification, leaving ample room for interpretation.

For many years now Goshka Macuga has been pursuing her own methodology, unique in comparison to the practice of other contemporary artists, and reminiscent of some artists such as Marcel Broodthaers.

When she develops new works or exhibitions – that become exhibits in themselves – she always begins with the history of their sites: researching the collections of hosting institutions, the biographies and oeuvres of other artists, as well as establishing direct collaborations with them. Goshka Macuga often transforms others' works when she includes them in her exhibitions, thus blurring the boundaries between artist and curator and questioning the notion of authorship.

**FABIO MAURI (1926-2009)**

Born in Rome in 1926, Fabio Mauri grew up in a country, Italy, marked by the Second World War and fascism. The traumas and horrific visions of this period left a deep mark on him and influenced

both his life as an artist and his oeuvre. Brought up in a literary and artistic milieu – his parents were great Italian editors – Fabio Mauri was intimate with prominent intellectuals such as the writer Italo Calvino, the philosopher Umberto Eco, the filmmaker – and childhood friend – Pier Paolo Pasolini, the artist Jannis Kounellis, and the poet Edoardo Sanguineti.

Fabio Mauri emerged as an artist in the 1950s, at a time when cinema and television were already part of daily life. Projected image and the screen became central motifs that defined his oeuvre. By connecting themes and ideas from the past to the present, his work is invested with a notion of ethics, or social responsibility, that causes the spectator to critically examine his experience of 'the real'.

Fabio Mauri's artistic practice was as diverse and varied as the various activities in which he engaged. For nearly two decades (1957-1975), he worked for the publishing house Bompiani – founded by his grandfather –, directing its headquarters in Milan and Rome. Along with Umberto Eco and Edoardo Sanguineti, he founded the magazine *Quindici* (1967) and the magazine for arts criticism *La citta di Riga*, in 1976. An artist, playwright, publisher, critic and professor for over twenty years, Fabio Mauri's oeuvre cannot be easily defined. Highly innovative and active in Italy's avant-garde, much of his work, however, remained on the periphery of the main artistic movements of the time, such as Arte Povera and Pop Art.

## PRABHAVATHI MEPPAYIL (Born in 1965 in Bangalore, India)
### Lives and works in Bangalore (India).

The daughter of a goldsmith, Prabhavathi Meppayil transposes the rudiments of an age-old know-how and uses them as bases for a contemporary plastic language, exploring a certain poetics of the doing that leads to a form of abstraction.

In the last few years, Prabhavathi Meppayil has shown particular interest in the technical dimension of the artistic practice, which led her to give priority to materials and tools: marks and traces made on the surface of the canvas by various jewelry instruments, including the 'thinnam', minuscule indentations whose shapes depend on the inflexion and angle with which the tip of the metal instrument has touched the medium.

The means used by the artist could not be more exemplary minimal: notches repeated at close intervals on an immaculate gesso panel that follow the shape of the support. The gold, to which the artist's technique refers, is materially absent but metonymically present.

Prabhavathi Meppayil sets a local artisanal practice at the heart of art historical issues – the poetics of the grid, the aesthetics of repetition, the optical atmospherics of the modernist monochrome versus earthbound minimalist objecthood – which were all crucial for the definition of a certain canonical modernism.

## JEAN-LUC MOULÈNE (Born in 1955 in Reims, France)
### Lives and works in Paris (France).

Studied in literature and once an advertising man, Jean-Luc Moulène is first noticed in the 1990s for his 'documentary' photographic practice. His work proposes a reflection on the function of image and its politics, and on the relation between the photographer, the subject and the spectator.

Thus the series *Objets de grève* (1999-2000) documents objects made in factories during social movements. It is not so much a finished piece but a global process in which the artist evidences the conditions in which these images appear, are produced and disseminated.

