

# PRESS KIT

## **ALBERT OEHLEN** COWS BY THE WATER, 08/04/2018 – 06/01/2019 PALAZZO GRASSI

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**PALAZZO GRASSI**  
**PUNTA DELLA DOGANA**  
PINAULT  
COLLECTION

## 1 THE EXHIBITION ‘COWS BY THE WATER’ AT PALAZZO GRASSI IN 2018 CURATED BY CAROLINE BOURGEOIS

From Sunday 8 April 2018, Palazzo Grassi presents ‘Cows by the Water’, a monographic exhibition dedicated to Albert Oehlen (1954, Krefeld, Germany), part of the cycle of monographic shows dedicated to contemporary artists - inaugurated in 2012 with Urs Fischer, and followed up with Rudolf Stingel, Irving Penn, Martial Raysse, Sigmar Polke and Damien Hirst – presented alternately with thematic shows of works from the Pinault Collection.

Curated by Caroline Bourgeois, the exhibition lays out a path dedicated to Albert Oehlen’s production through a selection of approximately 85 works, including some lesser-known ones, created between the 1980s and today. The works brought together come from the Pinault Collection as well as from other major private collections and international museums. Conceived with the artist specifically for the spaces of Palazzo Grassi, the unique exhibition path is not chronological but rather suggests a syncopated rhythm between various genres and periods, thereby underlining the central role played by music in the artist’s practice. Music emerges as a real metaphor of his work method, where contamination and rhythm, improvisation and repetition, density and harmony of sounds become pictorial gestures.

Though refusing to be determined by a specific artistic movement, Albert Oehlen reveals himself to be a major figure of contemporary painting thanks to his artistic research in constant evolution, dedicated to experiments and to overcoming formal limits rather than to the subject represented.

‘Albert Oehlen is an artist who loves to persevere. If certain themes reappear throughout his work, it is because he wants to give himself the opportunity to push his analysis further, reevaluate his own work, reinterpret a melody with a different inflection’. This is how Caroline Bourgeois introduces the artist’s work in the exhibition catalogue.

In another text from the catalogue, art historian Jean-Pierre Criqui suggests ‘to see Albert Oehlen’s works as *territories*. In fact, the effects of frontiers, encroachments and rearrangements appear to be innumerable. The secret law – never stated, constantly modified – that governs these developments is that of palimpsest, sedimentation, foliation, very often even jamming.’

The artist’s work has already been presented in exhibitions around the world, including the Museo Nacional de Bellas Artes in Havana in 2017, the Cleveland Museum of Art in 2016, the New Museum in New York and at the Kunsthalle Zürich in 2015, the Kunstmuseum in Bonn in 2012 and the Musée d’Art Moderne de la Ville de Paris in 2009. The show in Venice is his largest monographic one in Italy to date.

Albert Oehlen presents a painting performance on Sunday 8 April at 2 pm and, for the duration of the exhibition, his project ‘Cofftea/Kafftee’.

Collateral events, such as the talk with Jean-Pierre Criqui and Mark Godfrey and the concerts by Steamboat Switzerland Trio and Ken Vandermark & Paal Nilssen Love duo, are organised to accompany the exhibition.

## 2 EXCERPTS FROM THE CATALOGUE

### *Words by the Paintings*

#### Jean-Pierre Criqui

‘There are some enterprises in which a careful disorderliness is the true method.’  
Herman Melville, *Moby-Dick*, Chap. 82, ‘The Honor and Glory of Whaling’

‘Although our information is false, we do not vouch for it.’  
Erik Satie

[...]

### Right mistakes

It is said that one day, during a recording session, Thelonious Monk – him again – suddenly stopped playing in the middle of a recording and let out by way of explanation: ‘I’ve made the wrong mistake.’ It is in fact rather uncommon for an improvisation or a fully successful interpretation, and it is obviously the same for a painting, to be like the arrow of the zen archer striking the bullseye. Musicians do several recordings or engage with their producers in subtle montages. Like writers, painters delete, start over, become discouraged. ‘Of course, the temptation is always there — for everyone, I suspect, but certainly for me — to believe that if only you could get the hang of it, the picture would paint itself. How lovely it would be if you were delivered from despair by an idea that you only had to follow to the letter, an idea that no one understood [laughs] and that was never revealed. In reality, though, when you work on painting for a month, you spend 30 days standing in front of the world’s ugliest picture. In my work, I’m constantly surrounded by the most dreadful pictures. It’s true. What I see are unbearably ugly tatters, which are then transformed at the last moment, as if by magic, into something beautiful.’<sup>18</sup>

