

PRESS KIT

DANCING WITH MYSELF 08/04/2018 – 16/12/2018 PUNTA DELLA DOGANA

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PUNTA DELLA DOGANA
PALAZZO GRASSI

PINAULT
COLLECTION

DANCING WITH MYSELF

1 THE EXHIBITION 'DANCING WITH MYSELF' AT PUNTA DELLA DOGANA CURATORS: MARTIN BETHENOD AND FLORIAN EBNER

On Sunday 8 April the collective exhibition 'Dancing with Myself' opens at Punta della Dogana. Curated by Martin Bethenod and Florian Ebner, it stems from the collaboration between the Pinault Collection and Museum Folkwang in Essen. The exhibition, presented in a first version in 2016 in Essen, proposes a revisited path with over 56 artworks not featured in the German museum.

'Dancing with Myself' faces the primordial importance of the artist's role as actor and material of his/her own creations, from the 1970s to today. The exhibition brings together a great range of artistic practices and languages (photography, video, painting, sculpture, installation...), cultures, geographic origins, generations and experiences, to establish a tension between extremely different artistic approaches: melancholy of vanity, ironic play with identity, political biography and existential questioning, the body as sculpture, effigy or fragment of its symbolic substitute.

The exhibition revolves around four themes – Melancholia, Identity Games, Political Autobiographies, Raw Material - that develop evenly through the spaces of Punta della Dogana with over 140 works. 116 works from the Pinault Collection, of which more than 80 have never been exhibited in Venice, establish a dialogue with a selection of works from Museum Folkwang in Essen.

32 artists are on view, including Marcel Bascouard, Marcel Broodthaers, Damien Hirst and Giulio Paolini, who join the other artists already presented in Essen in 2016.

The large format of the self-portraits of Rudolf Stingel, the iconic works of Gilbert & George, the sculptures of Alighiero Boetti, Urs Fischer, Robert Gober and Maurizio Cattelan, the photographs by Cindy Sherman characterised by a postmodern representation of traditional roles and the political and social critique in the works by artists such as LaToya Ruby Frazier, Paulo Nazareth, Adel Abdessemed and Lili Reynaud-Dewar give rise to an intense dialogue that reflects on self-perception in the art of the 20th and early 21st century, and brings the visitor at the heart of contemporary debates.

The exhibition is accompanied by a catalogue with texts by Martin Bethenod and Florian Ebner, Thibault Boulvain, Enrico Camporesi, Anne Fricke, René Grohnert, François Jonquet, Sam Korman, Patrick Martinat, Angela Mengoni, Jonathan Pouthier, Jean-Marc Prévost, Abigail Solomon-Godeau, Stefanie Unternährer and Angela Vettese.

Collateral events dedicated to the exhibition include the talk with artists Gilbert & George and the screening of their work *The World of Gilbert & George* as well as the presentation of the first Italian translation of Claude Cahun's pamphlet *Les Paris sont ouverts*.

The exhibition 'Dancing with Myself' is organised in collaboration with:

Museum Folkwang

DANCING WITH MYSELF

2 EXCERPTS FROM THE CATALOGUE CONVERSATION BETWEEN FLORIAN EBNER AND MARTIN BETHENOD

Project

Martin Bethenod [MB] Initial discussions about the ‘Dancing with Myself’ project first began in 2014. This project came about within the framework of the Pinault Collection’s policy for exhibitions ‘hors les murs’ that aims to bring the collection face to face with different types of public and contexts. There had already been a number of examples of this idea in Lille, Paris (at the Conciergerie), Moscow, Monaco, etc. but never in Germany. The Pinault Collection had been visible through occasional loans of works but there had never been any larger or more structured presentations. This nonetheless seemed very important to us as the Pinault Collection boasts a wealth of German artists, from Sigmar Polke and Albert Oehlen, shown at the Palazzo Grassi in 2016 and 2018, respectively, to Martin Kippenberger or Thomas Schütte, to name but a few... And above all because Germany, and in particular the Ruhr and Rhine region, is one of the densest areas in the world in terms of museums and institutions devoted to contemporary art. We believed bringing the Pinault Collection face to face with this very specific artistic, cultural and museographic context was a fascinating idea.

Discussions between members of the team at the Pinault Collection, along with Jean-Jacques Aillagon and various German institutions were set up. The quality of the dialogue we shared with the Museum Folkwang in Essen and its director, Tobia Bezzola, quickly convinced us that this was the right place and the right person. Very rapidly, all of these elements made it clear that a future project was possible there and offered a new and pertinent context for the Pinault Collection.

Along with the team from the Museum Folkwang and more specifically with you Florian, at that time in charge of its collections and its photographic department, as well as Stephanie Unternährer and Anna Fricke, we had the idea of a project that would focus on the photographic and video part of the collection without, however, making it entirely into a photographic and video exhibition.

Florian Ebner [FE] Luck was on our side when we started our discussions: at the Museum Folkwang we were still very much under the influence of Thomas Schütte’s wonderful *Frauen* exhibition – a shared interest in this artist is what links our two collections together. And so we worked on the idea that it might be interesting, in our large exhibition room, to bring photography, film and sculpture together around the notion of the body.