Since the end of the 1990s, while still using photography as a research tool, Jean-Luc Moulène's practice has evolved towards other mediums, such as sculpture, drawing and installation, as a response to the growing de-materialization of work and a reflection on the frontier between image and object. Answering a question about what unites his works, the artist said, "Absurd evidence, horrible revelation, wild laughter…"

**HENRIK OLESEN (Born in 1967 in Esbjerg, Denmark)**
**Lives and works in Berlin (Germany).**
In an oeuvre that is both conceptually rigorous and full of wit, Henrik Olesen studies the structures of power and the systems of knowledge in order to reveal the logic and inherent rules to social and political normalization. Olesen's projects, always based on thorough research, deal with a great variety of themes – codes of law, life sciences, art history – in the form of posters, flyers, texts, collage, sculptures (made with found objects), and spatial interventions.
In the past, Olesen gathered examples of 'sodomite laws' from various countries as a testimony to the persistent criminalization of homosexuality; created an atlas of notable expressions, although rarely recognized, of desire and affection between persons of the same sex in the history of Western art; and more recently created a portrait both historical and imaginary of the British mathematician Alan Turing, who was persecuted for his sexual orientation in spite of his professional success and patriotic contribution.
Henrik Olesen also manipulates art history with humor, for example by revisiting an iconic sculpture by Sol LeWitt with polystyrene and a carton of milk.

**MICHEL PARMENTIER (1938-2000)**
Michel Parmentier's oeuvre is historically linked to the four manifestations in which he took part in 1967, together with the BMPT group – composed of Daniel Buren, Olivier Mosset, himself, and Niele Toroni –, which was defined by its radicalism, the absence of expressiveness and the refusal of any formal or ideological compromise.
In October and November 1965, Michel Parmentier solved first the adequation of the relation between form and content by placing on stretched canvasses horizontal stripes painted irregularly with various colors – bordered by adhesive tape – in alternance with stripes painted in white. In December 1965, he started a radical approach through folding – borrowed from Simon Hantaï –, which became his only pictorial work: horizontal stripes of a single color, of a width of 38 cm, alternate with identical stripes protected from the projection of paint by prior folding. When unfolded, the medium reveals at once the alternance of painted and non-painted stripes.
Michel Parmentier used this method relentlessly, up until his last piece on polyester tracing paper, dated 20 November 1999. From late 1965 onwards, he repeated this work over a period of three years, only arbitrarily changing the color each year: blue in 1966, grey in 1967, red in 1968. Each piece is signed at the back with a stamped date that serves as the title.

**PHILIPPE PARRENO (Born in 1964 in Oran, Algeria)**
**Lives and works in Paris (France).**
The collaborative nature of Philippe Parreno's work is essential to his vision and artistic practice. In the 1990s, he contributes along with other artists such as Pierre Huyghe, Douglas Gordon and

Dominique Gonzalez-Foerster to radically question the medium of the exhibition through transdisciplinary approaches, while considering that "the project is more important than the object."
Philippe Parreno's films and installations use and reinterpret references such as science fiction, radio, the Internet, philosophy, fairy tales and occult sciences. Equally inspired by cinema, television, theater and music-hall, Philippe Parreno creates a variety of schemes in order to bring about situations, or conceive places that one must go through, or create plots that question simultaneously the status of the work of art and that of the exhibition. As a truly experimental space, the exhibition is considered as an open and undefined format. Indeed, his oeuvre is only incidentally materialized as objects and cannot exist without being exhibited.

**FLORIAN PUMHÖSL (Born in 1971 in Vienna, Austria)**
**Lives and works in Vienna (Austria).**
Florian Pumhösl's artistic practice is situated at the interstices of architecture, modernist avant-garde movements such as the Bauhaus and graphic design. His art constitutes complex systems through painting, film and installation.
The artist's main interest is the legacy of modernism, which he addresses through abstract visual referents, utopian architectural schemes and the photographic remnants of the propaganda movements of the early 20th century, by means of a lexicon of abstract forms.
Florian Pumhösl focuses on a reductivist visual expression in which different typographical elements and geometric shapes are drastically reduced to a minimalist aesthetics. Motifs are reinterpreted and rearranged into fragments that become part of the artist's individualized, abstract visual language.
The works presented in the exhibition are based on maps established in the 19th century by Rabbi Joshua Feiwel ben Israel (1813), and are reminiscent of the aesthetic principles of Russian Futurism and Constructivism. The production mode of this series – an abstract representation of an imaginary territory inspired by ancient scriptures – suggests early 20th century avant-garde experiments in typography and graphic design.

