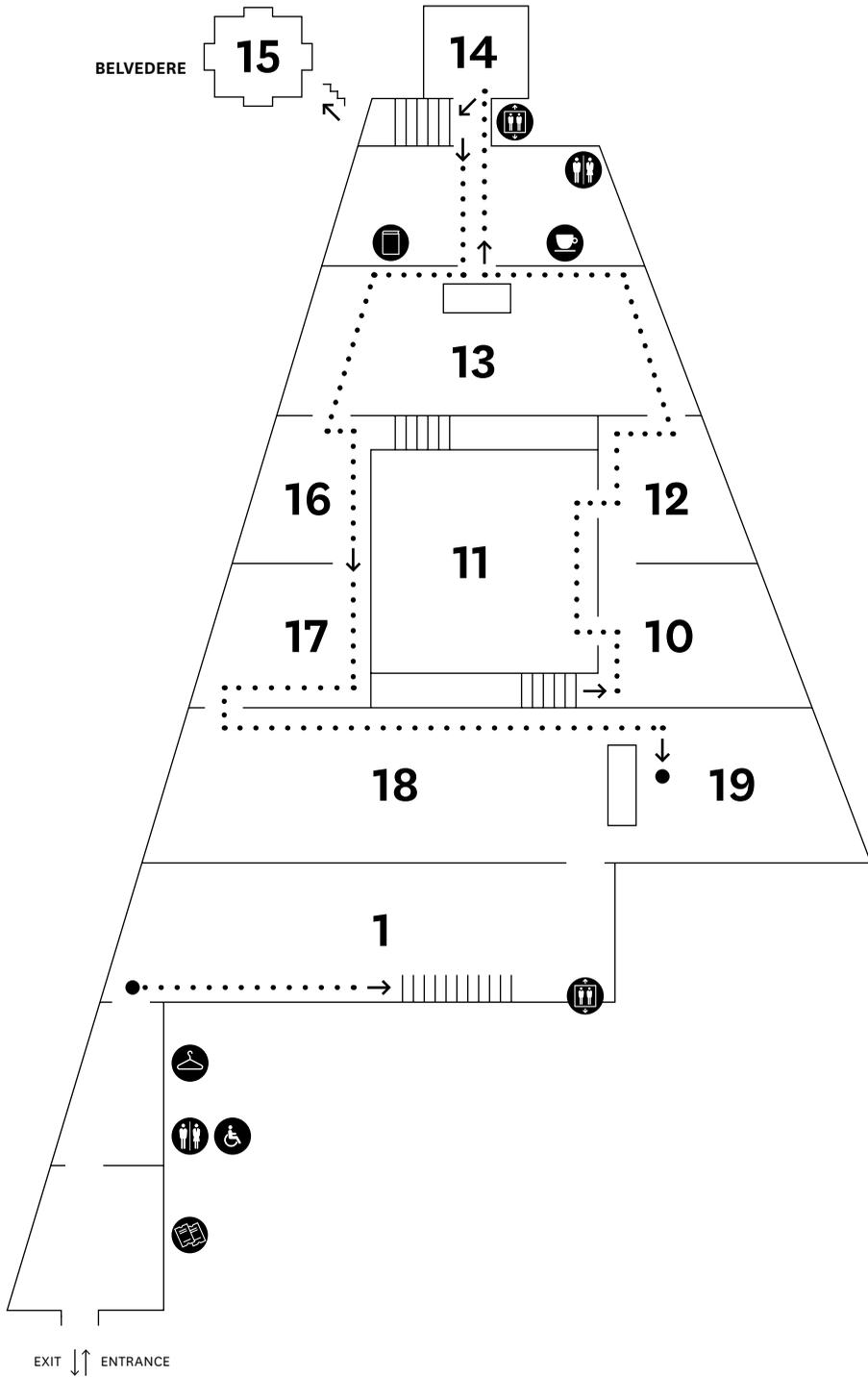


ENGLISH

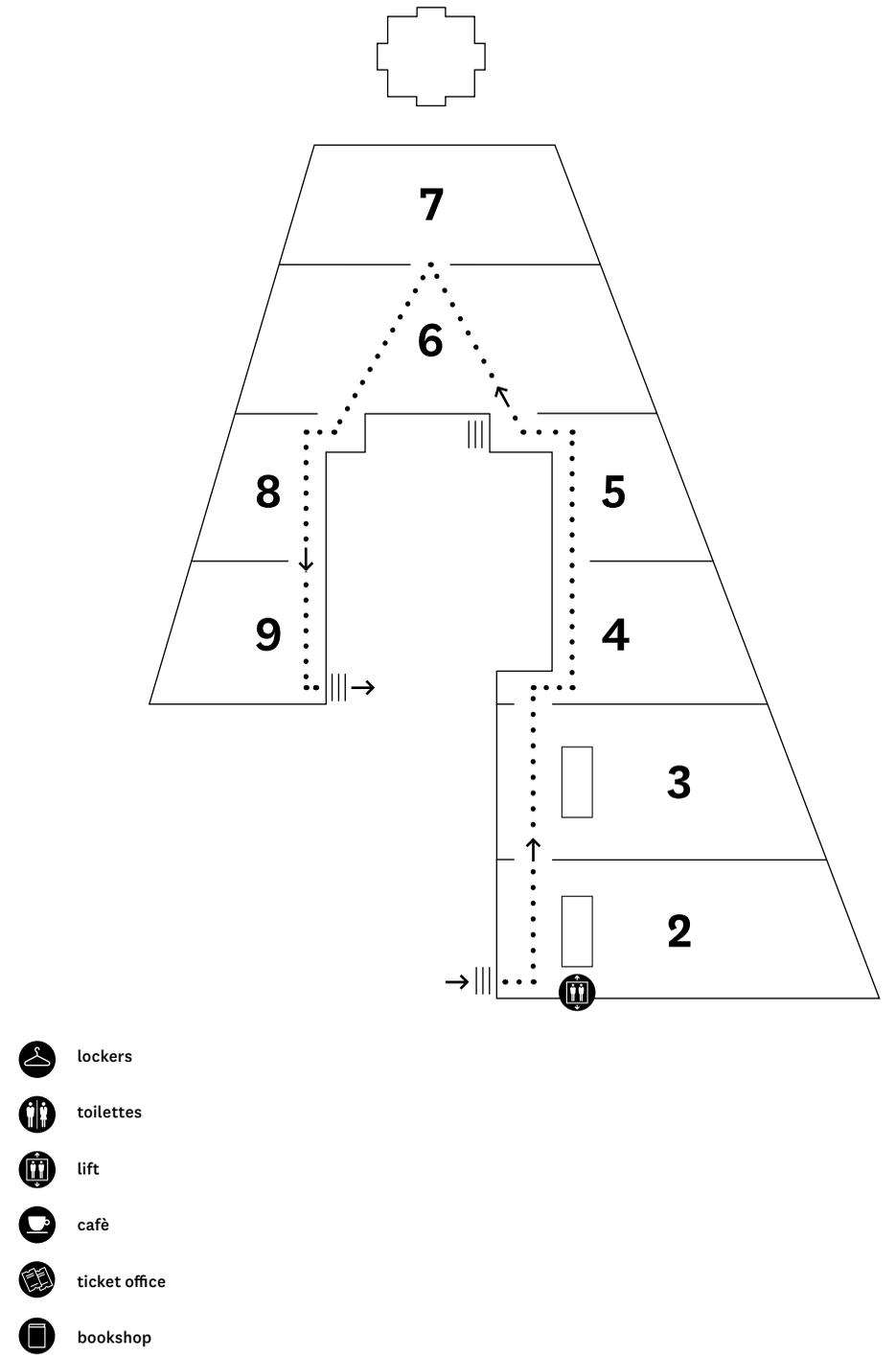


**PUNTA DELLA DOGANA**  
**PALAZZO GRASSI**  
PINAULT  
COLLECTION

GROUND FLOOR



FIRST FLOOR



-  lockers
-  toilettes
-  lift
-  cafe
-  ticket office
-  bookshop

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## INTRODUCTION

Punta della Dogana is pleased to present “Untitled, 2020. Three perspectives on the art of the present”, a group exhibition curated by Caroline Bourgeois, artist and art historian Muna El Fituri and artist Thomas Houseago.

By means of an itinerary organised into 18 rooms, each of which devoted to a specific thread (such as activism, utopia or loss), the exhibition design explores the genesis and evolution of the creative process.

It also explores some issues that are central to contemporary art (such as the beginnings of painting and the artist's studio).

The exhibition revolves around a site-specific installation conceived for the inside of the Cube designed by architect Tadao Ando, at very the heart of Punta della Dogana: the installation presents a remake of an artist's studio (inspired by Thomas Houseago's own) that invites viewers to interact with the elements that make up the place where art works and projects are conceived.





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# GARRY BARKER

1950, Dudley (United Kingdom)

**CONFESSIONS OF A HOUSE  
OWNING SOCIALIST, 1991**  
ETCHING WITH AQUATINT  
12 PRINTS, 31.7 × 29.8 CM EACH

PRIVATE COLLECTION, LOS ANGELES

► Garry Barker was born in the West Midlands, an area known as the Black Country that is noted for its industrial past and widespread pollution. He is a multifaceted artist, producing pen-and-ink drawings, watercolours, prints, tapestries, graphics and animation. He is also an author and editor, exploring the myths surrounding the arts and the issues linking art and fiction.

This series of illustrations entitled *Confessions of a House Owning Socialist*, which Garry Barker produced in 1991, depicts naked, armless figures with terrifying open-mouthed, goggle-eyed faces, as they are transformed into trees. His carefully produced drawings plunge the viewer into a sort of worrying, dystopic vision. The psychological, philosophical and sexual aspects are emphasised by the artist, who gives a central role to narration and socio-political exploration. He investigates the links between the local level, in Chapeltown – the British town where he lives – and the global. Garry Barker has always prioritised his work as an art teacher and regularly organises art shows in the exhibition spaces of the art school. He draws what he sees on his walk to the school, and his imagination then takes over and transforms the real. His approach involves investigating the process of creating images, dreams and the fantastic. He draws on his own history, and on the landscapes of his childhood, when “danger was part of the poetry of childhood.”