Magic, if it is there, involves a lot of patience, even obstinacy, combined with a certain inclination for the development of methods or rules, about which AO has expressed himself several times. He sees this as going back to the period when he was studying in Hamburg under Sigmar Polke (whom Kippenberger and AO considered as the indisputable touchstone by which to test the artistic tastes of their interlocutors).<sup>19</sup> Polke as the *mother of invention*, so to speak. These methods are so many anti-methods in that they seek to promote the correct error, by definition unpredictable, in preference to any recourse to proven formulas. In a 1969 quartet of paintings, *Lösungen (Solutions)*, Polke delivered in the form of a *reductio ad absurdum* the key to this heuristic principle, each of them presenting nine examples of arithmetical operations (respectively addition, subtraction, multiplication, division), which are distinguished without exception by the falsity of their results. (Karl Kraus had earlier said: ‘Only he is an artist who can make a riddle out of a solution.’<sup>20</sup>) For AO, the abandonment of figuration at the end of the 1980s (images would return later in his works, but invested with a very different plastic role, much more detached from significance and the reference), which led to his proclaiming himself a ‘post-non-figurative’ artist.<sup>21</sup> The use of the computer since 1992 (whether or not in association with the painter’s hand); the extension and renewal of procedures of collage and montage; sometimes also seemingly more limited decisions, such as those affecting the use of colors (the frustration at the beginning of the series of grey paintings that began in 1997;<sup>22</sup> the limitation to black and red on a white ground for the *Bäume [Trees]* series) or working method (the idea of slowing down his gestures as much as possible): all so many ways to tweak the happy accident that will change Quasimodo into Prince Charming, the meanly limited painting previously completed into a marvelous ruin, a thousand times more desirable in its singular imperfection.

[...]

**Crime pays**

'I want to murder painting.' So said Miró in around 1925.<sup>26</sup> AO regularly evokes surrealism, for instance recalling how deeply he was struck by the Dalí retrospective presented at the Centre Pompidou in Paris in 1979-1980; but also, in a characteristic way, drawing attention to the *methods* developed by the surrealists. 'I think method is a good word and I think the surrealists started that and I feel very much in their debt. I owe them, I belong there... If I think about abstract compositions, I think about surrealism and the conditions of it, like, what are the rules for it? How can I change them? How can I make them more complicated?'<sup>27</sup> There is also something of the surrealist spirit that lingers in giving the same title to two paintings that are quite different in appearance: a computer painting of 1997, one of those black and white grids that look like so many emblems of derailment (of a train, of the mind); a large (278 x 359 cm) canvas from 1999, very colorful and full of residual images. (Ah, yes, the title: *Son of Dogshit*) And in the idea of baptizing a retrospective of paintings hanging on the walls of a Venetian palace 'Cows by the Water'. (It was already the title of a grey painting from 1999, *Kühe beim Wasser*. Unless I am very much mistaken, it is absent from this exhibition – Magritte had his 'cow period,' which was not his least amusing.)

Under the same heading I would set the various eyes that crop up here and there in AO's compositions. For example: *Ohne Titel (Untitled)*, 1989), an oil on canvas measuring 240 x 200 cm, where yellow dominates, *FN 33* (1990), in the *Side-View Mirror, Rivulet* (2004), *FM 23* (2008), and many others. What to do with all these eyeballs on an outing, arousing memories of a famous engraving by Odilon Redon devoted to Edgar Allen Poe and accompanied by the caption: *L'œil, comme un ballon bizarre se dirige vers L'INFINI (The Eye like a Strange Balloon Mounts toward INFINITY)*, what with this psychedelic poster, in which a winged eye with various appendages looks towards the viewer from a heavenly hole (Rick Griffin for Jimi Hendrix et al. in San Francisco in 1968)? Speaking of his computer-assisted compositions, which he then works on manually, AO says: 'They are extreme "all-over" paintings. From time to time some specific element is accentuated, but then there'll be something absurd, right in the middle of the picture. It's the third eye, the Eye of God, so to speak.'<sup>28</sup> The eye that pursued Cain after he killed Abel, as in *La Conscience*, Victor Hugo's poem for which François-Nicolas Chiffart, circa 1885, imagined a striking illustration, in which it seems that the poet gave his own features to the criminal?

