

# PRESS KIT

## **UNTITLED, 2020. THREE PERSPECTIVES ON THE ART OF THE PRESENT**

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PUNTA DELLA DOGANA

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  - a **Caroline Bourgeois**
  - b **Muna El Fituri**
  - c **Thomas Houseago**

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**PUNTA DELLA DOGANA**  
**PALAZZO GRASSI**

PINAULT  
COLLECTION



# UNTITLED, 2020. THREE PERSPECTIVES ON THE ART OF THE PRESENT

## 1 THE EXHIBITION

Punta della Dogana presents the collective exhibition 'Untitled, 2020. Three perspectives on the art of the present', conceived and curated by Caroline Bourgeois, artist and art historian Muna El Fituri and artist Thomas Houseago. Conceived specifically for the spaces of Punta della Dogana, 'Untitled, 2020. Three perspectives on the art of the present' is the fruit of discussion and dialogue between the three curators, who are linked by longstanding personal and professional relationships.

Stemming from the unique approach established by the three curators, the exhibition unfolds along 18 rooms, each dedicated to a specific thread - such as activism, utopia and loss - and explores the genesis and the development of the creative process, as well as the major issues that are central to contemporary art.

The thematic path of the show revolves around a site-specific installation conceived by the three curators in the Cube designed by architect Tadao Ando, at the heart of Punta della Dogana: the reconstruction of an artist's studio (inspired by Thomas Houseago's own studio), where visitors are invited to interact with the elements that compose the space where the creative process takes place.

The exhibition presents works by over 60 artists from various generations (born between 1840 and 1995), including an important number of artists who have their studio in Los Angeles, where Thomas Houseago and Muna El Fituri live, and who know each other, take inspiration from each other and from their respective artistic practice. The works on view come from the Pinault Collection, international museums and private collections. The show also includes a number of works created specifically for Punta della Dogana.

In the words of the three curators:

*"Creating a dialogue between artworks that reflects the process of creation itself was the basic intention of the exhibition 'Untitled, 2020. Three perspectives on the art of the present'.*

*We have known each other for over a decade and each time we meet, we have endless conversations about art. There came a point when it became obvious that we should curate an exhibition together, and we quickly agreed on some basic curatorial choices. We worked as if we were one, as if our three minds and instincts were fused.*

*One thing appeared very clearly from the get-go: we wanted to avoid the 'obvious' choices about modern sculpture and painting, such as Marcel Duchamp, Brancusi or Picasso. This is not to say we don't deeply admire and respect these seminal artists, on the contrary. But it was not our point. We wanted to take an artistic risk and present to the public a sensitive and sensory approach to contemporary art, a bodily experience.*

*Very early on, we thus decided to set up right in the center of Punta della Dogana one of the rooms of an artist's studio, which is somewhat modeled after one of the rooms in Thomas Houseago's studio, an area referred to as the 'drawing room' that is used for reflection, exchange, sharing meals, planning... Similarly, in the exhibition the studio is a comfortable space where we invite visitors to take a pause, take the time to research, to muse, to let ideas and images take shape, to play with them. We want them to feel in their skin and soul the spirit of an artist. Visitors can thus leisurely read, listen to music, and look at the whiteboard with pictures of the exhibition that we used when preparing it.*

*The exhibition features over 60 contemporary artists of different generations, and covers a period of over 80 years from 1940 to this day. We were especially keen to represent women artists who are traditionally under-represented in museums and exhibitions. Here, viewers will have an opportunity to see the breadth of their work throughout the past decades, and how women artists have been trailblazers in many ways, even though circumstances have often been more difficult for them than for male artists. In the same way, we included in the exhibition works by Afro-American artists, chosen for the themes they deal with.*

*Lastly, some works were specifically produced for 'Untitled, 2020. Three perspectives on the art of the present', reflecting the deep commitment we have with the artists as a key principle of our curatorial work at Pinault Collection. Specific artworks were thus created by Saul Fletcher, Kasia Fudakowski, Ellen Gallagher, Lauren Halsey, and Henry Taylor."*

The artists of the exhibition: Magdalena Abakanowicz, Nairy Baghramian, Garry Barker, Maria Bartusová, Lee Bontecou, Marcel Broodthaers, Stanley Brouwn, 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 Futuri, 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 Jafa, 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.

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## 2 EXCERPTS FROM THE CATALOGUE

[...]

**HM** [...] There is something about this moment, whether it is the iPhone or Instagram, but it seems like we are all imagining that the pace of the market is the pace of our life. But it's not. Culture is slow. Politics is slow.

**TH** Isn't that what is so wonderful about art? My latest obsession is my relationship to time. And you're talking about a time where things are so fast, but art remains stubbornly slow. And you can either say "I'm so sick of it. It's a slow, fucking stodgy thing." Or, you see the radical potential of art as throwing off time. And it also throws off human intervention in a weird way. So, let's think about the twentieth century and the curatorial and historical definition of art. All of the times we said, "This is what is good, and this is why it is good. And this is not up for discussion." Right? But now we all live in a time when we can feel it, that whole twentieth-century bag falling apart, whether we like it or not. For me art always felt like a saving space. It was where people could say, "Oh, man. Let's not throw this out." Art is a container that escapes time, that escapes fashion, that escapes fascism. It sits there in this other time. And when we notice that art from different times, art from different cultures, rejects this false notion of time. . .