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# LEE BONTECOU

1931, Providence, RI (United States)

**UNTITLED, 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

► Lee Bontecou draws using soot and began depicting empty circular areas that became a hallmark of her aesthetic. She exhibited for the first time at the Leo Castelli gallery in 1960. The exhibition marked the beginning of the international recognition of her work, which was still rare for women artists in the 1960s. She developed an art practice that is sometimes considered feminist, post-minimalist or related to late surrealism, but in fact defies all classification. Her aim is to “glimpse some of the fear, hope, ugliness, beauty, and mystery that exist in us all.” In the mid-1970s, she withdrew from the art world and only rarely exhibited her work thereafter. She was rediscovered by a new generation of artists in the 1990s. Lee Bontecou belongs to a generation of female sculptors, such as Eva Hesse, Louise Bourgeois, Yayoi Kusama or Alina Szapocznikow, who give form to an idea of the organic body.

Lee Bontecou is known for her sewn and welded mural sculptures created using various industrial materials such as copper, iron, or epoxy, as well as more organic substances such as fossils, bones, canvas or found objects and army surplus equipment that she found in second-hand shops in New York. Her monumental aerodynamic, violent, hollowed-out, pierced or metallic constructions seem to be marked by the memory of the Second World War, when Bontecou’s mother worked in the factories producing submarines. The artist was also deeply aware of the reverberations of the Vietnam war. Her works, with their strong sculptural presence, are both organic and mechanical, they evoke the body and the machine, the abstract and the figurative, and draw on the iconography of the Cold

War as well as on the Cubist artists. Some art critics interpret her works as allusions to the female anatomy, but Lee Bontecou seeks above all to defy convention both in her choice of materials and in the way she presents her works, which she described, in her own words as “as much of life as possible—no barriers—no boundaries—all freedom in every sense.”

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# TERESA BURGA

1935, Iquitos (Peru)

**SIN TÍTULO, 1967**  
MIXED MEDIA  
BED: 80 × 108 × 208 CM  
CURTAIN: 383 × 280 CM

PINAULT COLLECTION

► Teresa Burga is a pioneering figure in conceptual art in Latin America. She explores the patriarchal social structures that govern women’s lives. She shows marginalised female figures, such as prostitutes, women alone in the streets or alone in their home environment, focusing on the imbalances and inequalities of power between the sexes, which she herself has experienced in Peru.

In her work *Sin título [Untitled]*, Burga recreates a brightly coloured domestic space in which a female outline is seen flattened on the surface of a bed. At first sight gay and colourful, this work soon reveals itself to be a critical reflection on the social inequities in Peru and on the situation of women in general. Burga’s work is often compared to American and British Pop Art, but she defines herself by her links with Argentine art. Pop Art at that time was a way of creating a subversive art for the new generation of artists, a “weapon” against the “good taste” of the middle classes which were more attracted by American Abstract Expressionism.

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# VALIE EXPORT

1940, Linz (Austria)

**IDENTITY TRANSFER 1, 1968**  
BLACK AND WHITE PHOTOGRAPH  
80 × 52 CM (FRAMED)

PRIVATE COLLECTION

► VALIE EXPORT is a multifaceted and politically committed artist who began her career in the 1960s-1970s under her real name, Waltraud Lehner Hollinger, using various mediums such as performance, video and photography to investigate the condition of women. In 1967, she decided to adopt the name of a brand of cigarettes, Smart Export – the symbol of virility *par excellence* – in an act of provocation and emancipation with regard to her father. “I wanted my own name,” she explains.

This new identity, written in capital letters, made her as strong as others, as male others. Since then, she has used her body as an artistic medium, in particular in her performance *Tap and touch cinema*, in which she invites spectators to come touch her breasts, which are concealed by a box in the shape of a television. She thus explores the status of women in film and, more generally, the hold that social codes have over our bodies, in particular through her series *Body Configurations* in which she challenges the patriarchal architecture.

With *Identity Transfer 1*, part of a series of four emblematic portraits, the artist impersonates a pimp, dressed in tight black trousers, a curly, short-haired wig, heavy gold necklaces and bracelets, and exaggerated makeup. The resulting images call into question conventional gender roles and reflect a moment in history when male and female clothing and hairstyles merged.

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# NANCY GROSSMAN

1940, New York, NY (United States)

**T.R., 1968**

LEATHER OVER WOOD,  
WITH PORCELAIN AND HARDWARE  
43.2 × 22.9 × 19 CM

**COLLAGE PASTEL #9, 1976**

COLLAGE AND PASTEL ON PAPER  
66 × 49,5 CM

COURTESY OF MARC SELWYN FINE ART,  
LOS ANGELES

► Nancy Grossman's compositions, produced from scrapheap items such as the leather from a biker's jacket or from a pair of boots, or the wood of a telegraph pole, echo the Abstract Expressionist works that dominated the New York art scene in the 1960s. Grossman's childhood, which she spent working with her parents in the textile industry, influenced her use of these materials and dyes as well as her use of sewing in her artistic creations. She decided to leave for Europe, and on her return two years later set up her enormous studio in Chinatown. The size of her workshop enabled her to produce large-format works and to investigate the use of new elements.

Grossman exhibited the first of her life-size heads in 1969. These works were destined to become a series that she would continue to produce until the mid-1990s. Under the sway of the work on women wearing bondage gear produced by her professor and mentor Richard Lindner, and also influenced by the liberation movements of the late 1960s and the violence of the Vietnam War, Grossman began to sculpt these leather-covered heads, equipped with dentures, zippers, straps or horns. Mute, trussed up, their eyes covered by straps, these heads are like the witnesses of the brutality and social disruptions that were happening around the artist, and despite their seeming aggressiveness they appear on the contrary to be caught in a trap.

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# DAVID HAMMONS

1943, Springfield, IL (United States)

**UNTITLED, 2008**

MIXED MEDIA  
259.1 × 182.9 × 61 CM  
COURTESY OF THE GEORGE ECONOMOU  
COLLECTION

► By displacing objects and their status, David Hammons' performances and sculptures, such as the wardrobe shown here, explore his own African-American identity and his potentials, urban culture and the fight for civil rights and against racism. This political standpoint ultimately led him to focus on nonconformism and discretion with regard to the art world. To wage this battle, he mostly takes to the streets, the urban public spaces, briefly but intensely, as was the case for *Bliz-aard Ball Sale* in 1983, in which he organised a street-sale of snowballs. For his assemblages, he gathers discarded materials that he often finds on the road and that are linked to the African-American culture – fragments of metal and wood, hair, cigarettes, basketball hoops, stones and cloth – and raises them to the rank of artworks. Hammons' works also reference the jazz culture and its history.

In his installation *Untitled*, Hammons tackles the elitist and exclusive nature of the world of art – which in this case is jammed behind a massive wooden wardrobe – and that of a marginalised society, of minorities trying to survive through the use of second-hand materials. This work is part of a series in which, using the same principle, the artist conceals and covers up paintings that he has produced himself and that bring to mind the paintings of De Kooning or Gerhard Richter. He drapes industrial tarpaulins or black plastic bin bags in layers over the paintings, leaving only a glimpse of the painting at the edges or through tears in the covering strata. In this way, Hammons focuses a critical gaze on an art world that is obsessed with Abstract Expressionist paintings by countering them with these lowly utilitarian materials that can be found on the street or on building sites, and that pertain more to those who work, sweat, sleep and try to keep themselves warm and survive. The objects

placed in front of or on top of the canvases seem both to protect them, and at the same time to render them partially invisible – a metaphor for the way minorities and marginalised people are treated.

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# THOMAS HOUSEAGO

1972, Leeds (United Kingdom)

**BEAUTIFUL BOY, 2019**

TUF-CAL, HEMP, IRON REBAR  
302.3 × 119.4 × 106.7 CM

COURTESY OF THE ARTIST  
AND GAGOSIAN GALLERY

[SEE ALSO ROOM 11]

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# PAUL MCCARTHY

1945, Salt Lake City, UT (United States)

**HENRY MOORE BOUND**

**TO FAIL MAQUETTE (STAINLESS STEEL), 2007**  
POLISHED STAINLESS STEEL  
154.9 × 101 × 74.9 CM

PINAULT COLLECTION

► For more than fifty years, the American artist Paul McCarthy has been developing an artistic approach aimed at conveying a stinging criticism of the prevailing value system through the mediums of performance, photography, video, installation, sculpture, drawing and painting. McCarthy explores and challenges the consumer society values and, more generally, the taboos and hierarchies within the Western world. Making use of icons of popular culture and of childhood, such as Santa Claus, the seven dwarves, Snow White, or more recently Donald Trump, the artist stages his characters in violent and explicit scenes that are intended to perturb the viewer.

*Henry Moore Bound to Fail* recalls the first work produced by McCarthy in 1959 as well as a work of the same title produced by Bruce Nauman in 1967. McCarthy adopts the use of holes found in the sculptures of Moore, whose figures are known throughout the world. "I'm taking back the work I did in the 1950s-1960s when I was a young adult. I'm recycling. A cycle across time," he says. This artistic *tour de force* enables him, through humour, to transform the museum into a pedestal bearing an updated version of his first work. The 1967 Nauman work whose title he ironically borrows, although formally distant from that of McCarthy, also examined the notion of artistic dialogue. Nauman produced a plaster cast of his torso with his arms tied behind his back, imprisoned by the influence of established artists such as the British artist Henry Moore. McCarthy's polished stainless-steel version enables an astonishing encounter to be established with the viewer, who plunges into it and even witnesses himself or herself being deformed by the artistic experience.

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# HENRY MOORE

1898, Castleford (United Kingdom) –  
1986, Much Hadham (United Kingdom)

**STUDY FOR "GREY TUBE SHELTER", 1940**  
WATERCOLOUR, GOUACHE,  
INK AND CHALK ON PAPER  
27.9 × 33.1 CM

**SHELTER DRAWING, 1940**  
WATERCOLOUR, GOUACHE,  
INK AND CHALK ON PAPER  
28.9 × 27.3 CM

THE MOORE DANOWSKI TRUST

► Henry Moore, the British artist famed for his modernist sculptures that merge abstraction and biomorphic human figures, was also the creator of countless works in pencil, ink, gouache and watercolour – mediums that were more suited than sculpture to producing creative output during times of war. The artist first achieved recognition for his series of *Shelter Drawings* commissioned by the War Artists

Advisory Committee during the Second World War and exhibited at the National Gallery in London from 1942. Much more intimate than his “public” art, these sketches which he did in the shelters and then reworked in his studio powerfully depict the hundreds of thousands of London residents who took refuge in the stations of the London Underground under the threat of the German bombardments. In his writings, Moore recalled the long queues outside these stations at dusk: “I was fascinated by the sight of people camping out deep under the ground. I had never seen so many reclining figures and even the holes out of which the trains were coming seemed to me like the holes in my sculpture. [They were] ... a bit like the chorus in a Greek drama, telling us about the violence we don’t actually witness.” The dark hues of the floor contrast with the coldness of the dehumanised bodies, which seem “buried” alive. The underground station is transformed from a place of transit to a dead-end, a tomb to house all these human figures with their absent expressions who resemble prisoners, corpses or ghosts. An emotional intensity emerges from these drawings that foreshadow the horrors of the concentration camps.