**CHARLES RAY (Born in 1953 in Chicago, United States)**
**Lives and works in Los Angeles (United States).**
Charles Ray started his career in the 1980s with abstract art, before introducing the figure and focusing his research on the question of space. Ray's artistic approach gives the spectator a new experience of the relation with reality. It expresses a fundamental intuition: reality is very different from what we perceive, think and imagine, and much more complex. As the leading discipline exploring relation with space, sculpture is the artistic form that best expresses this complexity.
The technical sophistication of Charles Ray's sculptures is such that they require months or even years of work and the contribution of highly qualified technicians – "An artist works with his hands but times have changed and today, I work with the hands of twenty people," he said. They destabilize the spectator with the power of hallucination and disrupt, if only for a second, our conviction that we control reality.

2

**THOMAS SCHÜTTE (Born in 1954 in Oldenburg, Germany)**
**Lives and works in Düsseldorf (Germany).**
A student of Fritz Schwegler and Gerhard Richter at the Kunstakademie Düsseldorf, Thomas Schütte developed a highly versatile artistic practice out of Minimalism and Conceptual Art in the early 1970s. He explores crucial issues such as power, memory, the role of art and its inadequacy to deal with the great human issues. Schütte has an anti-heroic approach to art. He rejects the Beuysian role of the artist as guide, preferring to introduce doubt and undermine certainties. "My works have the purpose of placing a crooked question mark in the world," he said. His artworks are frequently presented as models, architectural mock-ups or theatrical sets, provisional and imperfect, alluding with subtle irony to important political or historical and artistic issues.
Today his work focuses mainly on the analysis of the structures of society, with their political references and impact on the lives of individuals, laying bare the fragility and instability of contemporary political systems. Although his works do not always present a recognizable narrative, they reveal a concern for the figure and the human condition

**TINO SEHGAL (Born in 1976 in London, United Kingdom)**
**Lives and works in Berlin (Germany).**
Tino Sehgal creates what he calls "constructed situations" composed of choreographed sequences and oral instructions acted out by "players" and "interpreters" in museums or galleries. Explicitly different from performances, these actions are presented continuously during the opening hours of a museum, over a period of at least six weeks.
The conceptual characteristic of this practice is borne out of a reflection on what constitutes a work of art, and a crystallization of the art experience, which for Sehgal lead to a direct engagement, here and now, of visitors and interpreters in carefully chroeographed situations. Visitors are seen as part of the artwork and can, if they choose to participate, totally transform its development.
The immateriality of Sehgal's oeuvre is linked to his distaste for the object and his conviction that there is an excessive proliferation of goods in Western society. The artist situates his work specifically in museums, which he considers as microcosms of our economic reality. He places political economy, which he studied along with dance, at the heart of his practice.
Given Sehgal's total rejection of manufactured objects, the process of acquiring one of his works is a purely oral transaction. The conditions for the acquisition and installation of the piece are stated and then memorized by both parties. The transaction does not involve any written document. The presentation conditions include the strict prohibition of video or photographic recording, and of printed press releases, catalogues, posters or educational notices.

**HAIM STEINBACH (Born in 1944 in Israel)**
**Lives and works in New York City (United States).**
Haim Steinbach the psychological, aesthetic, cultural and ritualistic aspects of collecting and arranging already existing objects. In order to bring them to light, he conceives structures and framing devices for their presentation that substitute the space of the museum. Purchased in American supermarkets and displayed on Formica shelves, these objects become the still life of a triumphant capitalism. Steinbach's art examines the ordinary objects that form our world, reveals their evocative power and the importance of the context that surrounds them, transforming them into extraordinary artworks.

Steinbach's first major solo exhibition was held at CAPC musée d'art contemporain, Bordeaux in 1988. He has also exhibited his work at the Guggenheim Museum in New York (1993) Castello di Rivoli (1995 and 2004), Museum Moderner Kunst Stiftung Ludwig in Vienna (1997–98).