**CB** This is one of the goals for the show, but also in life too. The first show I ever made in a public space was called 'Ralentir vite' (Slowing Down Fast).

**HM** That was the title? That's so beautiful.

**TH** No way!

**CB** It was in 2004 at Le Plateau (FRAC, Île-de-France, Paris). I am deeply concerned that this kind of distance is the most political act—it's maybe the only political act. Because otherwise, we are bombarded by information, with no distance to analyze, and then you are hopeless. You feel that you cannot do anything in your life and that we're just being manipulated. . .

**HM** I agree with you so strongly! A few years ago, I was standing on Michigan Avenue in Chicago with Josiah McElheny, an artist I've been in dialogue with for years, and he swung his arm in the direction of the Art Institute of Chicago, a *fantastic* museum, and said, "That is an engine for slowness." It encapsulates everything I hate about museums; they are so slow, so conservative, so trapped in the past. But it's also what I love about them, what makes them different from the market and the mass media, the knowledge that their slowness is what allows for the intense feelings of safety that overcome some of us when we enter those spaces. It's like, "Oh, okay, now I can think. . ." How do we champion the types of ideas or affects you can get from slowness, the way the slowness gets you the big questions: "Who am I?"; "Who am I in the face of this object?" For me, this is one of the things that art, particularly art in museums, gets to do.

**MEF** I also think this is one of the things that happens when you get away from the idea of greatest hits. One of the things that really matters to me in the show is that we're not doing greatest hits. You will have to form your own opinion about whether you think that it's a good work or not. And there is that space of thinking that Caroline is talking about. And it's on all levels. For example, the idea of white feminism and black feminism; I don't want to see a show on white feminism or a show on black feminism. I want to see the tension between the two voices. And depending on your

knowledge, or your background, you can either have a complex discussion with yourself or you can see the discussion as interesting, as teaching you something, or maybe it's just visual. For instance, the room where we have Llyn Foulkes and Betye Saar, what does it mean to have these two artists in the same room? Depending where you come from it's either going to be visually interesting, or are you going to sit there and think "Okay. . ." and the wheels start turning.

[...]

**CB** We're in the third room, which is—

**MEF** And then there's Alice Kettle, who basically uses string and fabric and what I connected to in Alice Kettle is she tells stories.

**TH** It's almost a Bayeux Tapestry.

**MEF** She's English and there's a kind of gentleness here that I really respond to.

**HM** I've never heard of her.

**MEF** No one has.

**TH** We just trust Muna.

**MEF** I was like, "I want her in."

**HM** This is a room you walk into after the sex room. It's a weird composite of the first two rooms.

**TH** Exactly.

**HM** So, you know what I feel really strongly in this room? The Enrico David and Markus Lüpertz make me realize that the other two rooms have been holding off narrative.

**CB** That's the idea.

**HM** All of a sudden, there's this, like, "Okay, I've shown you how hard it is to be in this body and how traumatized these bodies are without actually telling you a story about those traumatized bodies." Then we've moved into this space of ludicrousness, vulnerability, pleasure, trauma, dicks. It's almost like, okay, but then I have to start to—you can only forestall narrative for so long. I know we want to forestall it because we know it can shut down looking and interpretation. But how can we talk to each other if we don't tell each other a story about who we are and where we came from?

**TH** Ellen Gallagher is very narrative.

**CB** Also, for an exhibition, there's a rhythm. We cannot be intense all the time.

**TH** There's a breath here.

**HM** There is also genuine visual pleasure; the kind of pleasure where you can imagine sitting down and starting to process what's happening here.

**TH** Then we have what I think is a masterpiece by Karon Davis, *The Birth of Horus*. I'm so fucking excited. I think it's outrageous. I was obsessed with getting this. I put Caroline through hell to get it. It's one of my favorite pieces.