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## CHARLES RAY

1953, Chicago, IL (United States)

**TWO BOYS, 2010**

FIBREGLASS

279 × 452 × 27 CM

PINAULT COLLECTION

► Charles Ray is known for his enigmatic sculptures and installations through which he investigates space, the reality around us, and the manner in which we perceive it. For him, sculpture – a discipline that creates a special relationship with space – stood out as the ideal medium for destabilising observers and making them lose their bearings.

With *Two Boys*, a monochrome white relief in fibre-glass, Charles Ray focuses on the distortion of the two brothers’ features that occurs as the viewer

moves past the work. Each of the faces in turn becomes flattened, deformed and abstract, a metaphor for unsophisticated and hesitant childhood. This planar sculpture appears to borrow from the classical techniques and aesthetics. In this case, fibreglass replaces the marble and noble materials, while the depiction of the two models resembles the realistic portraiture of the Roman age. The artist plays with the laws of portrayal, the medium, the techniques and the scale in order to produce a timeless sculpture that is difficult to pin down as either contemporary or antique. The sculpture exudes a “strange familiarity” that strikes viewers with its immediate magnetism. The empty gaze of the children with their pupil-less eyes contrasts with their smiles and prevents us from grasping the true expressions of these two brothers.

THE WORKS SHOWN IN ROOM 2  
MAY OFFEND SOME VIEWERS’ SENSIBILITIES.

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## ROOM 2 – SEXE

Is sex still our driving force?  
This room reassesses our still deeply patriarchal society.

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## INDUS VALLEY CIVILIZATION, BALOCHISTAN, MEHRGARTH

**STANDING FEMALE STATUETTE**

STYLE VII, C. 2700-2500 BCE

TERRACOTTA

15 × 6 × 7 CM

LIGABUE COLLECTION, VENICE

► This terracotta female figurine – depicted with a bald head, fine nose, broad shoulders, folded arms, wide hips and straight cylindrical legs, is one of the few surviving intact examples of the genre.

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## LOCAL CULTURE, FIJI

**COMMAND STICK:**

**BULLI BULLI**

19TH CENTURY

ENGRAVED WOOD

100,3 CM

LIGABUE COLLECTION, VENICE

► Finely decorated, this war club from Fiji is made of wood and carved using sperm whale teeth.

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# LOCAL CULTURE, MARQUESAS ISLANDS

**COMMAND STICK: U'U**  
18TH-19TH CENTURY  
ENGRAVED WOOD  
140 CM

LIGABUE COLLECTION, VENICE

► This large, heavy war club or staff undoubtedly belonged to one of the most important warriors of the Marquesas society, for whom such clubs were of their most prized emblems. These finely decorated clubs are sculpted in a wood known locally as "Toa" or "warrior" wood. The large head is formed of a series of smaller heads and faces. These are arranged to resemble a larger face, as a sort of visual pun, in which the eyes and nose are formed of small heads. The club conferred a sense of power and invulnerability on its owner, not just in times of war, but also in a spiritual sense.

**COMMAND STICK: U'U**  
19TH CENTURY  
ENGRAVED WOOD  
142.9 CM

LIGABUE COLLECTION, VENICE

► This finely carved, elaborate and majestic dual-purpose war club and ceremonial staff was produced in the workshop of an artist known as the "Master of the Lizard". The head of the club is decorated with sixteen carved depictions of heads and faces. There are also two lizards and forty-two *etuas* (stylised *tikis* with raised arms) within the ornamental band representing the tattoo below the secondary "eye-nose" mask found on both sides of the club.

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# VALIE EXPORT

1940, Linz (Austria)

**AKTIONHOSE: GENITALPANIK**, 1969/1994  
BLACK AND WHITE POSTER  
79 × 56 CM

COURTESY OF GALERIE THADDAEUS ROPAC,  
LONDON / PARIS / SALZBURG

[SEE ALSO ROOM 1]

► In *Genitalpanik*, she bursts into a pornographic film theatre in Munich, armed with a submachine-gun and dressed entirely in leather, with her trousers open at the level of her sex, declaring to the men in the room: "A real sex is at your disposal!" By reversing the roles and taking ascendancy over the male public, she denounces the image of the woman as a simple sexual object in this kind of film production, and flips the relationship of domination. "I felt it was important to use the female body to create art. I knew that if I did it naked, I would really change how the (mostly male) audience would look at me. There would be no pornographic or erotic/sexual desire involved—so there would be a contradiction."

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# KASIA FUDAKOWSKI

1985, London (United Kingdom)

**TURNSTILE, 2020**  
LACQUERED OAK HAND CARVED  
BY ÖMER OKUTAN, CONSTRUCTED BY ÖZKAN ŞENER, AND PAINTED STEEL MECHANISMS  
MADE BY SERHAT ÖZTEMİR IN ISTANBUL  
C. 120 × 200 × 80 CM

COURTESY OF THE ARTIST AND CHERTLÜDDE

► Kasia Fudakowski's work reveals a sharp sense of humour on the subject of sex. She reflects on the stance she takes regarding her influences, in particular the conceptual artist Lee Lozano (1930–1999)

and the American comedian Andy Kaufman (1949–1984) who both had very free approaches, searching for the extreme, for action. Fudakowski admires Kaufman's performance techniques which leave the spectator disconcerted, and is equally fascinated by Lozano's radical work, *Decide to Boycott Women*. Fudakowski's politically committed approach consists of giving substance to the absurdities of social life and of socially accepted logics, and highlighting them in order to better deconstruct them through her quirky sense of humour. She thus uses comic skills and timing as tools that enable her to frustrate the viewer's expectations. Her sculptures, performances, installations and videos often take the form of jokes that are heavily based on puns and wordplay. Humour is "both a communication tool and a measuring stick," she explains. For Fudakowski, the reaction of the spectator plays a central role in her approach.

For the "Untitled, 2020" exhibition, Fudakowski has created an amusing and irreverent sculpture related to the theme of the room that acts as an interactive work and offers the spectator the unique experience of touching and passing through a work. She takes the quality of workmanship to the extreme, evoking church furniture in terms of material and form, but at the same time referencing the turnstiles found at shop entrances. By means of a humorous gesture, this hilarious analogy creates a link between the sphere of religion and that of commerce.

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# DAVID HOCKNEY

1937, Bradford (United Kingdom)

**IAN AND ME II**, 1983  
PENCIL ON PAPER  
76.2 × 57.2 CM

**IAN AND ME III**, 1983  
PENCIL ON PAPER  
76.2 × 57.2 CM

**IAN AND ME IV**, 1983  
PENCIL ON PAPER  
76.2 × 57.2 CM

**IAN AND ME V**, 1983  
PENCIL ON PAPER  
57.2 × 76.2 CM

**IAN AND ME VI**, 1983  
PENCIL ON PAPER  
57.2 × 76.2 CM

**IAN AND ME VII**, 1983  
PENCIL ON PAPER  
57.2 × 76.2 CM

© DAVID HOCKNEY  
COLLECTION THE DAVID HOCKNEY FOUNDATION

► David Hockney, one of the leading figures in the Pop Art movement of the 1960s and of Hyperrealism, is one of the most influential British painters of the 20th century. Known for his use of attractive acid colours, Hockney produces paintings that blend painting and photography.

In 1966, Hockney began a series of drawings to be used as illustrations for the Greek poet Constantine Cavafy's poems that openly refer to homosexual desire. That year, he travelled to Beirut in Lebanon. The scenes of intimacy and lovemaking between men that are shown in this exhibition were based on life models as well as on photographs and old drawings. Although the narration is not explicit, the hotel interiors that Hockney depicts bring to mind fleeting encounters and evoke a certain longing for the erotic. These pencil drawings, which have rarely been shown, take on an eminently poetical and political dimension, especially in this particular space; they also remind us of Hockney's commitment to the homosexual cause – far removed from his painterly obsession with scenes of Californian swimming pools. As a great devotee of the latest technical innovations and a knowledgeable expert in the history of art, Hockney has continued to explore new pictorial territories, in particular that of perspective, which he helped to revolutionise. According to Hockney, "[w]e do not look at the world from a distance; we are in it, and that's how we feel", and for this reason, he adds, "I don't want just to look through keyholes" and instead chooses to immerse viewers in the scenes he creates and thereby confront them with a multiplicity of viewing angles.

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# TETSUMI KUDO

1935 – 1990, Osaka (Japan)

**UNTITLED, C. 1970**  
COMPOSITE PLASTIC MATERIAL,  
RESIN, HAIR  
7 × 25 × 2 CM

**VOTRE PORTRAIT, 1970-75**  
PAINTED PLASTIC AND WOOD, PAINTED  
MOSS AND RESIN, PLASTIC OBJECTS, WIRE,  
TRANSISTORS WIRE  
30 × 42 × 21 CM

**UNTITLED (LA BOUCHE DANS LA CAGE), 1975**  
MIXED MEDIA AND CAGE  
18 × 11.5 × 9 CM

**PARADISE, 1979**  
PAINTED METAL AND WOOD,  
VEGETAL FIBRES AND PAINTED RESIN,  
PLASTIC AND MEDICINES  
38 × 31 × 21 CM

PINAULT COLLECTION

► Deeply marked by the nuclear trauma, Tetsumi Kudo ceaselessly explored progress, consumerism, human dignity and the violence that was no doubt inherited from the war and the American atomic attacks on Hiroshima and Nagasaki.

The walls and ceiling of the space are hung with artificial phalluses, with miniature lightbulbs playing the role of the seminal fluid. For Kudo, this omnipresence of male organs, as in the works shown here, symbolised the advent of a post-sexual world. Using an approach that was both scientific and artistic in equal measure, he transformed composite plastic materials, resin, hairs, modelling clay, fibres, mosses and all sorts of electrical wires. Kudo positioned plastic body parts, genitalia, masks, mouths, hands or breasts inside metal cages or aquariums alongside laboratory instruments, thus creating a sick and mutant post-apocalyptic vision of human civilisation that he later called a “new ecology.” His works sarcastically reflect contemporary society’s compartmentalised and controlled way of life: “We

cannot live without boxes. We are conceived in boxes (wombs), we grew up in boxes (apartments) and we end up in boxes (coffins),” Kudo wrote in 1976. In *Untitled (La bouche dans la cage)*, Kudo encloses a cast of his own mouth inside a birdcage, with a smoked cigarette poised between his lips. A sprig of lily-of-the-valley poking out of this enclosed space gives the misleading appearance – since it is made of plastic – of a natural element. Kudo created artificial worlds that explore the metamorphoses and upheavals of contemporary society.