It was a dialectical and inter-disciplinary process and the first vague ideas of a subject gradually got off the ground: the common theme of representing the self and how artists use their body, their image, their *persona*, could allow us to bring together a diversity of generations, disciplines, and practices along with lesser and better-known artists.

This theme of representing the self was one of your visions for the Pinault Collection, but we were all convinced by the idea straightaway – indeed it’s a subject that plays an important role in the photographic collection at the Folkwang, but with a more traditional vision of photographer’s portraits, now it was time to think about it in a new way...

The second key element in this dialectic process was introducing a dynamic into the exhibition project by creating a dialogue between the Pinault Collection and the collection from the Museum Folkwang. These dialogues, were in certain cases, mirrored dialogues: a work from the Pinault Collection facing a very similar work from the Essen collection, as for example with the works by Claude Cahun. In other cases, works might complement each other very well as is the case with Cindy Sherman. The Pinault Collection has many of her works from the

1970s, then works from the 1990s up until present day, whilst the Museum Folkwang has some important works from the *Untitled Film Stills* series. By bringing the two collections together, we succeeded in having a kind of panorama of Cindy Sherman's work. Lastly, in other cases, we were interested in putting forward other new dialogues between artists that might never have been brought together in other situations because they belong to different generational or cultural contexts. This is the case with LaToya Ruby Frazier and Nan Goldin, united together through the exhibitions at Essen and Venice. It's also the case of the works by the young Brazilian Paulo Nazareth in dialogue with those from the great American photographer Lee Friedlander.

[...]

Subject

MB Over the last few years, there have been several interesting exhibitions in European museums concerned with the question of the self-portrait ('Autoportraits, de Rembrandt au Selfie', organised by the Musée des Beaux-Arts in Lyon, the Kunsthalle de Karlsruhe and the National Galleries of Scotland in Edinburgh, or, ~~me~~ at the Schirn Kunsthalle in Frankfurt). 'Dancing with Myself' adopts a different point of view from the first one in that it is concerned with self-representation and not self-portrait, given that all self-portraits are self-representations, but that a representation of the self is not necessarily a self-portrait. The self-portrait is a well-defined genre. Self-representation doesn't obey to any kind of genre and can cross through all different types of artistic practice. It is more an approach or method than a theme. An image where the artist's body is not so much the subject of their work as the instrument with which they can touch on a certain number of thematics and stances which often have a political bias, touching on social or racial issues, questions of identity, genre, sexuality... And so self-representation does not make the image of the artist the subject of the work, but its raw material. The focus of the exhibition is less about new forms of self-representation, the diversification of its practices, (which the exhibition in Frankfurt did very well), as the way it is used and its implications.

FE The notion of raw material often came up in our discussions: 'matière première', 'prima materia' – like the title of one of the previous exhibitions at the Punta della Dogana. The idea of the artist using their body as raw material or their basic tool, a tool that is no longer looking for a single subjective or representative identity, but the body's truth. This can be expressed even in a Dada-style play like the work by Arnulf Rainer where he is counting his fingers in a photo booth in a station in Vienna.

MB You mention the playful dimension, the title of the exhibition aims to emphasize this aspect. It's 'Dancing with Myself' - not 'Looking at Myself', nor 'Talking about Myself', or 'Dealing with Myself'. It's the idea that the body goes into motion to express or signify something. The thing it signifies might be erotic, pleasurable, suffused with a certain playful dimension, irony. There is also a very strong activist dimension in this idea of dancing and the body in movement. On this subject, there are two very recent examples in the world of cinema and literature. The film by Robin Campillo, *120 bpm per minute* that came out in the autumn of 2017, where the story of Act Up, activism and the fight against AIDS finds its rhythm through club sequences where the characters dance to music pulsating at *120 bpm per minute*. The other example is Philippe Corbé's book, *J'irai danser à*

Orlando, written about and following the massacre in the Pulse club in Orlando in Florida and which links the very serious themes of homophobia, terrorism, mass killings in the United States, with the idea of dance, pleasure, the affirmation of subjectivities and identities.

FE A dance that has also led to some more melancholic rhythms like *The Ballad of Sexual Dependency* by Nan Goldin, another bohemian hymn from the 1980s and one which represents a form of autobiography in the exhibition. And lastly, let's not forget the song by Billy Idol, *Dancing With Myself* from the 1980s, almost rather anodyne when we listen to it today, a popular little punk song, but an important one if you were young in the 1980s.

[...]

DANCING WITH MYSELF

3 LIST AND BIOGRAPHY OF THE ARTISTS

Abdessemed Adel
Bascoulard Marcel
Boetti Alighiero
Broodthaers Marcel
Cahun Claude
Cattelan Maurizio
Coplans John
Fischer Urs
Frazier LaToya Ruby
Friedlander Lee
Gilbert & George
Gober Robert
Goldin Nan
Gonzalez-Torres Felix
Hammons David
Hirst Damien

Horn Roni
Kippenberger Martin
Kranz Kurt
Lüthi Urs
McQueen Steve
Nauman Bruce
Nazareth Paulo
Paolini Giulio
Rainer Arnulf
Ray Charles
Reynaud-Dewar Lili
Rosenbach Ulrike
Sekula Allan
Sherman Cindy
Stingel Rudolf
Szapocznikow Alina

ADEL ABDESSEMED (1971, Constantine, Algeria)

Adel Abdessemed fled Islamist terror in Algeria in 1994 and took refuge in France. He currently lives and works in Paris. His work focuses on the cruelty and brutality of the world and has been shown in numerous exhibitions, including 'Mapping The Studio' (2009), 'In Praise of Doubt' (2011), 'Voice of Images' (2012), and 'Prima Materia' (2013) at Palazzo Grassi – Punta della Dogana, and at the Venice Biennale in 2003, 2007, and 2015.