**HM** Let me guess—it's the death room?

**CB** Yes!

**MEF** And Henry Taylor is making new work for this room. We were extremely proud of this.

**MEF** We're juxtaposing Henry Taylor with the amazing Auguste Rodin.

**CB** But we're going to put it on a Mexican or South American rug.

**HM** So, not on a pedestal?

**CB** No. Directly on the floor, on the rug.

**HM** And then these funerary images of the dead by Marlene Dumas and a spooky death mask by Luc Tuymans.

**TH** Did you know he was my teacher?

**HM** No!

**TH** He put me in my first show. I met him in '95, can you imagine? He walked into my studio and went, "Who the fuck is this?" And I said, "You tell me." Then he said, "I'm going to but you're going to have to give me some time." Luc being Luc, sits down, smokes a cigarette, and we sat in silence for almost an hour, and then he says, "I haven't figured it out yet. I'll come next week." Sure enough, comes next week, sits for another hour, smokes a cigarette, says, "I haven't figured this out yet." Next time he says, "I don't know if I like this work." I said, "It's okay, Luc." He says, "I know it's okay. I don't think you want me to like it." I said, "It's not that." This went on, this went on, this went on. Then he stopped coming. It's a choice. Artists can choose to come and teach you or not. Then he comes back like halfway through the second year and he goes, "I keep thinking about your fucking sculptures." I go, "Okay." You know how he is with the dramatic—"I keep thinking about your fucking sculptures." He's like, "I'm going to put you in a show. Are you okay with that?" I was like, "Fine." Then we formed this bizarre relationship over years.

**HM** That's an amazing story! There is such a beautiful continuity here from the Grossman. You're pulling in from that first room. It's becoming a leitmotif now. This is both in face and a mask.

**CB** Here in the room about death, we find a lot of faces. The Rodin is the only piece without a face.

[...]



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## 3 LIST OF ARTISTS

**Magdalena Abakanowicz**

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

**Nairy Baghramian**

1971, Isfahan (Iran)

**Garry Barker**

1950, Dudley (United Kingdom)

**María Bartuszcová**

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

**Lee Bontecou**

1931, Providence, RI (United States)

**Marcel Broodthaers**

1924, Sant-Gilles (Belgium),  
1976, Cologne (Germany)

**stanley brouwn**

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

**Teresa Burga**

1935, Iquitos (Peru)

**James Lee Byars**

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

**Eduardo Chillida**

1924 – 2002, San Sebastian (Spain)

**Robert Colescott**

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

**Bruce Conner**

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

**Enrico David**

1966, Ancona (Italy)

**Karon Davis**

1977, Reno, NV (United States)

**Hélène Delprat**

1957, Amiens (France)

**Abigail DeVille**

1981, New York, NY (United States)

**Jan Dibbets**

1941, Weert (The Netherlands)

**Elliot Dubail**

1989 – 2018, Paris (France)

**Marlene Dumas**

1953, Cape Town (South Africa)

**Muna El Fituri****Valie EXPORT**

1940, Linz (Austria)

**Saul Fletcher**

1967, Barton-upon-Humber (United Kingdom)

**Llyn Foulkes**

1934, Yakima, WA (United States)

**Kasia Fudakowski**

1985, London (United Kingdom)

**Ellen Gallagher**

1965, Providence, RI (United States)

**Dominique Gonzalez-Foerster**

1965, Strasbourg (France)

**Nancy Grossman**

1940, New York, NY (United States)

**Philip Guston**

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

**Lauren Halsey**

1987, Los Angeles, CA (United States)

**David Hammons**

1943, Springfield, IL (United States)

**Duane Hanson**

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

**Georg Herold**

1947, Iena (Germany)

**David Hockney**

1937, Bradford (United Kingdom)

**Thomas Houseago**

1972, Leeds (United Kingdom)

**Arthur Jafa**

1960, Tupelo, MS (United States)

**Joan Jonas**

1936, New York, NY (United States)

**Mike Kelley**

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

**Alice Kettle**

1961, Winchester (United Kingdom)

**Edward Kienholz**

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

**Tetsumi Kudo**

1935, Osaka (Japan)  
– 1990, Tokyo (Japan)

**Deana Lawson**

1979, Rochester, NY (United States)

**Bernd Lohaus**

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

**Lee Lozano**

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

**Markus Lüpertz**

1941, Reichenberg (Czech Republic)

**Paul McCarthy**

1945, Salt Lake City, UT (United States)

**Gustav Metzger**

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

**Peter Mitchell**

1943, Manchester (United Kingdom)

**Henry Moore**

1898, Castleford (United Kingdom)  
– 1986, Perry Green (United Kingdom)

**Otto Mühl**

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

**Rei Naito**

1961, Hiroshima (Japan)

**Senga Nengudi**

1943, Chicago, IL (United States)

**Meret Oppenheim**

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

**Nam June Paik**

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

**Solange Pessoa**

1961, Ferros (Brazil)

**Charles Ray**

1953, Chicago, IL (United States)

**Nancy Reddin**

1943, Los Angeles, CA (United States)  
– 2019, Houston, TX (United States)

**Auguste Rodin**

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

**Cameron Rowland**

1988, Philadelphia, PA (United States)

**Betye Saar**

1926, Los Angeles, CA (United States)

**Ser Serpas**

1995, Los Angeles, CA (United States)

**Lorna Simpson**

1960, New York, NY (United States)

**Daniel Steegmann Mangrané**

1977, Barcelona (Spain)

**Alina Szapocznikow**

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

**Henry Taylor**

1958, Ventura, CA (United States)

**James “Son Ford” Thomas**

1926, Eden, MS (United States)  
– 1993, Greenville, MS (United States)