With *Votre Portrait*, the viewer is confronted with a human being whose disembodied gaze stares at us but whose seemingly acid-corroded hands hark back to a post-apocalyptic moment of mankind’s history. This creature appears to be the prisoner of his destiny, like the imprisoned ecosystem inside the aquarium on which he is perched.

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# LEE LOZANO

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

**NO TITLE, 1962**  
CONTÉ PASTEL AND CRAYON ON PAPER  
29.9 × 45.5 CM

**NO TITLE, C. 1963**  
CRAYON AND GRAPHITE ON PAPER  
23 × 24 CM

**NO TITLE, C. 1963**  
CRAYON AND GRAPHITE ON PAPER  
44 × 57 CM

PINAULT COLLECTION

► Lee Lozano played a central role on the New York art scene between 1960 and 1972. Her motto throughout her short career was “seek the extremes, that’s where all the action is.”

Lozano was a subversive artist, whose work lay midway between minimalism and conceptual art. She produced countless drawings depicting

ironmongery hardware (screws, nails, nuts) and tools (hammers, monkey wrenches) that displayed a certain eroticism and a phallic nature that symbolised the predominant male power.

The series of drawings shown here exude a certain violence, in both the vigorous pencil strokes and in the choice of motifs depicted: the pointed teeth, the extended thumb that transforms into a menacing penis, or the naked buttocks shooting out sharp metallic staples. Around 1964–65, Lozano’s drawings gradually transformed to become densely packed scenes of the tools she found during her outings along Canal Street in south Manhattan. At the time, this district was a paradise for hawkers and for sales of spare parts from the breaking of navy craft that had been used during the Second World War and the Korean War. A number of motifs from the Judaeo-Christian civilisation, such as the Cross and the Star of David, are also present in Lozano’s work, as is the case in this 1963 drawing in which the Jewish symbol is imprisoned in the disturbing clenched mouth, surrounded by strange breast-like elements and something we might guess to be an airplane. Strongly marked by the predominance of men in the art world, Lozano continually subverted the patriarchal principles by showing violent scenes, including images of cannibalism and penetration. With her aggressive gestural application and her garish colours, Lozano produced scenes of “hybridisations between body parts and tools in the act of reciprocal interpenetration.”

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# OTTO MÜHL

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

**COSINUS ALPHA, 1964**  
BLACK AND WHITE PHOTOGRAPH  
29.5 × 23.5 CM

**COSINUS ALPHA, 1964**  
BLACK AND WHITE PHOTOGRAPH  
24 × 18 CM

**PENISAKTION, 1964**  
BLACK AND WHITE PHOTOGRAPH  
23.5 × 17.5 CM

**JOKER, 1985**  
WATERCOLOUR  
100 × 70 CM

**O.T. (PENISVARIATION, ROT-ORANGE), 1985**  
WATERCOLOUR  
100 × 70 CM

PINAULT COLLECTION

► Otto Mühl was a central figure in the *Wiener Aktionsgruppe* – Viennese Actionism. He joined the German army at the age of 18 and participated in the Ardennes Offensive in 1944. He was marked for life by this experience of war and death, and recorded his thoughts in his autobiography *Weg aus dem Sumpf* (“getting out of the quagmire”). At the beginning of the 1960s, Mühl created Viennese Actionism – in collaboration with the artists Hermann Nitsch, Günter Brus and Rudolf Schwarzkogler – an extreme artistic current that sought to protest in a creative and liberating manner against conformity, laws and social rules and to rediscover an authenticity of experience.

These two watercolours produced by Mühl in 1985, entitled *Joker* and *o.T. (Penisvariation, rot-orange)*, depict male and female genitalia that merge together, multiply, metamorphose and busy themselves while releasing their fluids. The images are both burlesque and obscene; the excited organs with their bright red, orange or blue colours, and their mutant forms – like that of the human figure that can be seen in *Joker* – represent the cathartic liberation of bodies that lay at the heart of Mühl’s practice in particular, and of Viennese Actionism in general, which sought to subvert art through the body.

*Penisaktion* and *Cosinus Alpha* depict the artist’s genitals and his wife playing enacting a lesbian role, respectively. These ritual experiments, somewhere between action painting and body art, extol an order of destruction, an absolute revolt. Using food, rubbish, and liquids such as vomit, urine or blood, poured over the bodies that are reduced to their most bestial level, Mühl devised these increasingly provocative bodily

actions, aimed directly at the respectable and prudish post-war society. It was not destruction *per se* that interested the artist, but the fact of destroying art as an institution, as a comfort zone. In destroying everything that academicism represented and regarded as sacred, Mühl – through the Viennese Actionism – replaced the canvas with the use of the body, which thus became a catalyst, an instrument of liberation.

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## SER SERPAS

1995, Los Angeles, CA (United States)

**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 OF THE ARTIST AND THE COLLECTION  
OF OLIVIER REYNAUD-CLÉMENT, ORC INC.

► Ser Serpas works with “disgusting, ephemeral, mistreated” found objects that are charged with their own energy and history. Through seemingly chaotic assemblages, she investigates the mundane, and reinterprets and reconfigures it, seeking in this way to reflect a certain harmony, somewhere between desire and fear. Her creation process is similar to musical interventions in space: “I tackle each work session like a video clip. The installation is more important to me than each piece seen individually.”

In conjunction with these sculptures and installations, Serpas has recently become interested in oil painting, a process that requires new timescales and long working hours. Like her drawings, Serpas’ paintings depict nude bodies, anatomical details (hands, genitals, breasts), figures in sensual poses in which the eroticism is constantly changing. As a transgender artist, Serpas’ works testify to her interest in issues related to identity and sexuality and to how these are depicted in our times, in particular through the Internet.

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## ALINA SZAPOCZNIKOW

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

**SEIN ILLUMINÉ**, 1967  
RESIN, LIGHT BULB,  
ELECTRIC WIRE AND METAL  
46 × 28 × 17 CM

**SCULPTURE-LAMPE IX**, 1970  
COLOURED POLYSTYRENE RESIN,  
ELECTRIC WIRE AND METAL  
127 × 42 × 33 CM

**FIANCÉE FOLLE BLANCHE**, 1971  
POLYSTYRENE RESIN, CLOTH,  
PLEXIGLAS PEDESTAL  
46 × 30 × 30 CM

PINAULT COLLECTION

► Alina Szapocznikow was born in Poland in 1926, and lived through the horrors of the Pabianice and Łódź ghettos and then of the death camps during the Second World War. As a follower of Rodin and a precursor to body art, she represents an essential turning point in the history of the depiction of the body, along with artists such as Louise Bourgeois, Eva Hesse and ORLAN.

Using dismembered and disarticulated body parts, Alina Szapocznikow’s coloured resin sculptures of breasts, mouths and deformed hands provide visual evidence of the body’s frailty, its depths and its memory. Following on from the legacy of the Surrealists, Alina Szapocznikow’s work reveals a courageous feminist and poetic introspection. Among the themes she explored are the organic, the sexual and the living – even the ephemeral – eventually coming up with design objects such as her *Lampe-bouche* or her *Sein illuminé*. Her work shows her obsession with physical destruction, and is striking in its intensity. It is almost impossible not to see in her sculptures and drawings, in which the bodies – her own body – are torn and dismembered, the deep marks of her own history.

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## ROOM 3 – THE BEGINNINGS OF PAINTING

What should be  
depicted and how can  
the spirit be freed?

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## ENRICO DAVID

1966, Ancona (Italy)

**SENZA TITOLO**, 2012  
ACRYLIC ON CANVAS  
293 × 209 CM

PINAULT COLLECTION

**ROOM FOR SMALL HEAD (NADIA)**, 2013  
21 × 147 × 28 CM  
BRONZE

COURTESY OF THE ARTIST  
AND MICHAEL WERNER GALLERY,  
NEW YORK AND LONDON

► Enrico David’s work is permeated with references to philosophy, anthropology, psychology and sexuality. With an aesthetic that approaches contemporary surrealism, he depicts bodies in the process of metamorphosis, and their dissolution, like a modern art that tends towards abstraction, whether his medium is painting or sculpture.

David always comes back to the body as the starting point. He sees the human figure as a metaphor for transformation, which he considers to be inherent to the act of creation both with regard to the shapes and regarding the possibility of creating potential meanings. While his visual language remains coherent, he draws on a wide variety of techniques and mediums, using bronze as well as Jesmonite, a little-known material composed of gypsum and acrylic resin. David’s anthropomorphic subjects, which are somewhere between delicacy and brutality, are not completely formed; rather, they are in the process of evolving and at times evoke a sense of melancholy, uncertainty or pain.

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# HÉLÈNE DELPRAT

1957, Amiens (France)

**PLUIE BATTANTE, FLEURS ROSES ET UN PAPILLON EN TUBE QUI PASSE PAR LÀ, 2016**  
PIGMENT AND ACRYLIC ON CANVAS MOUNTED ON STRETCHER  
211 × 245 CM

PINAULT COLLECTION

► In 1995, Hélène Delprat decided to withdraw from the world of art and devote herself to writing and to producing videos and theatre design, thus enriching her fantastic and disturbing universe. In her studio, she produces “radiophonic” drawings while listening to the radio, and has run a blog, *Days*, since 2004. She also set up a “museum of titles,” of which she is “head curator”, in which she lists the rather sophisticated titles of paintings from the history of art, just like her own titles such as *Pluie battante, fleurs roses et un papillon en tube qui passe par là*.

Delprat is a unique artist who, through her exhibitions, reveals a “hotchpotch” – as she calls her work – enriched by references to film, literature, history of art and popular culture. In order to achieve her aim of unsettling the viewer, she muses on bad taste, at times bringing to mind Shakespeare’s words in *Macbeth* – “Fair is foul, and foul is fair” – and, at others, evincing her admiration for Magritte’s “*période vache*.” With her spangled paintings over which march a series of amusing yet terrifying magical creatures on the point of metamorphosis, Delprat’s work hovers between life and theatre in a sort of comic illusion. “Apart from the studio where I work, one of the places where I feel best is on the stage or in a box at the theatre or on a film set” she confesses. Careful staging is at the heart of her work, which investigates not just identity, secrets and “a room of one’s own,” but also the creative process and the status of the artist in general.