As the years go by, the Apollonian element has become more prominent in AO's works – the Dionysiac, even the demonic, remaining a safe but less exploited resource. This is illustrated by series such as *FM* (for *Fingermalerei*, 'finger painting') and *Conductions*, where it is clear that the artist significantly tempers his tendency to immolate the whole painting (and sometimes the viewer as a bonus). It's a question of proportion. No doubt AO has become cooler, in the cool jazz sense. It should not be forgotten that in 1995 he titled his solo exhibition at the Gesellschaft für Gegenwartskunst in Augsburg 'Abortion of the Cool', a term where we perceive a nod to Miles Davis' pioneering record (*Birth of the Cool*), but it also signals that the heat threatens to be turned on at any moment. How – supreme contradiction – to master excess, to regulate its effects in the visual order which is that of painting? Highly perilous acrobatics, but worth daring: the culprit is always acquitted in art.<sup>29</sup>

- 18 Jörg Heiser and Dominic Eichler, *Ordinary Madness. An Interview with Albert Oehlen*, "Frieze Magazine", n° 78, October 2003, consultable at the site frieze.com.
- 19 "Following a self-imposed set of guidelines certainly gives you more momentum. Forbidding yourself certain things, believing in rules, is a good state to be in. That's the way to develop as an artist, by giving yourself instructions what to do next. One rule could be: don't stick anything to the picture surface. There are examples from art history where you can say: 'See, if he hadn't done that, it would have been better.' [laughs] But of course, everything you feel you should reject represents a form of temptation." (Ibid.) Here we recognize the stroke of genius of the notion of sin, original or otherwise, which has done so much for that of beauty.
- 20 Karl Kraus, *Half Truths and One-and-a-Half Truths: Selected Aphorisms*, translated from German by H. Zohn, Chicago, University of Chicago Press, 1986, p. 51. It is the word that Polke used as a title: "Künstler ist nur einer, der aus der Lösung ein Rätsel machen kann."
- 21 A label that AO does not fail to take for what it is: "The term is certainly absurd. I passed from figurative painting to abstract painting and in this way I repeated the pictorial development of the moderns. But of course the context was different." (Ralf Beil, *L'avidité de couleurs. Dix questions à Albert Oehlen*, catalogue of the exhibition "Albert Oehlen. Peintures/Malerei 1980-2004," Musée cantonal des beaux-arts de Lausanne, 2004, p. 16.
- 22 "I wanted to use even stronger colors in my paintings and I prescribed grey to myself as a therapy, to artificially increase my greed for colors." (Ibid.)
- 26 Quoted in the book by Maurice Raynal, *Anthologie de la peinture en France de 1906 à nos jours*, Paris, Éditions Mouton, 1927, p. 34.
- 27 *Albert Oehlen and Nigel Cooke in Conversation, London January 2008*, catalogue of the exhibition "Albert Oehlen," Thomas Dane Gallery, London, 2008, pp. 2-3.
- 28 *Fredi Fischli and Niels Olsen in conversation with Albert Oehlen*, catalogue of the exhibition "Albert Oehlen. Home and Garden," New York, New Museum, 2015, p. 99-100.
- 29 As stated by the title of a posthumous collection by Giorgio Manganelli, *Le crime paie, mais c'est pas évident [Il delitto rende ma è difficile]*, translated from the Italian by D. Féault, Paris, Le Promeneur, 2003. On the same principle as these remarks is Adorno's aphorism: "Every work of art is an uncommitted crime." (*Minima Moralia. Reflections from Damaged Life* (1951), translated from the German by E. F. N. Jephcott, London, Verso, 1974, p. 111.)