**Luc Tuymans**

1958, Mortsel (Belgium)

**Gilberto Zorio**

1944, Andorno Micca (Italy)

# UNTITLED, 2020. THREE PERSPECTIVES ON THE ART OF THE PRESENT

## 4 LIST OF WORKS

### Magdalena Abakanowicz

*Abakan Red I*  
1970-73  
sisal weaving on metal support  
c. 300 × 300 × 100 cm  
Zürcher Hochschule der Künste / Museum für  
Gestaltung Zürich / Kunstgewerbesammlung

### Nairy Baghramian

*Scruff of the Neck (Stopgap)*  
2016  
cast aluminium and polished aluminium,  
polished aluminium rods and parts  
210 × 290 × 135 cm  
Pinault Collection

*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

### Garry Barker

*Confessions of a House Owning Socialist*  
1991  
etching with aquatint  
12 prints  
31,7 × 29,8 cm each  
Private collection, Los Angeles

### Maria Bartusová

*Untitled*  
1985  
plaster, wood  
53,5 × 63 × 9,5 cm  
The Estate of Maria Bartusová.  
Courtesy of Alison Jacques Gallery, London

*Untitled 15*  
1985  
plaster, wood  
10 × 41 × 28 cm  
The Estate of Maria Bartusová. Courtesy of Alison  
Jacques Gallery, London

### Lee Bontecou

*Composition*  
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

### Marcel Broodthaers

*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

### stanley brouwn

*This way Brouwn*  
1964  
felt-tip pen on paper, table two trestles  
2 sheets  
21 × 29,5 cm each  
Collection Pierre Huber

### Teresa Burga

*Sin título*  
1967  
mixed media  
bed: 80 × 108 × 208 cm  
curtain: 383 × 280 cm  
Pinault Collection

### James Lee Byars

*Self Portrait*  
c. 1959  
painted wood, bread  
165 × 33 × 199,5 cm  
Michael Werner Gallery, New York and London

*The World Question Center*  
1969  
black and white video on monitor  
61 min. 57 sec.  
Michael Werner Gallery, New York and London

**Eduardo Chillida***Proyecto para un Monumento*

1969

Iron

36 × 41 × 42 cm

Courtesy the Estate of Eduardo Chillida  
and Hauser & Wirth*Maqueta para Homenaje a Hokusai*

1991

steel

22 × 43,8 × 28 cm

Courtesy of the Estate of Eduardo Chillida  
and Hauser & Wirth*Saludo a Giacometti*

1992

steel

112,5 × 16 × 16,2 cm

Courtesy the Estate of Eduardo Chillida  
and Hauser & Wirth*Saludo a Brancusi*

1993

steel

11,5 × 21,7 × 13,2 cm

Courtesy the Estate of Eduardo Chillida  
and Hauser & Wirth*Lurra M-35 (Homenaje a Bach)*

1996

chamotte clay

37 × 29 × 15 cm

Courtesy the Estate of Eduardo Chillida  
and Hauser & Wirth**Indus Valley Civilization, Balochistan,  
Mehrgarth***Standing female statuette*

style VII, c. 2700-2500 BCE

terracotta

15 × 6 × 7 cm

Ligabue Collection, Venice

**Robert Colescott***Al Mahdi*

1968-70

acrylic on Egyptian linen

200,7 × 149,2

Pinault Collection

*Bombs Bursting in Air*

1978

acrylic on canvas

212,7 × 167,3

Pinault Collection

*Cultural Exchange*

1987

acrylic on canvas

231 × 292 cm

Pinault Collection

**Bruce Conner***CROSSROADS*

1976

35 mm black and white film, sound

(original music by Patrick Gleeson and Terry Riley)

36 min.

Pinault Collection

**Local culture, Fiji***Command stick: Bulli Bulli*

19th century

engraved wood

100,3 cm

Ligabue Collection, Venice

**Local culture, Marquesas Islands***Command stick: U'U*

18th-19th century

engraved wood

140 cm

Ligabue Collection, Venice

*Command stick: U'U*

19th century

engraved wood

142,9 cm

Ligabue Collection, Venice

**Enrico David***Senza titolo*

2012

acrylic on canvas

293 × 209 cm

Pinault Collection

*Room for Small Head (Nadia)*

2013  
bronze  
21 × 147 × 28 cm  
Courtesy the artist and Michael Werner Gallery,  
New York and London

**Karon Davis***The Birth of Horus*

2018  
plaster, 24-carat gold leaf, glass eyeballs,  
white acrylic paint, hemp, steel  
122 × 92 × 53 cm  
Courtesy the artist and Wilding Cran Gallery

**Hélène Delprat***Pluie battante, fleurs roses et un papillon  
en tube qui passe par là*

2016  
pigment and acrylic on canvas mounted on a stretcher  
211 × 245 cm  
Pinault Collection