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# ALICE KETTLE

1961, Winchester (United Kingdom)

**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

► Alice Kettle, a British artist who comes from a family of couturiers and tailors, is famous for her large-format figurative textile works that combine meticulous needlework with large swathes of colour.

Her embroidered work, *Loukanikos the Dog and the Cat’s Cradle* depicts Loukanikos, a direct reference to the dog that became famous for having “opposed” the riot police between 2008 and 2012 when the anti-austerity protests were taking place in Greece, and whose death in 2014 sparked an outpouring of sorrow. Kettle depicts contemporary events in a fairy-tale manner, drawing her references from the history of figurative textiles and monumental narrative tapestries.

For Kettle, needlework is “freeing” because it is not “constrained by shape, format or surface and because one can play with light and the different qualities of thread – it’s a never-ending conversation between the thread and the cloth.” She constantly tries out different techniques with threads of varying qualities, thicknesses, types and blends, which enables her to perfect the form, scale and surface. Kettle’s works almost always incorporate a narrative dimension linked to her numerous projects.

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# ELLEN GALLAGHER

1965, Providence, RI (United States)

**PARADISE SHIFT, 2020**  
MIXED MEDIA ON CANVAS  
202 × 188 CM

© ELLEN GALLAGHER  
COURTESY OF THE ARTIST  
AND HAUSER & WIRTH

► Ellen Gallagher, the daughter of an Irish-American mother and an African-American father, was exposed at a very early age to latent racism and to the concept of belonging that would impel her to explore post-colonial history, issues of racial identity, social class and gender in her work.

As she trawls through the history and myths of Black Americans, she focuses our attention on the caricatural depictions and the past and present discriminations still imposed on Black communities. In the early 2000s, she began to produce works based on adverts drawn from beauty magazines aimed at the African-American market that were published between the 1930s and 1970s (*Ebony*, *Sepia*, *Tan*, *Black Obsession*, and so on). These adverts, for skin-lightening and hair-straightening products, among others, serve as the raw material for Gallagher, who cuts them out and reuses the texts and images as a denunciation of advertising hype. The theme of transformation, of metamorphosis, is omnipresent in her works. Using highly fluid mediums such as inks, watercolour or tempera, she creates ethereal figures that cannot be easily categorised either as real humans or as mutations. These hybrid figures created by the contamination of the ink on the paper are the artist’s visions symbolising the mythologies of Africa. By cultivating ambiguity, Gallagher’s works seem to become like a dream in which figures from African-American mythology stand alongside aquatic organic shapes. Although her visions are fictional, they appear loaded with painful recollections. For this exhibition, Gallagher has produced *Paradise Shift*, a charged work in which the colours, layering and shapes lead us more towards abstraction, to a dreamlike world.

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# MARKUS LÜPERTZ

1941, Reichenberg (Germany)

**HELM I, 1970**  
DISTEMPER ON CANVAS  
235 × 189.5 CM (FRAMED)

PINAULT COLLECTION

► Markus Lüpertz’ prolific output draws on a multitude of references to history, myths and the great figures of art history. His large-format canvases blend figuration and abstraction, simplifying shapes and enlarging the details of the motifs he depicts, which originate from different registers and periods.

In the early 1970s, Lüpertz produced a series of paintings dominated by motifs drawn from German history, including, in particular, uniforms, military insignia and Nazi-army helmets, as is the case in this *Helmet I* dated 1970. The central role of the shape, which renders the motif absurd, heightens the tension between content and container and encourages the spectator to take a fresh look at history. With great stylistic freedom, Lüpertz produces series of variations on a theme. When challenged about the fact that the representation of these military accessories is not meaningless and might on the contrary shock viewers, Lüpertz explains his choice with an anecdote describing an incident that occurred in Italy: as he was watching a war movie at the cinema, the steel helmets on the screen appeared to him like a “visual phenomenon.” In order to highlight his role as an abstract painter, Lüpertz repeated a number of his works, such as *Helmet* (four times), at the beginning of the 1970s in order to undermine the importance of the subject and to question its uniqueness.

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## ROOM 4 – DEATH

What we  
are all facing.

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## KARON DAVIS

1977, Reno, NV (United States)

**THE BIRTH OF HORUS, 2018**  
PLASTER, 24-CARAT GOLD LEAF, GLASS  
EYEBALLS, WHITE ACRYLIC PAINT, HEMP, STEEL  
122 × 92 × 53 CM

COURTESY OF THE ARTIST  
AND WILDING CRAN GALLERY

► Karon Davis' sculptures, made of white plaster, metal wire, plastic tubes and paper, are incomplete but delicate. Their inner armatures are left intentionally visible, linking the sculptures' inner strength to their external fragility. Through this medium and these characters, Davis seeks to capture a lost, forgotten time, an emotion, and to freeze it so that it can continue to live. The Egyptians were the keepers of their heritage, and Davis includes herself in that line of descent. According to her, plaster has the ability to "reassemble broken spirits" and reminds her of the processes used by the old funeral parlours to prepare the bodies for the afterlife.

Davis sculpts what she knows and what she has experienced, and in the case of pain she uses her art as a form of catharsis to free her spirit from this fear and sadness. She encapsulates all these feelings inside her works, and in so doing takes on the position of observer, of subject of these traumas. Through her work, she explores her own grief as well as more universal pain, focusing on subjects such as migrations due to fire, flooding or natural catastrophes, which she herself experienced during the recent "Thomas Fire" in California in 2017.

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## MARLENE DUMAS

1953, Cape Town (South Africa)

**GELIJKENIS I & II (LIKENESS I & II), 2002**  
OIL ON CANVAS  
60 × 230 CM EACH

**LONG LIFE, 2002**  
OIL ON CANVAS  
80 × 70 CM

PINAULT COLLECTION

► Marlene Dumas was born in 1953 in Cape Town, South Africa, and for the past forty years has lived and worked in Amsterdam. In view of the brutal apartheid regime, she decided to leave the country where she had grown up and studied fine art, and instead settled in the Netherlands in 1976. She is one of the major figures in contemporary figurative painting, and powerfully explores deeply intimate, existential themes, such as death, violence, childhood and sexuality.

Dumas draws inspiration from images that she finds in newspapers, masterpieces from the history of art, films, or Polaroids that she takes herself of friends, lovers or family, and in particular of her daughter Helena. This process enables her to create a tension between the myths of history and current events. Her output is based on the consciousness that the endless flow of images that bombards us each day interferes with our perception of ourselves and with our way of understanding the world. Her fluid, cold characters represent not so much the individual as the emotions, and the works shown here are representative of this tension between pain and beauty, between Eros and Thanatos.

In *Long Life* (2002), Dumas depicts a dead man in tones of blue and violet, stretched out in a halo of grey and white light. His face, now at ease, brings a sense of silence and a certain serenity and at the same time a great astonishment. The diptych *Gelijkenis I & II (Likeness I & II)*, painted in 2002, is inspired by the masterpiece by Hans Holbein the

Younger (1497-1543) and shows Christ between the Deposition and the Resurrection with a raw and morbid realism. Through this diptych, which is painted in a range of grey, green and brown tones, Dumas mingles reflections on death, redemption and the history of art.

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## VALIE EXPORT

1940, Linz (Autriche)

**VERKREUZUNG, 1972**  
COLOURED PENCIL ON BLACK AND WHITE  
PHOTOGRAPH  
58.5 × 39 CM

COURTESY OF GALERIE THADDAEUS ROPAC,  
LONDON / PARIS / SALZBURG

[SEE ROOM 1]

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## MERET OPPENHEIM

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

**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

► The Swiss artist and poet, Meret Oppenheim, was one of the major figures in Surrealism and developed a free and multifaceted body of work. Using drawing, sculpture, painting and collage, among other mediums, she produced works that were both abstract and figurative in equal measure, and created strange objects, such as her iconic work *Déjeuner en fourrure* (1936), which consists of a cup, saucer and spoon, each completely covered with fur.

In 1964, Oppenheim produced her x-ray self-portrait, which brings to mind Man Ray's "rayographies." Oppenheim added the title *M.O. 1913-2000*, thereby suggesting it was a posthumous depiction of herself. She played with the self-portrait genre by removing all identifying features, and the viewer sees only her skull, neck bones, shoulders and raised right hand. She appears even more revealed than in the nude, but paradoxically allows no emotion to appear. The viewer cannot tell offhand whether the image is of a man or a woman, but the presence of jewellery – a mark of femininity – reduces uncertainty while also evoking high-quality grave goods. This macabre photograph brings to mind the 17th century Dutch *vanitas* or vanity paintings; the allegorical paintings representing the passage of time and the inevitability of death.

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## AUGUSTE RODIN

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

**IRIS, MESSAGÈRE DES DIEUX, 1890-91**

PLASTER

86 × 76 × 36 CM

PINAULT COLLECTION

► No other sculptor, after Canova, had as great an influence in Europe as Rodin: he legitimised the "uncompleted" style, thanks to which he was able to achieve delicate aesthetic effects; he transformed the hardness of marble into soft flesh; and he was capable of miraculously bringing out the stone's eroticism by imbuing it with a refined realism.

Initially designed as an allegorical figure intended to crown the *Monument à Victor Hugo* (1897), the mythological figure shown here is one of Auguste Rodin's most audacious sculptures, due to the eroticism it takes on and also to its unconventional dynamic pose. The figure was originally placed in a downwards position and had a head, a right arm and a pair of wings, but was divested of these attributes and placed upright in order to heighten the composition's focus on Iris' anatomy and on the

movement of her body. The goddess, inspired by a cancan dancer who is said to have been the model, is shown here with her legs spread, explicitly revealing her sexuality, while the focus on her genitalia brings to mind Gustave Courbet's famous painting *L'origine du monde* (1866).

This work reveals Rodin's fascination for the study of movement and his skill in bringing out expressive and carnal forms from the stone. The uneven treatment of the material and the visible casting marks create an interplay of light and shadow on the muscles, inviting the viewer to circle around the work to better appreciate its nuances.

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## HENRY TAYLOR

1958, Ventura, CA (United States)

**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

► Henry Taylor is an African-American painter whose enigmatic works are structured around portraits of his patients (when he was a psychiatric nurse), his friends, family, neighbours, homeless people, drug addicts, beggars or victims of police violence and also of celebrities such as Serena Williams or Nick Drake, and even of members of the art world. Whether his subjects came from privileged backgrounds or not, they all received the same treatment: a thick and rapid touch, generally in bright colours. His work is strongly marked by his affiliation with the Los Angeles Black community, for whom he is a leading figure.