**NIELE TORONI (Born in 1937 in Muralto, Switzerland)**
**Lives and works in Paris (France)**.

Since 1966, Niele Toroni has applied imprints of a number 50 brush at regular intervals of 30 cm on a variety of surfaces and mediums. Throughout the past five decades, he has remained steadfast in his practice of 'Travail-Peinture'. In a challenge to figurative painting, Toroni's imprints subtly evidence human touch while obliterating the painter's brushstroke as an emotional or psychological record. His works are metonymic interventions in the sense that the painted surface activates a space where the demarcation between container and content is abolished. What is given to the viewer is an imprint of a number 50 paintbrush at regular intervals of 30 cm. No more, no less.
Explicitly emphasizing the elementary definition of painting, this simple application of pigment to surface marks a milestone in the history of conceptual art. Throughout his career, Niele Toroni has systematically questioned established art practices while irreverently challenging accepted notions of authorship and gently mocking the figure of the artist. Through his commitment to a systematic working process, he humbly attempts to free painting from its own representation. Niele Toroni's work repeats itself in endless beginnings. Thus, what may appear as a monolithic entity is actually a multitude of infinite variations.

**GÜNTHER UECKER (Born in 1930 in Wendorf, Germany)**
**Lives and works in Düsseldorf (Germany).**

Günther Uecker studied painting at the Kunsthochschule Berlin-Weissenssee (1949-1953) and later pursued his training with the famous printmaker Otto Pankok at the Düsseldorf Kunstakademie (1955).
Throughout the 1950s, he shows interest in philosophies that advocate simplicity and purity such as Buddhism, Taoism and Islam. Fascinated by ritual purifications, he experiments his own repetitive rituals: in 1957, he begins to include nails on the surface of his canvasses and from 1960 onwards he adds corks and cardboard tubes. The reliefs thus obtained create motifs of shadow and light to which he associates kinetic and electric elements (rotating discs etc.).
In 1961, Günther Uecker joins the Gruppo Zero (Zero Group) founded by Heinz Mack and Otto Piene. The three artists – soon joined by others – are the heart of the movement and share a common desire to move away from prevailing currents such as Tachism and Informal Art and go back to the degree zero of art.
Following the dissolution of the Zero Group in 1966, Günther Uecker shifts his practice towards works influenced by Conceptual Art, Body Art and Land Art. He pursues his minimalist trajectory by developing the use of nails as means of artistic expression and to this day, they remain central to his work. In the early 1960s he integrated nails to various kinds of objects (furniture, music instruments, etc.) but later, he associated them to his investigations on light, notably by using white canvasses.

**DEWAIN VALENTINE (Born in 1936 in Fort Collins, United States)**
**Lives and works in Gardena (United States).**
DeWain Valentine was born in 1936 in Colorado, where his early experiences polishing rocks and painting cars fostered a deep interest in reflective surfaces, translucence, and industrial processes. Attracted by the work of West Coast artists such as Larry Bell, Craig Kauffman and Kenneth Price, which he learned about by reading the magazine *Artforum*, Valentine moved to Los Angeles in 1965 and had his first solo show at Ace Gallery in 1968. Influenced by the seascapes and skies of Southern California, Valentine was an early pioneer of using industrial plastics and resin to produce monumental sculptures that reflect and distort the light and space that surround them. His contribution to the plastics industry made him stand out from his contemporaries working with these materials: Valentine developed a modified polyester resin so that he could cast colossal objects in a single pour, the material being sold as 'Valentine MasKast resin'.

**FRANZ WEST (1947-2012)**
Having studied at the Vienna Akademie der Bildenden Künste, Franz West started his artistic practice in the 1960s. Belonging to a generation of artists deeply influenced by the Viennese Actionism and the 1960s and 1970s performances, Franz West instinctively rejected the traditionally passive relationship between artwork and viewer.
Being equally opposed to the physical ordeal and existential intensity insisted upon by his performative forebears (such as Actionism), he made work that was vigorous and imposing yet free and light-hearted, where form and function were roughly compatible rather than mutually exclusive.
In the 1970s, he produced the first of the small, portable sculptures called 'Passstücke' (welded bits). These 'ergonomically inclined' objects become complete as artworks only when the viewer holds, wears, carries or performs with them.
He later explored sculpture increasingly in terms of an ongoing dialogue of actions and reactions between viewers and objects in any given exhibition space, while probing the internal aesthetic relations between sculpture and painting.
Franz West was awarded the Golden Lion for Lifetime Achievement at the 54th Venice Biennale in 2011.