**Abigail DeVille***Talismán*

2015  
wooden door, four broomsticks  
200 × 85 × 20 cm  
Pinault Collection

**Jan Dibbets***Paestum Panorama*

1980  
13 collage Fuji Crystal Archive photographs  
mounted on opaque board  
244,5 × 55,5 cm  
Private collection, Los Angeles

**Elliot Dubail***Untitled*

2018  
diphthyc  
oil, pigment and dammar resin  
260 × 190 cm  
Pinault Collection

**Marlene Dumas***Gelijkenis I & II (Likeness I & II)*

2002  
oil on canvas  
60 × 230 cm each  
Pinault Collection

*Long Life*

2002  
oil on canvas  
80 × 70 cm  
Pinault Collection

**VALIE EXPORT***Identity Transfer 1*

1968  
black and white photograph  
80 × 52 cm (framed)  
Private collection

*Aktionhose: Genitalpanik*

1969/1994  
black and white posters  
79 × 56 cm  
Courtesy Galerie Thaddaeus Ropac,  
London / Paris / Salzburg

*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  
Courtesy Galerie Thaddaeus Ropac,  
London / Paris / Salzburg

*Einpassung*

1972  
black and white photograph  
41 × 61 cm  
Courtesy Galerie Thaddaeus Ropac,  
London / Paris / Salzburg

*Verkreuzung*

1972  
colored pencil on black and white photograph  
58,5 × 39 cm  
Courtesy Galerie Thaddaeus Ropac,  
London / Paris / Salzburg

*Ohne Titel*

1976  
black and white photograph  
42 × 60,5 cm  
Courtesy Galerie Thaddaeus Ropac,  
London / Paris / Salzburg

*Verdoppelung*

1976  
erasure on black and white photograph  
39,8 × 44,2 cm  
Courtesy Galerie Thaddaeus Ropac,  
London / Paris / Salzburg

**Muna El Fituri**

Photographs and films produced during  
the performative production of *Cast Studio*  
(stage, chairs, bed, mound, cave, bath, grave)  
2018

**Saul Fletcher**

*Don't let the darkness eat you up*  
2020  
in situ installation  
310 × 950 cm  
© Saul Fletcher  
Courtesy the artist and Anton Kern Gallery, New York

**Llyn Foulkes**

*Untitled (Bloody Head)*  
1975  
mixed media  
23,5 × 20,2 cm  
Pinault Collection

*Portrait in A-Flat*

1977  
mixed media: oil on plaster, textile,  
photograph, hair, wood  
147,5 × 82,5 cm  
Pinault Collection

*Day Dreams*

1991  
mixed media  
91,4 × 121,9 cm  
Pinault Collection

*The Rape of the Angels*

1991  
mixed media  
152,4 × 264,2 cm  
Pinault Collection

*To Elvis with Love*

1994  
paint, collage and hair  
35,9 × 30,2 cm  
Pinault Collection

*Untitled (Invest in Art)*

2001  
mixed media on wood  
65 × 52,5 cm  
Pinault Collection

*Deliverance*

2007  
mixed media  
185,5 × 244 cm  
Pinault Collection

*Join the Club*

2007-11  
mixed media  
34,9 × 30,5 cm  
Pinault Collection

**Kasia Fudakowski***Turnstile*

2020  
lacquered oak hand carved by Ömer Okutan,  
constructed by Özkan Şener, and painted steel  
mechanisms made by Serhat Öztemir in Istanbul  
c. 120 × 200 × 80 cm  
Courtesy the artist and ChertLüdde

**Ellen Gallagher***Paradise Shift*

2020  
mixed media on canvas  
202 × 188 cm  
© Ellen Gallagher  
Courtesy the artist and Hauser & Wirth

**Dominique Gonzalez-Foerster***Raining (Sound Piece)*

2012  
audio file and speaker  
25 × 25 cm  
3 min. 1 sec. loop  
Pinault Collection

**Nancy Grossman**

*T.R.*  
1968  
leather over wood with porcelain and hardware  
43,2 × 22,9 × 19 cm  
Courtesy of Marc Selwyn Fine Art,  
Los Angeles

*Collage Pastel #9*  
1976  
collage and pastel on paper  
66 × 49,5 cm  
Courtesy of Marc Selwyn Fine Art,  
Los Angeles

**Philip Guston**

*Untitled*  
1971  
ink on paper  
26,7 × 35,2 cm  
Private collection, Los Angeles

*Untitled*  
1971  
ink on paper  
27,6 × 35,2 cm  
Private collection, Los Angeles

*Untitled*  
1971  
ink on paper  
27,6 × 35,2 cm  
Private collection, Los Angeles

*Lamp*  
1974  
oil on canvas  
171,5 × 265,4 cm  
Pinault Collection

*Untitled*  
1975  
ink on paper  
48,3 × 61 cm  
Private collection, Los Angeles

**Lauren Halsey**

*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

**David Hammons**

*Untitled*  
2008  
mixed media  
259,1 × 182,9 × 61 cm  
Courtesy The George Economou Collection