MARCEL BASCOULARD (1913, Vallenay, France – 1978, Asnières-lès-Bourges, France)

Marcel Bascoulard moved to Bourges at the age of nineteen, following his mother, who had been imprisoned there for murdering her husband. He stayed there, until he was murdered too, in 1978. Throughout his life, the artist developed a marginal, solitary art practice, producing drawings, photographs, and poems. This was how Marcel Bascoulard staged the story of a character known for being both a transvestite and a talented tramp. In 2015, his works were shown in Paris, at the Halle Saint Pierre, then again in 2016, at the Gaillard Gallery. In 2018, there will be a retrospective of his work in Bourges.

ALIGHIERO BOETTI (1940, Turin, Italy – 1994, Rome, Italy)

As an artist, Alighiero Boetti was fascinated by duality, or doubling. He took part in the exhibition that launched Arte Povera in 1967 as well as in 'When Attitudes Become Form', first shown in Bern in 1969, and then again, posthumously, in the exhibition's revival at the Prada Foundation in Venice in 2013. His work was presented in various exhibitions, including 'Where Are We Going' (2006), 'Italics' (2008-09), 'The World Belongs to You' (2011-12), and 'Prima Materia' (2013-15) at Palazzo Grassi – Punta della Dogana. He took part in the International Art Exhibition of the Biennale in Venice, in the main exhibition as well as in collateral events, such as the 'minimum/maximum' exhibition at the Giorgio Cini Foundation in 2017.

MARCEL BROODTHAERS (1924, Brussels, Belgio – 1976, Cologne, Germany)

Marcel Broodthaers worked above all as a poet and critic before eventually proclaiming himself

an artist at the age of 40. Between 1968 and 1972, he set up the Département des Aigles, at the Musée d'Art Moderne, which was a project for an itinerant museum that questioned the role of the institution and the function of art in society. His works were shown at the Venice Biennale in 1976, 1978, 1980 and 2015. Other exhibitions include 'In Praise of Doubt' (2011), 'The Illusion of Light' (2014) and 'Slip of the Tongue' (2015) at the Palazzo Grassi and Punta della Dogana.

CLAUDE CAHUN (1894, Nantes, France – 1954, Saint Helier, Jersey)

Claude Cahun (Lucy Schwob) was born in Nantes in 1894 to a bourgeois family of Jewish intellectuals. In 1917 she adopted the pseudonym Claude Cahun and published poems and articles—also under other names. From 1922 onwards, she founded an artists' salon with her partner Suzanne Malherbe (also known as Marcel Moore) in Montparnasse in Paris. Her work appeared in a variety of French magazines, where she published surrealist and political texts. In 1937 the couple moved to the Channel Islands and lived in Jersey. During the Second World War they were active in the resistance against the German occupation and were eventually interned. Claude Cahun died on Jersey in 1954. Her most important work, a combination of texts and photomontages, is the book *Aveux non avendus* (1930).

MAURIZIO CATTELAN (1960, Padua, Italy)

Maurizio Cattelan's artistic oeuvre is marked by irony and humour and is bookended by his extensive publishing work: he launched several magazines—*Permanent Food*, *Charley*, and *Toilet Paper*—which constitute the bulk of his work today. He did various notable projects in public spaces, including *Hollywood*, on a landfill site in Sicily (2001) and *L.O.V.E.*, in Milan (2010). He was also the focus of numerous solo and group exhibitions, including 'Where Are We Going?' (2006), 'The François Pinault Collection, a Post-Pop Selection' (2007), 'Italics' (2008), 'Mapping the Studio' (2009), 'The World Belongs to You' (2011), and 'In Praise of Doubt' (2011) at Palazzo Grassi – Punta della Dogana. The last time he took part in the Venice Biennale, in 2011, he installed 2,000 stuffed pigeons (*Others*) throughout the rafters of the Central Pavillion, at the Giardini.

JOHN COPLANS (1920, London, UK – 2003, New York, USA)

John Coplans was born in London and grew up between the UK and South Africa. He spent the entirety of World War II as a soldier and later studied painting in London and Paris before moving, in 1960, to the West Coast of America, where he abandoned his career as an artist and became a lecturer in Berkeley. In 1962 he was one of the founders of the influential *Artforum* magazine. John Coplans worked at various US institutions and became director of the Akron Art Museum in 1978. However, in the early nineteen-eighties he retired from the position to devote himself exclusively to photography. His photographic work has been exhibited in every major art institution in the USA, including a retrospective in 1997 at the PS1 Contemporary Art Center in New York (now MoMA PS1).