Taylor's works are painted not only on very large format canvases, but also on cigarette packs or suitcases. His characters all have a familiar but at the same time foreign air about them. His paintings are not confined to just the depiction of the figure; like poems, they also suggest a whole narrative, a universe in which the social and political questions that affect the African-American community are raised. Taylor documents the life around him: "My paintings are what I see around me... they are my landscape paintings."

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## JAMES «SON FORD» THOMAS

1926, Eden, MS (United States) –

1993, Greenville, MS (United States)

**UNTITLED, 1986**

SCULPTURE

26.7 CM

**UNTITLED, 1987**

SCULPTURE

22.8 CM

**SKULL, 1988**

SCULPTURE

16.1 × 11.4 × 17.8 CM

COLLECTION OF THE SOULS

GROWN DEEP FOUNDATION

► James "Son Ford" Thomas was an American sculptor and Delta blues musician. At around ten years old, Thomas produced his first skulls to frighten his grandfather, who feared ghosts. As a child, his uncle taught him to play the guitar and to sculpt with the red "gumbo" clay – a mix of sand, organic matter and fine particles of clay – that he gathered on the banks of the river Yazoo. Later Thomas would say that "we all return to clay" after death. Using this material, Thomas would create his own toys, dogs, horses and Ford Company tractors – which is how he got his nickname "Son Ford."

Most of Thomas' sculptural output consists of skulls and busts which were either portraits of members of his community or simply imaginary. He painted them and added real human teeth and tufts of human hair or various accessories such as glasses. The objects, which could be used as ashtrays or as bowls, reveal the artist's obsession with death. He also produced birds, snakes, squirrels and fish that reflected the wild species of the Mississippi and also recalled their symbolism in the African-American folklore tradition of that region of the Mississippi delta – Hoodoo. These beliefs, which were very important for the artist, were inherited from the slaves who had been brought from West Africa. Certain works recall this painful past and the enduring racial inequalities.

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## LUC TUYMANS

1958, Mortsel (Belgium)

**TWENTY-SEVENTEEN, 2017**

OIL ON CANVAS

94.7 × 62.7 CM

PINAULT COLLECTION

► Luc Tuymans selects archive images from the press, film or found on the Internet, which he then photographs with his smartphone or a Polaroid – a step that enables him to blur or fade certain details and to modify the colours. What he then paints appears increasingly enigmatic and mysterious, as if suspended in time. Tuymans has a complex relationship with the tonality of his paintings, and the nuance obtained by mixing colours allows him to create depth and an entrancing light.

The title of the work *Twenty Seventeen* refers to the year of its creation. It shows the face of a frightened, frozen, woman, but it is not a real portrait. This canvas depicts a figure from the dystopic television series entitled *3%*. In this Brazilian TV series, society is split into the wealthy and the rest. Some of the most destitute individuals are allowed to participate in a competition, "The Process", in which they can "win" their chance to attain a better life:

but only 3% are successful. The others are killed, like this woman who has just discovered that she has been poisoned. This portrait, part fiction part reality, with its icy expression, also references recent events, particularly Donald Trump's election in the United States and Brexit in the United Kingdom, that herald an upset in world history. All Tuymans' subjects are cold and violent, linked to historical facts that explore the human condition in a radical way, such as colonisation, religious fanaticism, Nazism and the Holocaust...

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## ROOM 5 – MOURNING

Mourning as  
an experience that  
we must all deal  
with in our lives.

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## ELLIOT DUBAIL

1989 – 2018, Paris (France)

**UNTITLED, 2018**  
DIPTYCH  
OIL, PIGMENT AND DAMMAR RESIN  
260 × 190 CM

PINAULT COLLECTION

► Elliot Dubail was born in Paris in 1989, and died in 2018 at the age of 29. Dubail, a French national, grew up in Great Britain under the influence of a family environment in which art played a naturally important part. He studied first at the French-English Northbourne Park School then trained at the Ateliers de Sèvres and at Villa Arson, in Nice.

The diptych *Untitled*, which is shown here, is part of the *Appartement* series that Dubail painted in 2018. All the paintings in this series are views of a fire-ravaged apartment belonging to a collector who had acquired one of his first paintings. They reveal a complex architecture that attracts us and that we attempt to decipher. The colours, which the artist made himself, are applied with lively and instinctive movements, playing with light as though the canvases were lit by candle. The spaces are simultaneously calm and disturbing, and despite their evident absence of life, they seem to be inhabited by a presence that defies description but that challenges us. This canvas nonetheless emits a particular atmosphere, an almost supernatural energy, like an extension of the artist himself.

Dubail's perfect mastery of chemical components enabled him to achieve the bewitching light that inhabits his paintings with their unsettling mysticism. These paintings are of gloomy interiors, awash with nostalgia, like the artist himself, who often created spaces full of solitude, in which time is suspended and the human figure is often absent.

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## BERND LOHAUS

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

**UNTITLED, 1969**  
WOOD, ROPE, IRON  
120 × 41.5 × 25 CM

**UNTITLED, 1970**  
WOOD, HEMP ROPE  
17 × 80 × 115 CM

**UNTITLED, 2000**  
WOOD, TWO PARTS  
24 × 175 × 73 CM

PINAULT COLLECTION

► Bernd Lohaus, who studied under Joseph Beuys from 1963 to 1966, developed a poetic and pared-back sculptural approach using materials he admired for their previous lives, whether natural or industrial: these included driftwood, stones, metal and ropes.

"I have a direct relationship with these materials," he confided. "There is a certain warmth in wood, and when I work the wood I almost never hurt myself. I speak to the wood and the wood speaks to me." Lohaus therefore made only a few subtle changes to the materials in his workshop, leaving traces or marks that allowed him to emphasise the form. He was fascinated by language and philosophy, and sometimes engraved words on his otherwise raw sculptures, giving them a romantic or even existential dimension.

The three works displayed here are consistent with this poetic way working of the material. The idea of contrast or dialogue between strength and fragility is at the core of the two rope-and-wood *Untitled* sculptures, one from 1969 and the other from 1970. *Untitled*, 2000 also reflects this working of form which, according to Lohaus, brought his work closer to the work of Michelangelo than to that of Rodin, since he worked by subtraction and not by modelling. His aim was to "remove all the faults, all the excess." With Lohaus, for whom "the action of making" was fundamental, the artwork became like a metamorphosis.

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## ROOM 6 – ELEMENTAL

Natural elements  
reflecting the climate  
emergency.

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## EDUARDO CHILLIDA

1924 – 2002, San Sebastian (Spain)

**PROYECTO PARA UN MONUMENTO**, 1969  
IRON  
36 × 41 × 42 CM

**MAQUETA PARA HOMENAJE A HOKUSAI**, 1991  
STEEL  
22 × 43.8 × 28 CM

**SALUDO A GIACOMETTI**, 1992  
STEEL  
112.5 × 16 × 16.2 CM

**SALUDO A BRANCUSI**, 1993  
STEEL  
11.5 × 21.7 × 13.2 CM

**LURRA M-35 (HOMENAJE A BACH)**, 1996  
CHAMOTTE CLAY  
37 × 29 × 15 CM

COURTESY OF THE ESTATE OF EDUARDO CHILLIDA  
AND HAUSER & WIRTH

► Eduardo Chillida's first works were influenced by Cubism and Abstraction but displayed unique formal qualities by combining empty space with volume. "I had the feeling that the plaster, as well as my visits to the Louvre, were leading me towards the white light of Greece (...). I come from a country that has a black light. The Atlantic is dark." With great technical mastery, he sang the praises of the formal qualities and dynamism of these pure materials. The viewer can sense the air and space that move within the heart of the sculpture, which often defies gravity.

Throughout his career, which was punctuated by numerous exhibitions world-wide, Eduardo Chillida produced many series of sculptures in wood, iron, granite and concrete, as well as in Corten steel. Chillida drew inspiration from the Basque iron-working traditions to work the material with simplicity and authenticity. His poetically titled works also

have auditory qualities. "I like (...) these silences or empty spaces (...) where form can vibrate. In my sculptures, one can find a reminder of Basque music, of those tunes that endlessly vary from major to minor to the point that the listener is free to hear them sometimes in one way, at others in a different way," the artist stated. The works chosen here recall his work in response to the history of sculpture in particular, as a sort of tribute to his predecessors. All artists come from somewhere...

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## VALIE EXPORT

1940, Linz (Austria)

**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

**EINPASSUNG**, 1972  
BLACK AND WHITE PHOTOGRAPH  
41 × 61 CM

**OHNE TITEL**, 1976  
BLACK AND WHITE PHOTOGRAPH  
42 × 60.5 CM

**VERDOPPELUNG**, 1976  
ERASURE ON BLACK  
AND WHITE PHOTOGRAPH  
39.8 × 44.2 CM

COURTESY OF GALERIE THADDAEUS ROPAC,  
LONDON / PARIS / SALZBURG

[SEE ROOM 1]

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## GEORG HEROLD

1947, Jena (Germany)

**GELANDETE HORIZONTE**, 1996  
ROOF BATTENS, CHIPBOARD, GLASS, GLASS  
CONTAINERS, DISTILLED WATER, PUMICE STONES  
164 × 270 × 39 CM

GRÄSSLIN COLLECTION, ST. GEORGEN

► Like the proponents of *Arte Povera* or Joseph Beuys, Georg Herold uses simple construction materials such as wood, brick, canvas, glass and electric wires, as well as reflecting pools. His approach is similar to that of conceptual art since he rejects the concept of the sublime and prefers to carry out his investigations of language by means of visual word play and texts. "I aim to achieve a state of ambiguity that allows all sorts of interpretations," he explains. His works, which defy both gravity and order, capture a tension that reflects an energetic creation process. Along with the German artists Albert Oehlen, Martin Kippenberger, Werner Büttner or Günther Förg, Herold belongs to a generation of provocative artists who are linked to the punk and anti-bourgeois movement.

The work shown here, *Gelandete Horizonte* (1996) seems to resonate with the water that surrounds the building; its shape and its title allow Herold to challenge the viewer's perception and the associated material. In Herold's works, which are often critical and ironic, he uses simple materials such as slats of wood, bricks and other objects from everyday life in order to better challenge the traditional forms of expression of wall-mounted painting and of sculpture.

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## REI NAITO

1961, Hiroshima (Japan)

**PILLOW FOR THE DEAD**, 1997  
SILK ORGANZA AND THREAD, CUSTOM VITRINE  
5.6 × 4.5 × 2.5 CM

COURTESY OF THE COLLECTION  
OF OLIVER RENAUD-CLÉMENT, ORC INC.