**CERITH WYN EVANS (Born in 1958 in Llanelli, United Kingdom)**
**Lives and works in London (United Kingdom).**
Cerith Wyn Evans started his career as a film and videomaker in the 1980s when he was assistant to Derek Jarman while at the same time making his own short experimental films. Since the 1990s, his work is characterized by the exploration of language and perception and a precise conceptual clarity that is often developed out of the context of the exhibition space or its history.
Cerith Wyn Evans considers that an installation has to be a catalyst: a reservoir of possible meanings and discursive experiences that can be interpreted in various ways. His work has a highly refined aesthetics, enriched by his deep knowledge of the history of cinema and literature. His works harness the potential of language to create moments of rupture and delight, where the romantic wait, desire and reality conjoin, visible in his series of 'Firework' sculptures, for example, where wooden structures spell out open-ended texts and fleetingly burn over a designated period of time. His series of chandelier sculptures evoke ethereal means of communication through the use of texts translated into Morse code and delivered in sequences of flickering light.

# ACCROCHAGE

# 3   LIST OF WORKS

**Absalon**
*Proposition d'objets* quotidiens, 1990
Wood, cardboard, plaster
18 elements; sculpture 15 x 160 x 54 cm;
base 72 x 160 x 54 cm

**Pier Paolo Calzolari**
*Senza titolo (Materassi)*, 1970
mattresses, icing structure, transformers
6 elements, 200 x 80 cm each

**Pier Paolo Calzolari**
*Senza titolo (Pala di ferro, lumini, pala di rame)*,
1989-1990
Copper, lead, iron, wood, candles, refrigerator,
refrigerator motor
3 elements: 2 elements: 360 x 149 x 24 cm;
1 element: 360 x 140 x 8 cm

**Nina Canell**
*Days of* Inertia, 2015
Water, hydrophobic coat, sandstone tile
3 elements: 59,5 x 59,5 x 1 cm;
50 x 36 x 1 cm; 34 x 20 x 1 cm

**Tacita Dean**
*The Book End of Time,* 2013
Photograph
123 x 159 cm

**Tacita Dean**
*The Tail End of Film,* 2013
Photograph
123 x 159 cm

**Peter Dreher**
*Tag um Tag guter Tag (Day by Day Good Day)
(Day Set)*, 1974-2014
Oil on linen
35 elements: 1 element 22,9 x 20,3 cm;
1 element 26,7 x 21,6 cm;
33 elements 25,4 x 20,3 cm

**Peter Dreher**
*Tag um Tag guter Tag (Day by Day Good Day)
(Night Set)*, 1974-2013
Oil on linen
40 elements: 8 elements 26 x 21,6 cm;
32 elements 25,4 x 20,3 cm

**Fernanda Gomes**
*Untitled*, 2010
Wood, paint, stone
30,2 x 30,2 x 3 cm

**Fernanda Gomes**
*Untitled*, 2011
Wood and paint
40,5 x 20,8 x 15,2 cm

**Fernanda Gomes**
*Untitled*, 2012
Concrete and metal
27,6 x 11 x 11 cm

**Fernanda Gomes**
*Site specific installation*, 2016

**Pierre Huyghe**
*(Untitled) Human Mask*, 2014
Film, colour, stereo, sound, 2:66
19 min. 7 sec.

**On Kawara**
*SEPT.13, 2001*, 2001
Acrylic on canvas
25,5 x 34,3 cm

**Edward Krasiński**
*Untitled (Calendar)*, 1996
Acrylic, chipboard, calendar pages,
aluminium and adhesive blue ribbon
49,7 x 49,8 x 10 cm

**Edward Krasiński**
*Intervention*, 1994
Acrylic, plywood, wood and adhesive blue ribbon
2 elements: left 99,8 x 69,9 x 10,2 cm;
right 100 x 70 x 10,1 cm

**Edward Krasiński**
*Intervention*, 1985
Acrylic, plywood, wood and adhesive blue ribbon
69,8 x 50,2 x 10 cm

**Louise Lawler**
*Monogram*, 1984-1987
Cibachrome print, wooden frame
99 x 71 cm

**Guillaume Leblon**
*Le Manteau d'Alberto*, 2015
Green Anasol marble
157 x 57 x 84 cm

**Sol LeWitt**
*Wall Drawing #343A. On a black wall,
a square within a square, the background
is filled in solid white,* 1980
White crayon, black wall
dimensions variables