URS FISCHER (1973, Zurich, Switzerland)

Urs Fischer is one of the most successful contemporary Swiss artists. His work is characterised by movement, mutability and flux as well as the use of strategies intended to prevent form or meaning from solidifying at any point. Numerous solo exhibitions have been dedicated to his work, notably at Palazzo Grassi in Venice (2012). He also exhibited his works in collective exhibitions such as 'Where Are We Going?' (2006), 'The François Pinault Collection – A Post-Pop Selection' (2006), 'Sequence 1' (2007), 'Mapping the Studio' (2009), and 'The World Belongs to You' (2011) at Palazzo Grassi – Punta della Dogana. The Venice Biennale exhibited his works in 2003, 2007, and 2011.

LATOYA RUBY FRAZIER (1982, Braddock, Pennsylvania, USA)

Artist and activist LaToya Ruby Frazier currently lives between New Brunswick, New Jersey, Braddock, Pennsylvania, and New York City. She studied applied art and photography at the Edinboro University of Pennsylvania and Syracuse University. Frazier's credo—that photography is only documentary when it does not replace, outdo, or determine social activism—suggests that her work should always be seen as a performative political event. In 2014 she was awarded a MacArthur Fellowship. Her work was presented at the Venice Biennale in 2011.

LEE FRIEDLANDER (1934, Aberdeen, Washington State, USA)

Lee Friedlander studied photography at the Art Center in Los Angeles, and at the end of the nineteen-forties he began documenting the American society through a series of black and white pictures. In 1963 he had his first solo exhibition, in Rochester. In 1971, together with Diane Arbus and Garry Winogrand, Lee Friedlander was one of the key figures in the legendary 'New Documents' exhibition at MoMA in New York. Today, his series *Screens*, *American Monuments*, *Nudes*, and *At Work*—along with the pictures he took of jazz musicians for countless album covers—constitute a seminal chapter in twentieth-century American photography.

GILBERT & GEORGE (1943, San Martino in Badia, Italy & 1942, Plymouth, UK)

Gilbert & George have been working together as a couple since they met in 1967 when they were studying sculpture at Saint Martin's School of Art in London. They refuse to separate their works from their daily life because everything they do is art and they see themselves as 'human sculptures'. Looking for the most appropriate medium for expressing their message, they went from charcoal drawing to painting, then eventually decided on photography. Gilbert & George represented the United Kingdom at the Venice Biennale in 2005 and took part in the exhibition 'The Illusion of Light' (2014) at Palazzo Grassi.

ROBERT GOBER (1954, Wallingford, Connecticut, USA)

Robert Gober is one of the most important American sculptors of the last thirty years. He has been exploring the boundaries between realism and alienation, intimacy and politics, fetishism and vanity since the mid-nineteen-eighties. His sculptures are informed by a sense of imminent threat from illness and death. Robert Gober represented the United States at the Venice Biennale in 2001. Other exhibitions of his work include 'Sequence 1' (2007) and 'Mapping The Studio' (2009) at Palazzo Grassi – Punta della Dogana in Venice.

NAN GOLDIN (1953, Washington, D.C., USA)

Following the death of her sister, Nan Goldin left home at the age of thirteen. While still a teenager, she began to photograph the people closest to her. Eventually she went to college in Boston, studying at the School of the Museum of Fine Arts. Her work first attracted international attention when *Ballad of Sexual Dependency* - in which she recorded her own life and that of her friends in the nineteen-seventies and -eighties, as they moved between drugs, partying, sex, and violence - was shown at the Whitney Biennale in 1985. She took part in the Venice Biennale in 2011.

FELIX GONZALEZ-TORRES (1957, Guaimarao, Cuba – 1996, Miami, Florida, USA)

Felix Gonzalez-Torres was born in Cuba. In the nineteen-seventies he emigrated to Puerto Rico and then to the US, where he lived until his death. In less than a decade, he developed a brilliant body of work, in which AIDS is a central focus and which has been the subject of numerous exhibitions,

including at Palazzo Grassi – Punta della Dogana ('Where Are We Going?' in 2006, 'Mapping The Studio' in 2009, 'Slip of the Tongue' in 2015). He also represented the United States at the Venice Biennale in 2007.

DAVID HAMMONS (1943 Springfield, Illinois, USA)

David Hammons studied under Charles White at the Otis Art Institute, in Los Angeles. The artist's approach is based on the notion that art exhibitions are not meant to be relaxing. The artist's questions about race and Afro-American identity are key themes of his work, which has been included in numerous shows, including documenta IX in 1992, the Venice Biennale in 2003, in the exhibition of the Pinault Collection 'Art Lovers: Stories of Art in the Pinault Collection' at the Grimaldi Forum in Monaco in 2014 as well as in exhibitions at Palazzo Grassi - Punta della Dogana, such as 'Where Are We Going?' (2006), 'Il mondo vi appartiene' (2011), 'Mapping the Studio' (2009), 'In Praise of Doubt' (2011) and 'Prima Materia' (2013).

DAMIEN HIRST (1965, Bristol, UK)

Damien Hirst lives and works in London and Devon. From 1986 to 1989, he studied at Goldsmiths College in London, alongside many of the 'Young British Artists'. These are a generation of artists who were given this name after a series of exhibitions, initiated by Damien Hirst in 1988 with 'Freeze', followed by Charles Saatchi in 1992 with 'Young British Artists', and finally the 'Sensation' exhibition held at the Royal Academy in 1997, after which they became firmly established. He had many great solo exhibitions, notably at the Museo Archeologico Nazionale in Naples in 2004 and at Palazzo Grassi – Punta della Dogana in 2017.