**UNTITLED, 2017/2018/2020**  
FLOWER, WATER, GLASS JAR  
Ø 7.5 × H 11.4 CM  
VARIABLE DIMENSIONS DEPENDING  
ON THE SIZE OF THE FLOWER

COURTESY OF THE ARTIST  
AND TAKA ISHII GALLERY

► From the outset, Rei Naito has always observed and analysed the human condition. She prefers “soft and weak things” and uses familiar materials such as cloth, bits of wood, beads or seashells and a particular light that transforms the visitor’s experience into a moment perfect for meditation and contemplation.

In March 2011, the earthquake followed by the nuclear disaster in Fukushima brought back memories buried within her of an even older catastrophe, that of the atomic bomb dropped on her native town on 4 August 1945. Until then, Hiroshima’s painful past – which she hadn’t dared to broach – had been absent from Naito’s artistic reflections, but from that point it would become a central element of her future practice. Re-evaluating her way of seeing the world and our relationship with it, she manipulates emptiness, space, absence, and the delicate, insignificant forms of life like dust or light. Despite the delicate and subdued nature of her installations, through them Rei Naito speaks to us of violent things; of death, of the inexpressible. Her tiny anthropomorphic sculptures, which are sometimes exhibited beside her works, are not human beings but figures that the artist has charged with a mission: to believe in hope. Water is another recurring element in Naito’s work. It is poured over the flowers present in her installations, or it may be shown in the form of drops that may begin to move, to join up with each other and form a trickle and then finally a pool. By showing us this water, this flower, this living organism or cushion of air, the artist shows us life, which is omnipresent in her work and has once again become the symbol of hope.

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## DANIEL STEEGMANN MANGRANÉ

1977, Barcelona (Spain)

**PHASMIDES, 2008-12**  
16 MM FILM TRANSFERRED TO COLOUR HD VIDEO,  
WITHOUT SOUND  
22 MIN. 41 SEC.

PINAULT COLLECTION

**ESPAÇO AVENCA, 2020**  
INTERTWINED AVENCA BRANCHES  
58 × 41 × 30 CM

COURTESY OF THE ARTIST

► At the heart of the work of Catalan artist, Daniel Steegmann Mangrané, is nature. He considers that the relationship to the other – whether human, animal, vegetable or object – should be seen from the viewpoint of a common culture and that, ultimately, everything is human. Steegmann Mangrané thus transforms the exhibition space into an immersive ecosystem in its own right, where the living and tropicality feed his installations. The artist seeks by all means available to combine the work and the spectator into the same organic unit, freed from any hierarchical conception of the world, using drawing, sculpture, photography and video to achieve this end. “Merging interior and exterior,” and breaking down the walls of the place of exhibition is a fundamental act.

The two works shown in this exhibition sum up Steegmann Mangrané’s ecological thought, in particular through the figure of the phasmid – an insect resembling a stick or a leaf – the Latin root of whose name, *phasma*, means “ghost.” Steegmann Mangrané plays with the appearance and disappearance of these sensitive beings, masters of camouflage, which almost become plants in our perception. In the video *Phasmides* (2008-12), he films phasmids moving through geometric human constructions and also through nature. During one of

his visits to the Museu do Açude, in Rio, the artist had apparently briefly spotted one of these insects on the surface of an empty pool. The animal’s rapid disappearance led him to rethink the status of the image, a thought which he interprets here using cellulose, the organic component of the original celluloid photographic film strips. Works such as *Growing Economies* (2013) and *Espaço Avenca* (2014) highlight the organic and geometric compositions of branches, the purity and delicacy of which also bring to mind the phasmids.

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## ROOM 7 – HOWL

Is howling  
the only option  
in the face  
of growing  
inequalities,  
racism, etc.?



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## ROOM 8 – SEX, ROCK & ROLL

A source  
of inspiration  
for many musicians  
and artists.

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## MIKE KELLEY

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

**PINK CURTAIN, 2005**  
MIXED MEDIA WITH VIDEO PROJECTION  
AND PHOTOGRAPH  
370 × 172 × 146 CM

PINAULT COLLECTION

► Mike Kelley is an inescapable figure in the freak-scene and grotesque art that influenced a whole generation of artists. He was not only a sculptor, curator, musician and writer, but also authored a radical ironic, poetic and deeply autobiographical multimedia work that became a reference point in the American counterculture before becoming established in the contemporary art world. Kelley's interest in countercultures is reflected in his art, which uses assemblage and appropriation, and is marked by many references to popular imagery. In his multimedia installations he plays theatricality and gore, a genre derived from horror films that inspires both disgust and laughter in the viewer, using so-called "abject" materials or stuffed animals, for example, in order to encourage critical reflection on American society.

Using photographs taken from his school yearbooks, Kelley reconstructed the various activities that punctuate the American schoolyear, in particular those he considered "socially accepted rituals of deviance." He classified the images by categories – "Religious Performances," "Thugs," "Dance," "Hick and Hillbilly," "Halloween and Goth," "Satanic," "Mimes," and "Equestrian Events" – and identified recurring characters who enliven the carnivalesque and disturbing universe that he created using motorised machines and video projections. Here, with *Pink Curtain*, the visitor is confronted by the swaying silhouette of a female dancer which becomes gradually distorted as the curtain moves. The work, which is both sensual and ghostly, explores the themes of desire and sexuality.

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## ROOM 9 – ENGAGEMENT

Can we still  
do something?  
To what end?

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## ABIGAIL DEVILLE

1981, New York, NY (United States)

**TALISMÁN, 2015**  
WOODEN DOOR, FOUR BROOMSTICKS  
200 × 85 × 20 CM

PINAULT COLLECTION

► Abigail DeVille trained in painting at Yale University and the New York Fashion Institute of Technology. She creates part-archaic, part-Afrofuturist sculptures and installations using rubbish and found objects, such as the wooden door and four brooms that make up *Talismán*, continuing the tradition of assemblage developed in the United States and Europe. For DeVille, history is recorded in these objects – which are often items from everyday life – that are the receptacles of lost voices. When she talks of her work, she recalls the unflinching optimism of the African-American communities in the face of the weight of the past, and readily recites the Martin Luther King's final speech: "But I know, somehow, that only when it is dark enough can you see the stars."

DeVillev's works, a blend of archaic forms and Afrofuturist symbols, investigate the issues of absence, space, forced migrations and memory. The white door of *Talismán* seems to possess magical virtues, an ability to protect. Just as it contains countless secrets and lives passed in silence, it also embodies the possibility of opening towards potential futures.

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## VALIE EXPORT

1940, Linz (Austria)

**AKTIONHOSE : GENITALPANIK, 1969/1994**  
BLACK AND WHITE POSTER  
79 × 56 CM

COURTESY OF GALERIE THADDAEUS ROPAC,  
LONDON / PARIS / SALZBURG

[SEE ALSO ROOM 1]

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# DEANA LAWSON

1939, Rochester, NY (United States)

**DAUGHTER, 2007**  
PIGMENT PRINT  
88.9 × 111.8 CM

COURTESY OF THE ARTIST  
AND SIKKEMA JENKINS & CO., NEW YORK

► Deana Lawson became interested at a young age in the social conditions of the African diaspora and of the African-American community. A native of Rochester, the birthplace of the Kodak company, Lawson grew up with a photographer father and a mother who collected family photo-albums, which profoundly influenced her art practice. Borrowing from both documentary aesthetics and from vernacular photography, her works are typified by their meticulous staging in which the often nude or semi-nude models, whom she meets by chance and invites to pose for her, interact with each other.

Through these carefully studied stagings and this apparent intimacy, Lawson confronts the viewer with a complex vision of Black identity. She reveals the body's ability to "channel personal and social histories" by using the different formal languages of photography.

In *Daughter*, the composition centres around two Black women, one standing and naked, and the other sitting and dressed, holding a baby in her arms. The passive nature of the two women takes us by surprise in the context of the nudity and the crying baby. The viewer's gaze then continues around the image and discovers numerous details, like the photographs placed to the right or the cheap curtain obstructing the view to the outside, that contribute to the photograph's narrative. Curtains play an important role in Lawson's compositions, marking out the space being photographed and cutting us off from the outside world. They thus create a private space, a sort of sanctuary where the bodies are liberated and rediscover their original beauty. The oversized scale of the images transforms the cramped domestic spaces into striking decors and seems to raise the subjects above their every-day life by giving them a new dignity, an almost divine aura.

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# JOAN JONAS

1936, New York, NY (United States)

**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

► Joan Jonas was born in New York in 1936. She is often considered to have pioneered performance art and video art at the end of the 1960s. Having trained in history of art and in sculpture, she soon came under the influence of her immersion in New York's experimental art scene.

The *Mirror Pieces* are part of Jonas' first performances, during which she recites texts written by Jorge Luis Borges on the topic of mirrors. Jonas first took up video after a trip to Japan with Richard Serra in 1969, during which she was able to purchase a Portapak, the first portable video recorder marketed by Sony. She was interested by the immediacy of this new video imagery that offered the possibility of producing a direct and truly present art. As a feminist artist, Jonas saw mirrors and video as a way to distort the viewer's perception of space and to deny the viewer any stable or safe position. The performers, most of whom are female, move about with slow gestures, carrying heavy mirrors before their bodies. According to the artist, "the mirrors create a space. They change the space. And they might easily break. People are always a bit uneasy when faced with a mirror, when they catch sight of themselves. The first accessory I ever used was a mirror." In this way, she is able to explore representation and fiction, reality and illusion, time, introspection and narcissism, and she allows a relationship with the artwork to develop that is as physical as it is intellectual.

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# SENGA NENGUDI

1943, Chicago, IL (United States)

**R.S.V.P. WINTER 1976, 1976-2003**  
NYLON, MESH, BICYCLE TIRE, STRING  
91.4 × 66 × 26 CM

PINAULT COLLECTION

► Senga Nengudi grew up in Los Angeles and Pasadena, where in the 1970s she became one of the leading artists in the avant-garde African-American circles.

Nengudi creates assemblages with found materials, taken from daily life and thus cheap and easy to obtain; nylon stockings in particular. For her, this material best reflects the flexibility of the human body. She is interested in the changes that take place in the female body, but also in the changes in mind and their influence on the body. Sometimes she fills the nylon stockings with sand to create sensual semi-abstract shapes, at others she stretches them out in space, forming spider webs or genitalia, merging strength and vulnerability. The sculptures are then used in performances with improvised ritual dances that create an interchange between various influences, such as African Yoruba rituals, Noh theatre, jazz and Australian aboriginal art. Hoping to find this same energy through her art, Nengudi also encourages dialogue with the spectator and invites participation, with the title *Répondez S'il Vous Plaît*, placing movement at the heart of her practice. With the materials and shapes that she uses, the artist explores and challenges concepts of race, slavery, sex, the female body, imprisonment, servitude, violence, sensuality, skin, fertility and the worn-out body.