**Sol LeWitt**
*Wall Drawing #343B. On a black wall, a circle within a square, the background is filled in solid white*, 1980
White crayon, black wall
dimensions variables

**Sol LeWitt**
*Wall Drawing #343C. On a black wall, a triangle within a square, the background is filled in solid white*, 1980
White crayon, black wall
dimensions variables

**Sol LeWitt**
*Wall Drawing #343G. On a black wall, a cross within a square, the background is filled in solid white*, 1980
White crayon, black wall
dimensions variables

**Sol LeWitt**
*Wall Drawing #343E. On a black wall, a trapezoid within a square, the background is filled in solid white*, 1980
White crayon, black wall
dimensions variables
Courtesy ©Estate of Sol LeWitt

**Sol LeWitt**
*Wall Drawing #343F. On a black wall, a parallelogram within a square, the background is filled in solid white*, 1980
White crayon, black wall
dimensions variables
Courtesy ©Estate of Sol LeWitt

**Bernd Lohaus**
*Untitled*, 1969
Wood, rope, iron
120 x 41,5 x 25 cm

**Bernd Lohaus**
*Untitled*, 1970
Wood, hemp rope
17 x 80 x 115 cm

**Bernd Lohaus**
*Untitled*, 2000
Wood
2 parti
24 x 175 x 73 cm totale

**Goshka Macuga**
*Of what is, that it is; of what is not, that it is not 1*, 2012
Tapestry
520 x 1726 cm

**Goshka Macuga**
*Of what is, that it is; of what is not, that it is not 2*, 2012
Tapestry
324 x 1140 cm

**Fabio Mauri**
*Schermo*, 1960
Collage
70 x 90 cm

**Fabio Mauri**
*Schermo*, 1960
Paint on paper
40 x 54 cm

**Fabio Mauri**
*Schermo*, 1960
Paint on paper
70 x 100 cm

**Fabio Mauri**
*Coda grigia*, 1960
Painted sculpture
2,7 x 13,5 cm

**Fabio Mauri**
*Schermo*, 1970
Paint on paper
70 x 100 cm

**Fabio Mauri**
*Schermo*, 1970
Wood and enamel on canvas
225 x 150 x 8 cm

**Fabio Mauri**
*Una Tasca di Cinema*, 1959
Painted canvas
68,5 x 50 x 6 cm

**Fabio Mauri**
*Schermo Carta Rotto*, 1957-1990
Iron, wood, paper, plaster and glass
100,5 x 70 x 9,5 cm

**Fabio Mauri**
*Drive In 2*, 1962
Painted canvas and frame in wood and metal
125 x 115 x 5 cm

**Fabio Mauri**
*Schermo Fine*, 1960
Paint on paper
70 x 100 cm

**Prabhavathi Meppayil**
*Untitled series - 1*, 2010
copper wire embedded in gesso panel
9 elements, 45,8 cm x 45,8 cm x 3,5 cm each

**Prabhavathi Meppayil**
*Berlin September / Five*, 2014
Copper wire embedded in lime gesso
on wooden panel
4 elements, 60,9 x 60,9 x 3,8 cm each

**Jean-Luc Moulène**
*Nœud 5.1 Varia 01 (Paris, June 2010)*, 2010
Black patent bronze, lost wax
150 x 20 x 15 cm

**Henrik Olesen**
*Untitled*, 2000
White polystyrene sheets, glue, white tape
105,5 x 99,5 x 99,5 cm

**Michel Parmentier**
*6 juin 1991*, 1991
Folded tracing paper
304 x 300 cm

**Michel Parmentier**
*31 Mars 1993*, 1993
White oilbar on tracing paper,
Herculene polyester
304 x 308 cm

**Michel Parmentier**
*16 Juillet 1988*, 1988
Lead pencil on paper
307,5 x 687,5 cm

**Michel Parmentier**
*13 janvier 1984*, 1984
Paint on canvas
281,5 x 243 cm

**Michel Parmentier**
*30 Janvier 1968*, 1968
Poppy red enamel on canvas
251 x 229 cm

**Michel Parmentier**
*3 Janvier 1967*, 1967
Paint on canvas
198 x 195,5 cm

**Michel Parmentier**
*30 Octobre 1966*, 1966
Paint on canvas
274 x 209 cm

**Philippe Parreno**
*Quasi Objects: My Room is a Fish Bowl,*
*AC/DC Snakes, Happy Ending,*
*Il Tempo del Postino, Opalescent acrylic glass*
*podium, Disklavier Piano*, 2014
Various helium inflatable float balloons in the shape
of fish, electrical plugs and adapters, lamp with Arne
Jacobsen lampshade, electrical system, electrical
wire and plug, magnifying glass, opalescent acrylic
glass podium, LED lights, 6 plugs
194,5 x 600 x 300 cm