## 3 LIST OF WORKS\*

*Ohne Titel*, 2017  
Private collection

*Ohne Titel (Baum 88)*, 2017  
Private collection

*Ohne Titel (Elevator 1-8) and Raumflug*, 1996-2016  
Pinault Collection

*Ohne Titel*, 2015/2016  
Pinault Collection

*Ohne Titel*, 2016  
Private collection

*Ohne Titel*, 2016  
Private collection

*Ohne Titel*, 2016  
Private collection

*Ohne Titel*, 2016  
Private collection

*Ohne Titel*, 2016  
Private collection

*Ohne Titel (Baum 81)*, 2016  
Pinault Collection

*Ohne Titel (Baum 58)*, 2015  
Private collection

*Ohne Titel (Baum 27)*, 2015  
Pinault Collection

*Ohne Titel (Baum 13)*, 2014  
Private collection

*Ohne Titel (Baum 9)*, 2014  
Pinault Collection

*I 33*, 2013  
Collezione privata

*FM 68*, 2012  
Private collection

*Ohne Titel*, 2012  
Private collection

*Ohne Titel*, 2012  
Private collection

*Ohne Titel*, 2012  
Private collection

*Ohne Titel*, 2012  
Private collection

*FM 57*, 2011 + 9 1/2 weeks, 1995  
Private collection

*Conduction 12*, 2011  
Private collection, London

*Ohne Titel*, 2011  
Private collection

*Conduction 4*, 2010  
Dirk Denison & David Salkin

*Conduction 5*, 2010  
Private collection

*FM 42*, 2010  
Private collection

*Ohne Titel*, 2009/2011  
Private collection

*I 2*, 2009  
Private collection

*I 4*, 2009  
Private collection

*I 7*, 2009  
Sammlung Friedrichs, Bonn

*I 11*, 2009  
Private collection

*Ol'Man Driver*, 2009  
Private collection, Chicago, Illinois

h.a.t. I-VI, 2009  
Pinault Collection

*FM 14*, 2008  
Private collection

*FM 21*, 2008  
Collection Larry Gagosian

*FM 28*, 2008  
Sammlung Knecht, Stuttgart / Stoccarda

*FM 30*, 2008  
Private collection

*Schuhe*, 2008  
Private collection

*Obsession*, 2007  
Private collection

*Ohne Titel*, 2007  
Pinault Collection

*Ohne Titel*, 2007  
Kopp Collection, Munich

*Frau im Baum II*, 2005  
Private collection

*Ohne Titel*, 1994/2005  
Private collection

*Ohne Titel*, 2005  
Julie Sylvester

*Traurigkeit*, 2005  
Private collection

*Selbstporträt mit Palette*, 2002/2005  
Pinault Collection

*Bäume*, 2004  
Private collection

*Ohne Titel*, 1992/2004  
Private collection

*Ein Student*, 2003  
Private collection

*Idol II*, 2003  
Private collection

*Selbstporträt mit offenem Mund*, 2001  
The George Economou Collection

*Neue Hymne*, 2000  
Cathy & Paolo Vedovi

*Bereits die Katzen werden  
auf die Spitze getrieben*, 1999  
Private collection

*Kriegsverletzung*, 1999  
Dallas Price & Bob Van Breda

*Road to Oehle*, 1999  
Private collection

*Student III*, 1999  
Private collection

*Titankatze mit Versuchstier*, 1999  
Skarstedt, New York

*Die schlecht gemalten Seelen*, 1997  
The Museum of Contemporary Art, Los Angeles

*Ohne Titel*, 1997  
Private collection

*Disco 2100*, 1996  
Private collection

*Formen und Klänge*, 1996  
Private collection

*Folk Tale*, 1994  
Penny Pritzker & Bryan Traubert Collection

*Humpty Dumpty*, 1994  
Private collection

*Ohne Titel*, 1992  
Private collection

*Ohne Titel*, 1991  
Private collection

*Ohne Titel*, 1991  
Private collection

*Ohne Titel*, 1991  
Private collection

*Ohne Titel*, 1991  
Private collection

*Fn 33*, 1990  
Pinault Collection

*Ohne Titel*, 1990  
Estate Günther Förg, Switzerland

*Ohne Titel*, 1989  
Private collection

*Ohne Titel*, 1989  
Private collection

*Ohne Titel*, 1988  
Private collection

*Ohne Titel*, 1988  
Collection Family Scharpff

# 3

*Ohne Titel*, 1988  
Private collection

*Als Gott den Rock erschuf,  
muß er geil gewesen sein (Rockmusik III)*,  
1984  
Pinault Collection

*Frühstück now*, 1984  
Pinault Collection

*Gegen den Liberalismus*, 1980  
Private collection

\* The list of works  
could vary.