RONI HORN (1955, New York, USA)

Roni Horn lives and works in New York and Reykjavik, Iceland. She studied at the Rhode Island School of Design in Providence, and at Yale University in New Haven. She works with a variety of media, including photography, sculpture, and drawing and has developed a personal focus on the themes of time and identity, conceived as variable and multi-faceted. She participated in the 1997 and 2003 editions of the Venice Biennale and her work has been exhibited in Punta della Dogana on the occasion of 'In Praise of Doubt' (2009), 'Prima Materia' (2013), and 'Slip of the Tongue' (2015).

MARTIN KIPPENBERGER (1953, Dortmund, Germany – 1997, Vienna, Austria)

After abandoning his apprenticeship as a decorator, Martin Kippenberger began studying at the Kunstakademie in Hamburg in 1972. From 1978 to 1980 he lived in Berlin, where he founded Büro Kippenberger with Gisela Capitain (who later became his gallerist). In 1979 he became a partner in the legendary SO36, a punk and new wave venue. One of the recurrent themes of his work is a sharp analysis of the role of the artist in cultural life. In some of his works, Kippenberger presented himself as a male superstar of the art world, but also made fun of this very thing in the same picture. He represented Germany in at the 2003 Venice Biennale and participated in Punta della Dogana's opening exhibition, 'Mapping the Studio' (2009).

KURT KRANZ (1910, Emmerich, Germany – 1997, Wedel, Germany)

After training as a lithographer and taking courses at the Bielefeld School of Arts and Crafts, Kurt Kranz studied at the Bauhaus from 1930 to 1933, obtaining his diploma before the school was forced to close. He worked with Herbert Bayer at the Dorland ad agency until 1938, after which the outbreak of the Second World War prevented him from setting up his own studio. In 1955 he

began teaching at the University of Fine Arts in Hamburg. His varied creative output ranges from wallpaper designs to experiments with film animation. However, since 1960 his photo sequences and montages have occupied an important place in numerous exhibitions. Besides self-portraits, Kranz also produced series exploring facial expressions and gestures, an experimental probing of the dynamic potential of the body as a tool of expression

URS LÜTHI (1947, Kriens, Switzerland)

Urs Lüthi received his training between 1963 and 1964 at what is now the Zurich University of the Arts. He was part of the tremendously vibrant Swiss art scene fostered by people like gallerist Toni Gerber and curator Jean-Christophe Ammann in the late nineteen-sixties. In the early nineteen-seventies, when cross-dressing was a major theme in contemporary art and pop culture the artist staged various acts of self-dramatisation for the camera. His works from that time display considerable candor and maintain a playful character. In 1970, Urs Lüthi featured in Jean-Christophe Ammann's legendary exhibition at the Kunstmuseum Luzern. His participation in documenta 6 (1977) led to a solo exhibition at the Museum Folkwang (1978), followed by other solo shows, including at the Swiss Pavilion at the Venice Biennale (2001).

STEVE MCQUEEN (1969, London, UK)

Steve McQueen studied at the Chelsea School of Art in London from 1989 to 1990, and then at Goldsmiths, University of London until 1993. He studied for a further year at the Tisch School of Arts in New York. In many of his works, Steve McQueen deploys his own body autobiographically and uses it to circle around questions of identity and social conventions, of compulsions and taboos. He received the Turner Prize in 1999 and numerous awards for his feature films in recent years, including the 2013 Oscar for Best Picture for *12 Years a Slave*. Steve McQueen's work has been shown worldwide, including at the Venice Biennale in 2009, when he represented Great Britain, and at the exhibition 'Passage du Temps: Une sélection d'œuvres autour de l'image, collection François Pinault' in 2007-2008 in Lille.

BRUCE NAUMAN (1941, Fort Wayne, Indiana, USA)

Bruce Nauman studied mathematics and physics at the University of Wisconsin-Madison until 1964, after which he transferred to the University of California, Davis to study art. From 1966 to 1968 he taught at the San Francisco Art Institute and at the University of California, Irvine in 1970. After starting out as a painter, from 1965 he dedicated himself to sculpture, performance and video. He explores the inevitable contradictions of human existence and regards the work of art as an action that can inspire reactions in the viewer that are both physical (unease, disorientation) and psychological (laughter, anxiety). He received the Golden Lion in 1999 from the Venice Biennale, where he represented the United States in 2009. He was also presented in previous exhibitions in Palazzo Grassi - Punta della Dogana, including 'Where Are We Going?' (2006), 'Mapping the Studio' (2009), 'Voice of Images' (2011), 'Prima Materia' (2013).

PAULO NAZARETH (1977, Governador Valadares, Brazil)

In his youth Paulo Nazareth initially had more of an interest in filmmaking. It was only later that he decided to become an artist and studied at the Universidade Federal de Minas Gerais in Brazil. For the artist, work and personal life are inseparable: 'Since I'm in this already, everything I will make will be art, even if I remove myself from the art circuit, from the art world, there's no way out anymore'. He participated in the Venice Biennale in 2015 in the Latin American Pavilion.