**Florian Pumhösl**
*After a map of Eretz Israel from the book*
*Boundaries of the Land by Rabbi Joshua Feiwel*
*ben Israel, Grodno, 1813, Panel 9*, 2013-2014
Stamping with oil paint on ceramic plaster
146,2 x 102,2 cm

**Florian Pumhösl**
*After a map of Eretz Israel from the book*
*Boundaries of the Land by Rabbi Joshua Feiwel*
*ben Israel, Grodno, 1813, Panel 10*, 2013-2014
Stamping with oil paint on ceramic plaster
146,2 x 102,2 cm

**Florian Pumhösl**
*After a map of Eretz Israel from the book*
*Boundaries of the Land by Rabbi Joshua Feiwel*
*ben Israel, Grodno, 1813, Panel 11*, 2013-2014
Stamping with oil paint on ceramic plaster
146,2 x 102,2 cm

**Florian Pumhösl**
*After a map of Eretz Israel from the book*
*Boundaries of the Land by Rabbi Joshua Feiwel*
*ben Israel, Grodno, 1813, Panel 12*, 2013-2014
Stamping with oil paint on ceramic plaster
146,2 x 102,2 cm

**Florian Pumhösl**
*After a map of Eretz Israel from the book*
*Boundaries of the Land by Rabbi Joshua Feiwel*
*ben Israel, Grodno, 1813, Study 1 / Study 2 /*
*Study 3 / Study 4*, 2013
Water based Linocut paint on paper
43,2 x 27,9 cm

**Florian Pumhösl**
*After a map of Eretz Israel from the book*
*Boundaries of the Land by Rabbi Joshua Feiwel*
*ben Israel, Grodno, 1813, Study 5 / Study 6 /*
*Study 7 / Study 8*, 2013
Water based Linocut paint on paper
43,2 x 27,9 cm

**Florian Pumhösl**
*After a map of Eretz Israel from the book*
*Boundaries of the Land by Rabbi Joshua Feiwel*
*ben Israel, Grodno, 1813, Study 9 / Study 10 /*
*Study 11 / Study 12*, 2013
Water based Linocut paint on paper
43,2 x 27,9 cm

**Charles Ray**
*Young Man*, 2012
Solid stainless steel
180,3 x 53,3 x 34,3 cm

**Thomas Schütte**
*Innocenti*, 1994
Black and white print on colour
photographic paper
12 fotografie: 64,5 x 44 cm e 65 x 51 cm

**Haim Steinbach**
*Display #27 – Barn Wall*, 1991
Wood wall with hog pen siding
and pail of milk
315,6 x 643,3 x 76,2 cm

**Niele Toroni**
*Empreintes de pinceau n° 50 à intervalles*
*de 30 cm*, 1991
Red acrylic on paper
100 x 70 cm

**Niele Toroni**
*Empreintes de pinceau n° 50 à intervalles*
*de 30 cm*, 1991
Blue acrylic on paper
100 x 70 cm

**Niele Toroni**
*Empreintes de pinceau n° 50 à intervalles*
*de 30 cm*, 1991
Yellow acrylic on paper
100 x 70 cm

**Niele Toroni**
*Empreintes de pinceau n°50 à intervalles*
*de 30 cm*, 1976
acrylic on oilcloth, wooden support,
thin metal staple
100 x 75 cm