**Duane Hanson**

*Housepainter I*  
1984-88  
polychromed car-body filler,  
mixed media and accessories  
268 × 310 × 203 cm  
Pinault Collection

**Georg Herold**

*Gelandete Horizonte*  
1996  
roof battens, chipboard, glass,  
glass containers, distilled water, pumice stones  
164 × 270 × 39 cm  
Grässlin Collection, St. Georgen

**David Hockney**

*Ian and Me II*  
1983  
pencil on paper  
76,2 × 57,2 cm  
© David Hockney  
Collection The David Hockney Foundation

*Ian and Me III*  
1983  
pencil on paper  
76,2 × 57,2 cm  
© David Hockney  
Collection The David Hockney Foundation

*Ian and Me IV*

1983  
pencil on paper  
76,2 × 57,2 cm  
© David Hockney  
Collection The David Hockney Foundation

*Ian and Me V*

1983  
pencil on paper  
57,2 × 76,2 cm  
© David Hockney  
Collection The David Hockney Foundation

*Ian and Me VI*

1983  
pencil on paper  
57,2 × 76,2 cm  
© David Hockney  
Collection The David Hockney Foundation

*Ian and Me VII*

1983  
pencil on paper  
57,2 × 76,2 cm  
© David Hockney  
Collection The David Hockney Foundation

**Thomas Houseago***Owl on Wood I*

2014  
bronze  
170,2 × 73,7 × 73,7 cm  
Courtesy of the artist

*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

*Machine Wall*

2019  
Tuf-Cal, hemp, iron rebar  
259,1 × 914,4 × 63,5 cm  
Courtesy of the artist, Gagosian Gallery and Xavier Hufkens

*Beautiful Boy*

2019  
Tuf-Cal, hemp, iron rebar  
302,3 × 119,4 × 106,7 cm  
Courtesy of the artist and Gagosian Gallery

*Untitled*

2019  
graphite, pastel and oil on canvas  
274,3 × 182,9 cm  
Courtesy of the artist and Xavier Hufkens

**Arthur Jafa***Love is the Message, the Message is Death*

2016  
video (colour, sound)  
7 min. 25 sec.  
Pinault Collection

**Joan Jonas***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

**Mike Kelley***Pink Curtain*

2005  
mixed media with videoprojection  
and photograph  
370 × 172 × 146 cm  
Pinault Collection

**Alice Kettle***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

**Edward Kienholz***Roxys*

1960-61  
installation, mixed media  
variable dimension  
Pinault Collection

**Edward Kienholz & Nancy Reddin***Soldier X*

1990  
mixed media assemblage  
167,6 × 30,5 × 26,1 cm  
Pinault Collection

**Tetsumi Kudo***Untitled*

c. 1970  
composite plastic material, resin, hair  
7 × 25 × 2 cm  
Pinault Collection

*Votre Portrait*

1970-75  
painted plastic and wood, painted moss and resin,  
plastic objects, wire, transistors wire  
30 × 42 × 21 cm  
Pinault Collection

*Untitled (La bouche dans la cage)*

1975  
mixed media and cage  
18 × 11,5 × 9 cm  
Pinault Collection

*Paradise*

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

**Deana Lawson***Daughter*

2007  
pigment print  
88,9 × 111,8 cm  
Courtesy the artist and Sikkema Jenkins & Co., New York

**Bernd Lohaus***Untitled*

1969  
wood, rope, iron  
120 × 41,5 × 25 cm  
Pinault Collection

*Untitled*

1970  
wood, hemp rope  
17 × 80 × 115 cm  
Pinault Collection

*Untitled*

2000  
wood, two parts  
24 × 175 × 73 cm  
Pinault Collection

**Lee Lozano***No Title*

1962  
Conté pastel and crayon on paper  
29,9 × 45,5 cm  
Pinault Collection

*No Title*

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

*No Title*

c. 1963  
crayon and graphite on paper  
44 × 57 cm  
Pinault Collection

**Markus Lüpertz***Helm I*

1970  
distemper on canvas  
235 × 189,5 cm (framed)  
Pinault Collection

**Paul McCarthy***Henry Moore Bound to Fail Maquette (Stainless Steel)*

2007  
polished stainless steel  
154,9 × 101 × 74,9 cm  
Pinault Collection

**Gustav Metzger**

*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

**Peter Mitchell**

*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

**Henry Moore**

*Study for "Grey Tube Shelter"*  
1940  
watercolour, gouache, ink and chalk on paper  
27,9 × 33,1 cm  
The Moore Danowski Trust

*Shelter Drawing*  
1940  
watercolour, gouache, ink and chalk on paper  
28,9 × 27,3 cm  
The Moore Danowski Trust

**Otto Mühl**

*Cosinus Alpha*  
1964  
black and white photograph  
29,5 × 23,5 cm  
Pinault Collection

*Cosinus Alpha*  
1964  
black and white photograph  
24 × 18 cm  
Pinault Collection

*Penisaktion*  
1964  
black and white photograph  
23,5 × 17,5 cm  
Pinault Collection

*Joker*  
1985  
watercolour  
100 × 70 cm  
Pinault Collection

*o.T. (Penisvariation, rot-orange)*  
1985  
watercolour  
100 × 70 cm  
Pinault Collection

**Rei Naito**

*Pillow for the Dead*  
1997  
silk organza and thread, custom vitrine  
5,6 × 4,5 × 2,5 cm  
Courtesy the Collection of Oliver Renaud-Clément, ORC Inc.