GIULIO PAOLINI (1940, Genua, Italy)

Giulio Paolini, who is often associated with the Arte Povera movement, stands out for his artistic practice, which—compared to the experimentations of those Arte Povera artists who were mostly interested with materials—privileges the conceptual sphere. Giulio Paolini's artistic experimentation is concerned with a relentless series of thoughts and reflections on the power of images. He participated in the Venice Biennale in 1976, 1979, 1984, 1993, and 1997, as well as other exhibitions, such as 'Where Are We Going?' (2006), 'Italics' (2008), and 'Prima Materia' (2013-15) at Palazzo Grassi – Punta della Dogana.

ARNULF RAINER (1929, Baden, Austria)

Arnulf Rainer is one of Austria's most important contemporary artists. He attended the Staatsgewerbeschule in Villach and subsequently studied for a short period at the University of Applied Arts Vienna and the Academy of Fine Arts Vienna. In 1978 he represented Austria at the Venice Biennale.

CHARLES RAY (1953, Chicago, Illinois, USA)

Charles Ray started his career in the 1980s creating abstract art, and later introduced the human figure into his work, always confronting question of space. Ray's art offers a new experience of the relationship with reality, confirming our fundamental intuition that reality is much more complex than we perceive it. He has participated in the 1993 and 2003 editions of the Venice Biennale. He also took part in several Pinault Collection exhibitions, such as 'Art Lovers' at the Grimaldi Forum in Monaco (2014) and 'Mapping The Studio' (2009) at Punta della Dogana, where *Light from the Left* was presented in the same room and on the same wall as it is for 'Dancing with Myself'.

LILI REYNAUD-DEWAR (1975, La Rochelle, France)

Lili Reynaud-Dewar studied art first in Nantes and later at the Glasgow School of Art. For her, producing art that is relevant cannot be done without taking personal risks. In this spirit, she lives nomadically and likens the exhibition spaces in which her works are shown to dwellings that she moves in and out of. Winning the Prix Ricard 2008 brought her to the attention of a wider public. Since then she has presented her work at the Venice Biennale (2015).

ULRIKE ROSENBACH (1943, Bad Salzdetfurth, Germany)

Ulrike Rosenbach studied sculpture at the Kunstakademie Dusseldorf from 1964 to 1970, under such teachers as Norbert Kricke and Joseph Beuys. After her time as a lecturer at the California Institute of the Arts, Ulrike Rosenbach was appointed professor of New Media Art at the Hochschule der Bildenden Kunste Saar, where she was a lecturer until 2007. She participated in the Venice Biennale in 1980 and 1984.

ALLAN SEKULA (1951, Erie Pennsylvania, USA – 2013, Los Angeles California, USA)

Allan Sekula settled in Los Angeles after completing his art degree at the University of California, San Diego. He worked not only as a photographer, but also as a filmmaker, theorist, and critic, and taught at the California Institute of the Arts from 1985 until the end of his life. Allan Sekula's oeuvre, which includes texts and photographic series and projects, such as his book *Photography against the Grain: Essays and Photo Works 1973–1983*, ranks as one of the most influential expressions of social critique in contemporary photography. His work has been shown in numerous international exhibitions, including documenta 11 and 12. His works were presented at the Venice Biennale in 2013.

CINDY SHERMAN (1954, Glen Ridge, New Jersey, USA)

Cindy Sherman embarked on an art degree at Buffalo State College in 1972. She initially concentrated on painting but before long switched her focus to photography. Cindy Sherman shot to fame with her *Untitled Film Stills* and had her first solo exhibition at the Museum of Contemporary Art in Houston in 1980. In her work, by exaggerating the mostly stereotypical images of women and their apparent interchangeability, the artist suggests that any identity is a construct. She took part in the 'Where Are We Going?' (2006) and the 'Mapping the Studio' (2009) exhibitions in Palazzo Grassi – Punta della Dogana. Cindy Sherman also participated in the Venice Biennale in 1982, 1995, 2011, and 2013.

RUDOLF STINGEL (1956, Merano, Italy)

Rudolf Stingel's art follows a conceptual and processual approach which reflects on essential questions of abstraction, decorative motifs, and the status of the image. His entire artistic production revolves around the concept of painting, and the relationship between abstraction and figuration, pattern and texture, as well as the more profound existential questions of memory, time and *vanitas*. At the 2003 Venice Biennale, he created large site-specific installations, making use of silver Celotex panels that degraded throughout the exhibition's period, whilst in 2013, he covered the entire space of Palazzo Grassi with carpets.

ALINA SZAPOCZNIKOW (1926, Kalisz, Poland – 1973, Passy, France)

Alina Szapocznikow studied art under the tutelage of Josef Wagner in Prague and at the École des Beaux-Arts in Paris, where she later lived, cultivating a close relationship with the Nouveaux Réalistes. In the period following the Second World War, Alina Szapocznikow's experimental works offered a significant critique on the transience of the female body. She established her reputation in her home country in the nineteen-fifties, subsequently representing Poland at the Venice Biennale in 1962. She extended the idea of sculpture by making casts of her own body or parts of her body in the mid-nineteen-sixties. Her works were exhibited in the exhibition 'Slip of the Tongue' (2015) at Punta della Dogana, as well as in 'À triple tour: Collection Pinault' in 2013-2014 at the Conciergerie in Paris.