**Niele Toroni**
*Miroir d'eau, octobre 1973*, 1973
White acrylic on paper
103,5 x 75,5 cm

**Niele Toroni**
*Miroir d'eau, septembre 1973*, 1973
White acrylic on paper
103,5 x 75,5 cm

**Niele Toroni**
*Vert wagon, juillet 1977*, 1977
Dark green acrylic on paper
105 x 75 cm

**Günther Uecker**
Weiße Bilder:
*Handlung*, 1989
*Malerische Handlung*, 1992
*Malerische Handlung*, 1992
*Weiß*, 1992
*Weiß Weiß*, 1992
*Weiße Handlung*, 1989
*Weiße Stelle*, 1992
*Strukturfeld*, 1992
Variable materials (white paint, razors,
nails, glue on canvas)
8 elements: 2 elements 200 x 200 cm;
6 elements 200 x 160 cm

**DeWain Valentine**
*Diamond Column*, 1975
Cast polyester resin
231,1 x 92,7 x 19 cm

**Franz West**
*Lemurenköpfe*, 1992
Plaster, gauze, cardboard, iron,
acrylic paint, foam, and rubber
4 elements: 243,8 x 127 x 121,9 cm;
243,8 x 137,2 x 76,2 cm;
218,4 x 124,5 x 53,3 cm;
221 x 109,2 x 73,7 cm

**Cerith Wyn Evans**
*We are in Yucatan and every unpredicted thing*,
2012/2014
Chandelier (Galliano Ferro), dimmer unit
and control track
120 x Ø 90 cm

# 4  EXHIBITION CATALOGUE

344 pages
1 edition in three languages (Italian, English, French)
50 €
Published by Marsilio Editori
Graphic design by Leonardo Sonnoli, Tassinari/Vetta

The exhibition catalogue of "Accrochage" includes a text by Caroline Bourgeois and Béatrice Gross, independent curator and art critic, as well as a large selection of images of the works on show accompanied by quotes of authors from different disciplines (literature, film, philosophy, poetry…).

# 5  BIOGRAPHY OF CAROLINE BOURGEOIS

Born in Switzerland in 1959, Caroline Bourgeois graduated in Psychoanalysis at Paris University in 1984. She was director of the Eric Franck Gallery in Switzerland from 1988 to 1993 and co-director of the Jennifer Flay Gallery from 1995 to 1997.

From 1998 to 2001, she worked on contemporary art installations in tube stations in Paris with a number of artists, including Dominique Gonzalez-Foerster. In 1998 she was appointed to be in charge of the video section of François Pinault's collection. In this context she gave the collection broad horizons that enable to trace the history of the moving image through art installations.

In 2001, with the Pinault Collection, she worked on the production team of Pierre Huyghe's artworks for the Biennale's French pavilion. She has also worked on a number of independent projects, among which: the video program "Plus qu'une image" for the first edition of the Nuit Blanche in Paris (2002); the exhibition "Survivre à l'Apartheid" at the Maison Européenne de la Photographie during the Paris photography month on the theme *Emergences Résistances Résurgences* (2002); the production of the video collection "Point of view: an Anthology of the Moving image", in collaboration with the New Museum of Contemporary Art (2003) and "Valie Export – an Overview", a travelling exhibition co-organized with the Centre National de la Photographie (CNP) of Paris (2003-2004).

From 2004 to 2008 she was Artistic Director of the Plateau, a contemporary art centre in Paris, where she curated several exhibitions: "Ralentir Vite", "Joan Jonas", "Loris Gréaud", "Diaz & Riedweg", "Jean-Michel Sannejouand", "Archipeinture", "En Voyage", "Adel Abdessemed", "Société Anonyme", "Nicole Eisenman", "Dr Curlet reçoit Jos de Gruyter et Harald Thys", "l'Argent", "Cao Fei", "Melik Ohanian".

She has been curating exhibitions of the Pinault Collection since 2007: "Passage du temps" (2007) at Lille's Tripostal, "Un certain état du monde" (2009) at the Garage Center for Contemporary Culture in Moscow, "Qui a peur des artistes?" (2009) in Dinard, "À triple tour" (2013) at the Conciergerie in Paris.

In Venice she has curated "In Praise of Doubt" (2011-2013), "Prima Materia" (2013-2014) with Michael Govan, and "Slip of the Tongue" (2015) in collaboration with Danh Vo, at Punta della Dogana, and "The World Belongs to You" (2011), "Madame Fisscher" (2012), "Voice of Images" (2012-2013), "The Illusion of Light" (2014-2015) and "Martial Raysse" (2015) at Palazzo Grassi.