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# CAMERON ROWLAND

1988, Philadelphia, PA (United States)

**U66, 2013**  
STEEL WITH STANDARD FINISH  
167.6 × 4.7 × 6.3 CM

**PAYROLL, 2016**  
TWO LAMINATE TABLETOPS, BASES, HARDWARE  
66 × 48.3 × 114.3 CM

PINAULT COLLECTION

► As a politically committed artist, Cameron Rowland produces art in which conceptual considerations override the aesthetics of the objects, while nonetheless considering their presentation in space.

Rowland's works are permeated with economic and social reflections, tackling political issues such as privatisation and the control of resources – including water, electricity or metals – as well as the racism linked to the pro-slavery past. He explores the systemic origins and resurgences of a tragic history, which has been rendered invisible by everyday life, and in his own way interprets an art of reparation. His sculptures take the form of ready-mades that contain within them stories and histories that are made clear by their titles or by the accompanying texts. These objects contain within themselves economic realities, the inequalities that coincide with racial discrimination. Rowland's work is an extension of the work of Betye Saar, David Hammons or Kara Walker, in an art where language and form are closely connected. Rowland bought the tables shown here from the NYC Office of Payroll, the body in charge of salary management, during a sale of surplus furniture.

In the case of Rowland's *U66*, the visitor is confronted by an upright from a gondola shelving system (created in 1957) that is displayed in solitary splendour on the wall. Set apart in this way, this upright part is hard to recognise and its meaning becomes completely altered, since it no longer has any function without the missing parts.





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## ROOM 12 – LOVE IS THE MESSAGE

This is the title of a work by Arthur Jafa: a collage on the issue of the condition of Blacks.

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## ARTHUR JAJA

1960, Tupelo, MS (United States)

**LOVE IS THE MESSAGE,  
THE MESSAGE IS DEATH, 2016**

VIDEO  
(COLOUR, SOUND)  
7 MIN. 25 SEC.

PINAULT COLLECTION

► Born in Mississippi in 1960, Arthur Jafa initially studied architecture in Washington. He soon became interested in images and in his identity as an African-American artist.

Jafa is deeply involved in theoretical artistic research, and seeks to determine what a “Black aesthetic” might be that would be capable of expressing African-American cultural identity, or “Blackness,” not just in music but also – and this is what interests him most – in the visual arts. The title of the work shown here, *Love is the Message, the Message is Death*, references the 1970s chart-topping hit by the Philadelphia band MFSB and James Tiptree’s 1973 science fiction novel entitled *Love is the Plan and the Plan is Death*. In this seven-minute long montage, Arthur Jafa underscores the tonality and the rhythm of images uploaded from the YouTube platform. He then shows civil rights protests from the 1960s, images of Malcolm X, Drake, Beyoncé and of Walter Scott – a 50 year-old African-American man who was shot and killed by a white police officer in 2015 – all of which enables him to develop an immersive and meditative narrative of the history of the African-American community. The soundtrack is a slower version of the hip-hop song *Ultralight Beam* by Kanye West, who sings “We on a ultralight beam, we on a ultralight beam, this is a god dream, this is a god dream, this is everything.” In a context of police violence towards this community and of omnipresent racism, Jafa’s work reveals the suffering but also the strength and beauty of this Black America.

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## ROOM 13 – LABOUR

This work speaks for itself and highlights the exploitation of people of colour.

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## DUANE HANSON

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

**HOUSEPAINTER I, 1984-88**  
POLYCHROMED CAR-BODY FILLER,  
MIXED MEDIA AND ACCESSORIES  
268 × 310 × 203 CM

COLLECTION PINAULT

► Born in 1925 in Minnesota, Duane Hanson is considered the leading figure in hyperrealism, in the wake of Pop Art. He drew inspiration from the work of George Segal for his plaster casts on living models and from the work of Edward Kienholz or the French Realist painters of the 19th century.

Hanson carefully moulded his characters on living models, then painted them in oils and dressed them in real accessories that were intended to indicate what sociological group they belonged to. He staged scenes with middle-class American men and women, particularly delivery-men, tourists, housewives, old-age pensioners, workers and supermarket customers...

Hanson’s first signature work, *War*, produced in 1967, depicts Vietnam War fatalities. That same year, in the context of the fight for civil rights, he exhibited *Policeman and Rioter*, which shows a white policeman brandishing his truncheon as he strikes a partially clad African-American man curled up on the floor. The themes Hanson dealt with – including road accidents, racially motivated violence and abortion, among others – were so raw that his first New York exhibition caused a scandal. Hanson sought to produce narrative sculptures that would challenge the concept of the “American Way of Life,” exploring the political and social context by holding up a mirror to reality, to such an extent that viewers reacted with nausea. The figure in *Housepainter*, 1984-88, positioned in front of a half-painted wall, seems lost in thought, in an existential void at the centre of a never-ending worksite. Although the pink and white colours suggest lightness and softness, the serious and absent facial expression soon plunges us into a state of malaise and arouses a sort of empathy.









always to the principle that her works should adapt to the location. The change of scale highlights the strangeness of these objects that are both biomorphic and mechanical and creates a mix of feelings in the viewer, somewhere between aesthetic attraction and anxiety.

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## MARIA BARTUSZOVÁ

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

**UNTITLED, 1985**  
PLASTER, WOOD  
53.5 × 63 × 9.5 CM

**UNTITLED 15, 1985**  
PLASTER, WOOD  
10 × 41 × 28 CM

THE ESTATE OF MARIA BARTUSZOVÁ.  
COURTESY OF ALISON JACQUES GALLERY,  
LONDON

► Maria Baruszová was an emblematic figure in Central European sculpture in the second half of the 20th century. Her first sculptures were produced using materials such as plaster, bronze and aluminium. The sculptures invite the viewer to touch them; they have echoes of both the maternal and the erotic, and yet also form part of a spiritual exploration. From 1979, Bartuszová began to include natural elements, such as branches, stones or sand, in the surface of her plaster sculptures. These pure white works, with their air of fragility and impermanence, attained a metaphysical dimension that characterised Bartuszová's sculptural journey.

Bartuszová's preferred medium, plaster, is impermanent by nature, and this gives her works a transient and ephemeral character. When she used heavier materials, it was to undermine the materiality of the works, to play on the shapes, the proportions and the medium. From the 1980s, her work was dominated by pure, ovoid shapes whose perfection she altered

with deformations. These works were produced using pneumatic casting techniques, with moulds created using rubber balloons. These would be bound with string, crushed, or have objects pressed into them to produce formally abstract works that resemble living organisms, enlivened by a liberating potency.

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## STANLEY BROUWN

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

**THIS WAY BROUWN, 1964**  
FELT-TIP PEN ON PAPER, TABLE TWO TRESTLES  
2 SHEETS, 21 × 29.5 CM EACH

COLLECTION PIERRE HUBER

► Throughout his career, Stanley Brouwn remained a discreet artist who refused to be interviewed or photographed, whether the photographs were portraits of himself or shots of his works. Indeed, he considered that these works signified nothing more than what they showed. Brouwn, the individual, is shrouded in mystery, just as his art is. As a conceptual artist with close ties to performance, he was interested in the subjective relationship to the world, to abstraction and to the effacement or absence of the artist. He destroyed all his pre-1959 works and was associated with the Fluxus group (a 1960s movement that promoted the concept that "everything is art," and later challenged its role with the idea of anti-art and non-art).

When Stanley Brouwn began his series entitled *This way brouwn* – which he continued to work on until 1964 – he asked passers-by to draw the directions to different places on a piece of paper, thereby giving precedence to the mental, subjective representation of movement and of space as it is experienced. These drawings were then stamped with the words "THIS WAY BROUWN". "A *This way brouwn* is the portrait of a minute piece of the Earth fixed by the memory of a passer-by," the artist explained. His creative process functions as a method-rule, with

great internal coherence, based on an idea that, in theory, is absurd. His starting point, the mundane act of walking, becomes a strange and totally new experience. From 1971, he explored different ways of conceiving distance and measuring space, and classified his movements using measurement standards based on the length of his foot or his elbow, for example, ultimately creating the "brouwn unit" and declaring: "I have become a distance."

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## JAMES LEE BYARS

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

**SELF PORTRAIT, C. 1959**  
PAINTED WOOD, BREAD  
165 × 33 × 199.5 CM

MICHAEL WERNER GALLERY,  
NEW YORK AND LONDON

► The American conceptual artist James Lee Byars was known for his performances, his drawings and his monumental installations influenced by philosophy (including Buddhism, for example). Throughout his career, Byars combined geometric forms with luxurious materials such as marble, precious woods, red roses and above all gold-leaf, the colour of which, for him, symbolised eternity, beauty and perfection.

Produced in 1959, his *Self Portrait* is one of the works Byars produced during his Japanese period. In this delicate self-portrait in wood stretched out like a skeleton, one can see man in his most primitive form, but also in all his modesty in the face of the fragility of life.

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## BRUCE CONNER

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

**CROSSROADS, 1976**  
35 MM BLACK AND WHITE FILM, SOUND  
(ORIGINAL MUSIC BY PATRICK GLEESON  
AND TERRY RILEY)  
36 MIN.

PINAULT COLLECTION

► Bruce Conner's works, which range from video art to painting, as well as assemblage, drawing, photography, performance and dance, investigate themes relating to the post-war American society, such as the consumer culture, mass media, the perception of women and the nuclear threat linked to the Cold War.

During the 1970s, Bruce Conner decided to produce *CROSSROADS*, a film-assemblage in which, using a simple splicer, he recycled images of a nuclear test on the Bikini Atoll during the summer of 1946, which had been filmed from numerous viewpoints by 500 military cameras but had remained top-secret until then. With the use of fades, jump cuts and slow motion, he portrayed the atomic explosion as it struck the American warships head-on. The montage, which shows a fragmented explosion that is part psychotropic experience and part nuclear apocalypse, is supplemented by two soundtracks: one, slightly offset, is devised by Patrick Gleeson and plays the sounds of birdsong, airplane engines and the blasts, while the other is a hypnotic composition by Terry Riley. Conner thus presented a spectacle that is both terrifying and fascinating, which also plays on the erotic connotation of the bikini. The atomic mushroom cloud is a recurring motif in Conner's work.

In the Cold War context, this dramaturgical aesthetic that left the viewer disconcerted enabled Conner to make a stand against his country's politics. Nowadays Conner is considered one of the pioneers of experimental film.