DANCING WITH MYSELF

4 LIST OF WORKS*

Adel Abdessemed

Talk is Cheap, 2006, Pinault Collection
Séparation, 2006, Pinault Collection
Adel Abdessemed je suis innocent, 2012, Pinault Collection

Marcel Basculard

Pose 1, 24 avril 1972, 1972, Pinault Collection
Pose 2, 8 septembre 1959, 1959, Pinault Collection
Pose 2, 9 juin 1959, 1959, Pinault Collection
Pose 3, 7 juillet 1969, 1969, Pinault Collection
Pose 3, 7 novembre 1972, 1972, Pinault Collection
Pose 4, 27 décembre 1973, 1973, Pinault Collection
Pose 4, 27 octobre 1958, 1958, Pinault Collection
Pose 5, 9 juillet 1969, 1969, Pinault Collection
Sans titre, 19 décembre 1973, 1973, Pinault Collection
Sans titre, 18 novembre 1957, 1957, Pinault Collection
Sans titre, 23 janvier 1958, 1958, Pinault Collection
Sans titre, 4 avril 1944, 1944, Pinault Collection

Alighiero Boetti

Autoritratto, 1993-1994, Pinault Collection

Marcel Broodthaers

Une seconde d'éternité (d'après une idée de Charles Baudelaire), 1970, Pinault Collection

Claude Cahun

Autoportrait, 1929, Pinault Collection

Maurizio Cattelan

We, 2010, Pinault Collection

John Coplans

Self-Portrait (Hand with Buttocks), 1987, Museum Folkwang
Self-Portrait (Side Heel and Toe), 1989, Museum Folkwang
Self-Portrait (Three Panels, vertical), 1990, Museum Folkwang

Urs Fischer

Untitled, 2011, Pinault Collection

LaToya Ruby Frazier

Momme (Floral Comforter) from the series *The Notion of Family*, 2008, Pinault Collection
Self Portrait Oct. 7th (9:30 a.m.) from the series *The Notion of Family*, 2008, Pinault Collection
Grandma Ruby and Me from the series *The Notion of Family*, 2005, Pinault Collection
Mom from the series *The Notion of Family*, 2007, Pinault Collection
Aunt Midgie and Grandma Ruby from the series *The Notion of Family*, 2007, Pinault Collection
Self Portrait (Lupus Attack) from the series

The Notion of Family, 2005, Pinault Collection
Mom Holding Mr. Art from the series *The Notion of Family*, 2005, Pinault Collection
Mom and Mr. Yerby's Hands from the series *The Notion of Family*, 2005, Pinault Collection
Grandma and JC In The Kitchen from the series *The Notion of Family*, 2006, Pinault Collection
Grandma Ruby's Recliner from the series *The Notion of Family*, 2009, Pinault Collection
Mom and Me In the Alleyway from the series *The Notion of Family*, 2004, Pinault Collection
In Gramp's Living Room from the series *The Notion of Family*, 2009, Pinault Collection

Lee Friedlander

Philadelphia, 1965, Museum Folkwang
New York City, 1966, Museum Folkwang
Haverstraw, New York, 1966, Museum Folkwang

Gilbert & George

A Drinking Sculpture, 1974, Pinault Collection
Blood Tears Spunk Piss, 1996, Pinault Collection
Cherry Blossom No.9, 1974, Pinault Collection
Bad Thoughts No.7, 1975, Pinault Collection
Cry, 1984, Pinault Collection
Dead Boards No.11, 1976, Pinault Collection
Bummed, 1977, Pinault Collection

Robert Gober

Untitled, 1991, Pinault Collection

Nan Goldin

Nan one month after being battered, 1984, Museum Folkwang

Felix Gonzalez-Torres

"Untitled" (Blood), 1992, Pinault Collection
"Untitled" (7 Days of Bloodwork), 1991, Pinault Collection

David Hammons

Phat Free, 1995-2000, Pinault Collection

Damien Hirst

Bust of the Collector, 2016, Pinault Collection
With Dead Head, 1991, Private Collection

Roni Horn

a.k.a., 2008-2009, Pinault Collection

Martin Kippenberger

Untitled from the series *Lieber Maler, male mir*, 1983, Pinault Collection
The Alma Band Martin Kippenberger / Albert Oehlen, Köln, 1988, *Gute Rückentwicklung kennt keine Ausreden*, Museum Folkwang

Untitled from the series *Bus Riders*, 1976 - 2000, Pinault Collection
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Untitled from the series *Murder Mystery People*, 1976 - 2000, Pinault Collection
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Untitled from the series *Murder Mystery People*, 1976 - 2000, Pinault Collection
Doll Clothes, 1975, Pinault Collection
Untitled # 564, 2016, Pinault Collection
Untitled # 566, 2016, Pinault Collection
Untitled # 571, 2016, Pinault Collection
Untitled # 574, 2016, Pinault Collection
Untitled # 575, 2016, Pinault Collection
Untitled # 576, 2016, Pinault Collection
Untitled # 577, 2016, Pinault Collection

Untitled # 578, 2016, Pinault Collection
Untitled Film Still #3, 1977, Museum Folkwang
Untitled Film Still #12, 1978, Museum Folkwang
Untitled Film Still #22, 1978, Museum Folkwang
Untitled Film Still #27, 1979, Museum Folkwang

Rudolf Stingel

Louvre (After Sam), 2006, Pinault Collection
Untitled (Alpino 1976), 2007, Pinault Collection
Untitled (After Sam), 2007, Pinault Collection
Untitled, 2012, Pinault Collection

Alina Szapocznikow

Sculpture - Lampe IX, 1970, Pinault Collection

The list of works could vary.