## 4 BIOGRAPHY AND CHRONOLOGY

Albert Oehlen was born in 1954 in Krefeld, Germany. He graduated in 1981 from Hochschule für Bildende Künste, Hamburg. From 2000 to 2009, he worked as a Professor in painting at Kunstakademie, Düsseldorf. Oehlen's work has been exhibited in several solo and group exhibitions including the National Museum of Fine Arts in Havana in 2017, the Cleveland Museum of Arts and the Guggenheim Museum of Bilbao in 2016, the New Museum of New York in 2015, the Moderner Kunst Museum in Vienna in 2013, the Kunstmuseum of Bonn in 2012, the Musée d'Art Moderne de la Ville de Paris and the Museo di Capodimonte in Naples in 2009. The show in Venice is his largest monographic one in Italy, to date.

### Selection of recent monographic exhibitions

#### 2018

'Cows by the Water'  
Pinault Collection, Palazzo Grassi, Venice  
'Albert Oehlen and Peppi Bottrop: Line packers'  
Marciano Art Foundation, Los Angeles

#### 2017

'Ö'  
Museo Nacional de Bellas Artes, Havana

#### 2016

'Albert Oehlen: Woods Near Oehle'  
The Cleveland Museum of Art, Cleveland  
'Recent Works'  
Guggenheim Bilbao, Bilbao

#### 2015

'Albert Oehlen: Home and Garden'  
New Museum, New York  
'An Old Painting in Spirit'  
Kunsthalle Zürich, Zurich

#### 2014

'Die 5000 Finger von Dr. Ö'  
Museum Wiesbaden, Wiesbaden

#### 2013

'Albert Oehlen. Malerei'  
mumok - museum moderner kunst, stiftung ludwig wien, Vienna

#### 2012

Kunstmuseum Bonn, Bonn

#### 2011

Carré d'Art Musée d'art contemporain de Nîmes, Nîmes

#### 2010

'Albert Oehlen. Werke aus der Sammlung'  
Sammlung Grässlin, St. Georgen  
Emil Schumacher Museum, Hagen

#### 2009

'Réalité abstraite'  
Musée d'Art Moderne de la Ville de Paris, Paris  
Luhring Augustine, New York  
Museo di Capodimonte, Naples

#### 2005

'I know whom you showed last summer'  
MOCA - Museum of Modern Art, Miami  
FRAC Auvergne - Ecuries de Chazerat, Clermont-Ferrand

#### 2004

Secession, Vienna  
'Albert Oehlen, Malerei 1980-2004, Selbstportrait mit 50 millionenfacher Lichtgeschwindigkeit'  
Musée Cantonal des Beaux Arts, Lausanne

### Selection of recent collective exhibitions

#### 2017

'Artists' Books: The Collection'  
Hamburger Kunsthalle, Hamburg  
'Paradigm of Art – Contemporary Art from Germany'  
CAFA Art Museum, Beijing  
'Oracle'  
The Broad, Los Angeles

#### 2016

'Franz West - ARTISTCLUB'  
21er Haus, Belvedere Museum Vienna, Vienna  
'FASI LUNARI'  
Fondazione Carriero, Milan

#### 2015

'You've Got to Know the Rules ... to Break Them'  
de la Cruz Collection, Miami  
'I Got Rhythm. Kunst und Jazz seit 1920'  
Kunstmuseum Stuttgart, Stuttgart  
'The 80s. Figurative Painting in West Germany'  
Städel Museum, Frankfurt/Main

#### 2014

'Variations: Conversations in and around Abstract Painting'  
Los Angeles County Museum of Art, Los Angeles  
'Wild Heart: Art Exhibition of German Neo-Expressionism'  
China Art Museum, Shanghai  
'do it Moscow'  
Garage Museum of Contemporary Art, Moscow  
'Albert Oehlen Talking about Painting'  
Museum Folkwang, Essen

# 4

## 2013

'Donation Florence et Daniel Guerlain'

Centre Pompidou, Paris

'Decorum. Carpets and tapestries by artists'

Musée d'Art moderne de la Ville de Paris, Paris

'Riotous Baroque'

Guggenheim Museum, Bilbao

55. Biennale di Venezia 2013, Venice

'Von Beckmann bis Warhol. Die Sammlung Bayer'

Martin-Gropius-Bau, Berlin

## 2012

'Sieht man ja, was es ist'