*Untitled*  
2017/2018/2020  
flower, water, glass jar  
7,5 × 11,4 cm  
Variable dimensions depending on the size of flower  
Courtesy the artist and Taka Ishii Gallery

**Senga Nengudi**

*R.S.V.P. Winter 1976*  
1976-2003  
nylon, mesh, bicycle tire, string  
91,4 × 66 × 26 cm  
Pinault Collection

**Meret Oppenheim**

*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

**Nam June Paik**

*One Candle*  
2004  
vintage television, acrylic paint, candle  
37,1 × 42,2 × 42,2 cm  
Private collection, Los Angeles

**Solange Pessoa***Sem título*

2013

soapstone

64,5 × 53 × 103 cm

Courtesy of the Artist and Mendes Wood DM,  
Sao Paulo, Brussels, New York*Sem título*

2013

soapstone

58 × 94 × 55 cm

Courtesy of the Artist and Mendes Wood DM,  
Sao Paulo, Brussels, New York*Sem título (from the series Dionísias)*

2017

soapstone

40 × 125 × 80 cm

Courtesy of the Artist and Mendes Wood DM,  
Sao Paulo, Brussels, New York*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**Senufo people (Ivory Coast)***Seating feminine figure*

first half of the 20th century

wood sculpture

78 × 25 × 26 cm

Galleria Totem Il Canale, Venice

**Charles Ray***Two Boys*

2010

fiberglass

279 × 452 × 27 cm

Pinault Collection

**Auguste Rodin***Iris, messagère des dieux*

1890-91

plaster

86 × 76 × 36 cm

Pinault Collection

**Cameron Rowland***U66*

2013

steel with standard finish

167,6 × 4,7 × 6,3 cm

Pinault Collection

*Payroll*

2016

two laminate table tops, bases, hardware

66 × 48,3 × 114,3 cm

Pinault Collection

**Betye Saar***Dog Skulls*

1965

ink, pastel and gouache on paper,

mounted on illustration board

image: 25 × 28 cm

paper: 30,5 × 40,6 cm

Courtesy of the artist and Roberts Projects,  
Los Angeles*Animals-Lions-Dogs*

1968

sketchbook

10,2 × 15,2 × 0,6 cm

Courtesy of the artist and Roberts Projects,  
Los Angeles*Oasis*

1984

neon

61 × 91,4 × 7,6 cm

Courtesy of the artist and Roberts Projects,  
Los Angeles*Lost Dimensions of Time*

1988

mixed-media collage

36,2 × 19,1 × 2,5 cm

Courtesy of the artist and Roberts Projects,  
Los Angeles*Indigo Illusions*

1991

mixed-media collage with neon

44,4 × 29,2 × 12,7 cm

Courtesy of the artist and Roberts Projects,  
Los Angeles

*Kingdom of the Spirits*

1991  
 mixed-media assemblage  
 15,2 × 25,4 × 12,7 cm  
 Courtesy of the artist and Roberts Projects,  
 Los Angeles

*Pause Here – Spirit Chair*

1996  
 assemblage of various materials with metal  
 garden chair and neon  
 80 × 62,2 × 52,1 cm  
 Courtesy of the artist and Roberts Projects,  
 Los Angeles

*Dubl-Handi (Red)*

1998-2014  
 mixed-media on washboard  
 54,6 × 22,2 × 3,8 cm  
 Courtesy of the artist and Roberts Projects,  
 Los Angeles

*The Destiny of Latitude & Longitude*

2010  
 mixed-media assemblage  
 137,2 × 109,2 × 52,1 cm  
 Courtesy of the artist and Roberts Projects,  
 Los Angeles

*Red Ascension*

2011  
 mixed-media assemblage  
 44,5 × 245,1 × 8,3 cm  
 Courtesy of the artist and Roberts Projects,  
 Los Angeles

*Flight of the Trickster*

2012  
 mixed-media collage on black hand-made paper  
 176,5 × 104,1 × 2,5 cm  
 Courtesy of the artist and Roberts Projects,  
 Los Angeles

*Dark Times*

2015  
 mixed media on washboard  
 54 × 21,6 × 6,3 cm  
 Courtesy of the artist and Roberts Projects, Los Angeles

**Ser Serpas***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 the artist and the Collection  
 of Olivier Reynaud-Clément, ORC Inc.