DANCING WITH MYSELF

5 EXHIBITION CATALOGUE

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DANCING WITH MYSELF

6 BIOGRAPHY OF THE CURATORS

Martin Bethenod

Martin Bethenod is the managing director of the Collection Pinault–Paris and of its museum, the Bourse de Commerce. He is also the director of Palazzo Grassi – Punta della Dogana, a position he has occupied since June 1, 2010. Martin Bethenod previously worked in a number of roles in the worlds of art and culture.

He began his career as project manager assisting the director of cultural affairs for the City of Paris (1993–96), going on to work as chief of staff for the president of the Centre Pompidou (1996–98) before creating and chairing the department of publications at the museum (1998–2001).

Deputy editor and director of development of *Connaissance des Arts* magazine from 2001 to 2002, then editor-in-chief at *French Vogue* (2002–03), he then worked at the French Ministry of Culture and Communication, as arts delegate, in 2003 and 2004.

From 2004 to 2010, Martin Bethenod was the general director of FIAC (International Contemporary Art Fair, Paris), which he steered into its current position as one of the most important international art events. Martin Bethenod was the 2010 artistic director of the Paris Nuit Blanche.

He is also currently the chairman of Crédac (Ivry) and was chairman of the Fondation de France culture committee (2013–2017). He has curated two exhibitions of the Pinault Collection, presented at the Grimaldi Forum in Monaco ('Art Lovers', 2014) and the Folkwang Museum in Essen ('Dancing with Myself', 2016).

Florian Ebner

Since July 2017, Florian Ebner has been Chief curator of Photography at the Centre Pompidou, Musée national d'art moderne/Centre de création industrielle, in Paris. After graduating from the École Nationale Supérieure de la Photographie in Arles and the Ruhr-Universität Bochum, where he studied art history and history, he taught Photography from 2000 to 2006 at the Academy of Visual Arts in Leipzig and, later, Director of the Photography Museum in Brunswick. From 2012 to 2017 he was Chief curator of the Photography collection of Museum Folkwang in Essen.

Florian Ebner curated several exhibitions of modern and contemporary photography. He was Director of the first Biennale für aktuelle Fotografie (with Christin Müller), held in autumn 2017 in Mannheim, Ludwigshafen and Heidelberg under the title Farewell Photography. In 2015 he curated the German pavilion at the 56th Biennale of Venice (with works of Hito Steyerl, Olaf Nicolai, Tobias Zielony, Jasmina Metwaly & Philip Rizk). His exhibition 'Cairo. Open City. New Testimonies of an Ongoing Revolution' (with Constanze Wicke), dedicated to the new forms of press images, was presented at the Museum für Photographie in Braunschweig, at the Museum Folkwang and at the Museum für Kunst und Gewerbe in Hamburg. The show was selected in 2013 by the German section of the International Association of Art Critics (AICA) as exhibition of the year.

Among the other significant productions of Florian Ebner: 'Dancing with Myself. Self-portrait and Self-invention. Works from the Pinault Collection' (with Martin Bethenod and Anna Fricke), Museum Folkwang (2016), 'The rebellious image', Museum Folkwang (2016), '(Mis)Understanding Photography—Werke und Manifeste', Museum Folkwang (2014), 'Rhetorik der Bilder', Museum für Photographie, Braunschweig (2011) and 'So weit kein Auge reicht. Berliner Panoramafotografien 1949–1952', Berlinische Galerie, Berlin (2008–2009).

DANCING WITH MYSELF

7 MUSEUM FOLKWANG

Museum Folkwang was founded in 1902. It soon developed into one of the most pioneering museums of modern art in the world. Museum Folkwang was the first public collection in Germany to acquire and exhibit works of the forerunners of Modernism – Paul Cézanne, Paul Gauguin, Vincent van Gogh and Henri Matisse. Today, Museum Folkwang, located in Essen, Germany, is among the most important art museums in Germany.

The focal points of its collection are 19th century art and classic modernism, painting after 1945 and photography. It holds 900 paintings, 320 sculptures, ca. 14,000 drawings and works on paper as well as ca. 60,000 photographs and related objects.

Moreover, the museum's collection also includes a total of about 1,800 objects works of antique and non-European art as well as European and non-European crafts (4000 B.C. – 19th century). The German Poster Museum, with 350,000 posters, has become a department of the Museum Folkwang.

In 2010, Museum Folkwang opened a new building, designed by architect David Chipperfield and which provides 16,000 m² floorspace.

The exhibition 'Dancing with Myself' at Punta della Dogana is organised in collaboration with Museum Folkwang.

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Museum Folkwang