Kunstverein Bonn, Bonn

'Riotous Baroque'

Kunsthaus Zürich, Zurich

'Contemporary Galleries: 1980 - Now'

MoMA - Museum of Modern Art, New York

'This Will Have Been: Art, Love & Politics in the 1980s'

Museum of Contemporary Art, Chicago

## 2011

Museum der Wünsche. Museum Moderner Kunst

Stiftung Ludwig

MUMOK, Vienna

'Compass. Drawings from the Museum of Modern Art  
New York'

Martin-Gropius-Bau, Berlin

'MMK 1991-2011. 20 Jahre Gegenwart'

Museum für Moderne Kunst (MMK), Frankfurt/Main

## 2010

'Der Westen leuchtet'

Kunstmuseum Bonn

## 5 EXHIBITION CATALOGUE

264 pages

1 edition in three languages (Italian, English, French)

48€ / 43€ at the museum bookshop

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### **With texts by:**

#### **François Pinault**

President of Palazzo Grassi – Punta della Dogana

#### **Martin Bethenod**

Director of Palazzo Grassi – Punta della Dogana

#### **Caroline Bourgeois**

Curator of the exhibition

#### **Jean-Pierre Cricqui**

Curator, Contemporary art collection, Centre Pompidou

## 6 BIOGRAPHY OF THE CURATOR

### **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-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. She is currently working on the new exhibition 'Debout!', to open in Rennes on June 22, 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) and 'Martial Raysse' (2015) at Palazzo Grassi.

In January 2018, she curated the exhibition 'VALIE EXPORT' at the Thaddaeus Ropac Gallery in Paris.

## 7 THE SKATEROOM

On the occasion of the exhibition, The Skateroom presents limited editions of skateboards by Albert Oehlen, available at the bookshop of Palazzo Grassi.

### **From Catherine Bastide, Founder of Bastide Projects:**

‘My choice to invite Albert Oehlen to do a collaboration with The Skateroom was mainly motivated by his incredible curiosity and his freedom to always experiment with new materials and medium. Inspired in his youth by music and different subcultures, he is part of a family of artists that connect to The Skateroom’s mission; Paul McCarthy being one of them’.

### **From Charles-Antoine Bodson, Founder of The Skateroom:**

‘The Skateroom’s main purpose is to empower youth through art & skateboarding. We are incredibly grateful to launch this edition with Albert Oehlen at Palazzo Grassi. Collaborating with visionary artists such as Albert Oehlen is not only humbling but also inspiring since it allows us to support an NGO and build a skate park in some part of the world.’

### **About the social project:**

#### **SKATEISTAN**

Skateistan is an award-winning international non-profit organisation empowering children and youth through skateboarding and education in Afghanistan, Cambodia and South Africa. Through their innovative programmes; Outreach, Skate and Create, Back-to-School and Youth Leadership, Skateistan aims to give youth the opportunity to become leaders for a better world.

Skateistan’s programmes are available free of charge to youth aged 5-17 from all economic, ethnic and religious backgrounds but focused on girls and low income youth. The four core programmes are designed to engage with youth to keep them learning and involved in the long term. As participants get older, they can become role models to the younger children and the wider community. Skateistan aims to create leaders for a better world!

[www.skateistan.org/](http://www.skateistan.org/)

### **About:**

#### **THE SKATEROOM**

The Skateroom empowers youth through art and skateboarding and funds NGOs such as Skateistan by selling art prints on skateboard decks at an affordable price. Collaborations with artists like Paul McCarthy, Roger Ballen, Robin Rhodes and Grayson Perry have enabled to raise money to skateparks and education programmes in Afghanistan, Cambodia and South Africa.

#### **Case Study**

With The Skateroom’s first collaboration with Paul McCarthy in 2016, close to 250,000\$ were raised to entirely fund the building of Skateistan, the first skate school in Johannesburg, South Africa. In 2017, through the collaboration with the British artist Grayson Perry, Serpentine Galleries, Victoria Miro Gallery, The Andy Warhol Foundation for visual arts and Beyeler Foundation, The Skateroom entirely funded Skateistan’s second skate school in Phnom Penh, Cambodia.

The Skateroom commits to donate 10% of the turnover to Skateistan in the name of the artist.

### **For further information, please contact Filip Elerud**

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