**Lorna Simpson***Woman on a Snowball*

2018  
 styrofoam, plywood, plaster, steel, epoxy coating  
 276,9 × 209,9 cm  
 © Lorna Simpson  
 Courtesy the artist and Hauser & Wirth

**Daniel Steegmann Mangrané***Phasmides*

2008-12  
 16 mm film transferred to colour, HD video  
 without sound  
 22 min. 41 sec.  
 Pinault Collection

*Espaço Avenca*

2020  
 interwoven avenca branches  
 58 × 41 × 30 cm  
 Courtesy the artist  
 Courtesy Mendes Wood DM, São Paulo

**Alina Szapocznikow***Sein illuminée*

1967  
 resin, lightbulb, electric wire and metal  
 46 × 28 × 17 cm  
 Pinault Collection

*Sculpture-lampe IX*

1970  
 coloured polystyrene resin, electric wire and metal  
 127 × 42 × 33 cm  
 Pinault Collection

*Fiancée folle blanche*

1971  
 polystyrene resin, cloth, plexiglass pedestal  
 46 × 30 × 30 cm  
 Pinault Collection

**Henry Taylor**

*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

**James "Son Ford" Thomas**

*Untitled*  
1986  
sculpture  
26,7 cm  
Collection of the Souls Grown Deep Foundation

*Untitled*  
1987  
sculpture  
22,8 cm  
Collection of the Souls Grown Deep Foundation

*Skull*  
1988  
sculpture  
16,1 × 11,4 × 17,8 cm  
Collection of the Souls Grown Deep Foundation

**Luc Tuymans**

*Twenty-Seventeen*  
2017  
oil on canvas  
94,7 × 62,7 cm  
Pinault Collection

**Gilberto Zorio**

*Rosa-Blu-Rosa*  
1967  
half cylinder made of eternit, plaster and cobalt chloride  
15 × 280 × 32 cm  
Pinault Collection

*Macchia II*  
1968  
rubber, ropes  
variable dimensions  
Pinault Collection



# UNTITLED, 2020. THREE PERSPECTIVES ON THE ART OF THE PRESENT

## 5 EXHIBITION CATALOGUE

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### **A conversation with:**

#### **Caroline Bourgeois**

Curator at Pinault Collection and curator of the exhibition

#### **Muna El Fituri**

Artist, photographer and art therapist and curator of the exhibition

#### **Thomas Houseago**

Artist and curator of the exhibition

#### **Helen Molesworth**

Curator



# UNTITLED, 2020. THREE PERSPECTIVES ON THE ART OF THE PRESENT

## 6 BIOGRAPHY OF THE CURATORS

### **Caroline Bourgeois**

Caroline Bourgeois is currently curator at Pinault Collection.

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 Over-view', a travelling exhibition co-organised 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 and 'Debout !' in Rennes (2018).

In Venice she has curated 'In Praise of Doubt' (2011–2013), 'Prima Materia' (2013–2014) with Michael Govan, 'Slip of the Tongue' (2015), in collaboration with Danh Vo, 'Accrochage' 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), 'Martial Raysse' (2015), 'Cows by the Water – Albert Oehlen' (2018) and 'La Pelle – Luc Tuymans' (2019) at Palazzo Grassi.

### **Muna El Fituri**

Muna El Fituri is an artist, photographer and filmmaker. Her studies focused on psychology and art therapy which she practiced in New York City. Raised in Libya and France by a Polish mother and Libyan father, her photographs and portraits have been printed in *Interview Magazine*, *Whitewall*, *Numéro Magazine*, *Kaleidoscope* and were most recently exhibited at the Musée d'art moderne de

## 6

la ville de Paris. In 2014 she relocated to Los Angeles from New York where she now lives and works with her partner, British sculptor Thomas Houseago.

### **Thomas Houseago**

Thomas Houseago was born in 1972 in Leeds, United Kingdom. He has been living and working in Los Angeles since 2003. Much like Giacometti, Henry Moore and, more recently, Thomas Schütte, he questions the representation of the human figure and the relations between the work of art, the space and the viewer. As a teenager he discovered the late works by Pablo Picasso when he visited the exhibition 'Late Picasso' at the Tate Gallery in London and the images of Joseph Beuys' performance *Comment expliquer les tableaux à un lièvre mort* (1965). Influenced by the German artist, his first works were performative, a physical dimension that is still present in his work today. Thomas Houseago was trained at Central Saint Martins in London and De Ateliers in Amsterdam, where he met Jan Dibbets and Stanley Brouwn. Since the beginning, he has put sculpture at the centre of his artistic practice, combining traditional materials (woods, plaster and bronze) with other more unusual materials (steel, cables, fabric and cement).

Monographic exhibitions dedicated to his works include 'Thomas Houseago', Royal Academy of Art, Londres (2019) ; 'Thomas Houseago: Almost Human', Musée de la Ville de Paris (2019) and 'Thomas Houseago: Lovers', Le Consortium / Académie Conti, Vosne-Romanée (2015). Numerous collective exhibitions have also presented his works, including 'In Praise of Doubt' at Punta della Dogana and 'The World Belongs to You' at Palazzo Grassi in 2011.