

ARTE --- POVERA ---

at the Bourse
de Commerce

9 October 2024
— 20 January 2025

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Introduction

by Emma Lavigne, General Curator, General Director in charge of the Pinault Collection

From 9 October 2024, the Bourse de Commerce — Pinault Collection will host an expansive exhibition devoted to Arte Povera. Composed by the curator Carolyn Christov-Bakargiev using some fifty historic, emblematic works from the Pinault Collection that she has placed in relation to works from other prestigious public and private collections, this exhibition, a landscape to be explored, has been designed specifically for the museum's spaces. This is where François Pinault wishes to show his collection of Arte Povera, with the aim of revealing potential correspondences between the works and the spirit of the place, for example, between the glass hemicycle atop the Rotunda and Mario Merz's igloos, which, according to the artist, are both symbols of the world and of small homes at the border of full and empty, shelters "granting a certain social dimension to people", as well as places to dream.

Carolyn Christov-Bakargiev is an Arte Povera specialist and globally recognised exhibition curator. As the former director of the Castello di Rivoli, she transformed this castle into the birthplace of the most experimental art forms, all the while keeping it the primary home of artists of this Italian group. Determined to show their works not as objects, rather as poetic forces that inhabit space and time, the curator has envisioned this exhibition as a vast open stage that lets these artists' ideas circulate freely. To exhibit Arte Povera is a challenge, an exchange at every instant between the public, the artists, and the actors involved in this adventure. As a space that is both central and intermediary between the interior and the exterior, the Rotunda thus welcomes the dynamic collective of these thirteen artists. Arte Povera was exhibited for the first time in 1967 by Germano Celant. In the context of Italy's industrialisation and the dominance of the American art scene, the challenge lay in inventing a new relationship to the world to combat the dehumanising forces of consumerism while taking back "possession of reality", to use Celant's words. In relation to this collective core of landmark works and more recent creations by these artists, thirteen specific spaces have been devoted to each one of them to convey the singularity of their thinking and artmaking as intimately as possible, while the interstitial spaces house contemporary artists whose works demonstrate just how much the pulse of Arte Povera continues to beat throughout even very recent artistic and creative endeavours.

Lying between alchemy, archaism, pantheism, phenomenology, and a political consciousness that focussed on the place of human beings in the universe, this exhibition, curated by Carolyn Christov-Bakargiev, provides a novel experience of the space, a temporary but essential anchoring in time and space of Arte Povera, whose legacy continues to nourish contemporary creations.

Pinault Collection thanks Castello di Rivoli Museo d'Arte Contemporanea and Fondazione per l'Arte Moderna e Contemporanea CRT for the exceptional loans granted.

The exhibition

Curated by: Carolyn Christov-Bakargiev

The exhibition “Arte Povera” at the Bourse de Commerce – Pinault Collection traces the birth in Italy and the development and legacy of this group across the globe. The curator, **Carolyn Christov-Bakargiev**, has assembled more than 250 works for the museum by the thirteen protagonists of Arte Povera—**Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini, and Gilberto Zorio** – as well as new commissions given to the artists of this historic group and to international artists of the following generations whose work resonates strongly with the thought and practice of Arte Povera.

The curation has been entrusted to Carolyn Christov-Bakargiev, an internationally recognised specialist in this Italian group. It draws from the Pinault Collection’s major holdings of Arte Povera, which have been placed in resonance with works from the Castello di Rivoli Museo d’Arte Contemporanea in Turin, the Fondazione per l’Arte Moderna e Contemporanea CRT in Turin, the Kunstmuseum Liechtenstein – Vaduz, the Museo e Real Bosco di Capodimonte in Naples, the Galleria d’Arte Moderna (GAM) in Turin, the Centre Pompidou in Paris, and the Tate in London. The curator has initiated an innovative dialogue with old and new works, thereby situating Arte Povera within a larger temporal landscape.

MATERIALS AND ENERGY

“By the mid-1960s, a number of Italian artists had begun making what we today call Arte Povera works using simple, inexpensive materials and techniques to create elemental installations that would induce in viewers an understanding of being embodied and grounded in the here and now and being alive. They channelled in their works flows of energy, whether physical and chemical, as determined by the fundamental forces of the universe, or psychic energy, such as memory and emotions. Their works were earthly, focused on an empirical and practical understanding of life through our encounter with things (both material and immaterial), energy and its transformative movements throughout the universe, from the micro scale of subjective experience and a phenomenological reduction of perception to the macro scale of the fundamental forces of physics that move the universe and make it live. Energy was important to them, from how it operates in the tiniest synapses in our brain, to the incommensurable movements that underlie the cosmos. Many of the artists grew up in places at the foot of the Alps, from Liguria and Piedmont, to Lombardy, Friuli and Veneto, where hydroelectricity plants were developing and the geological and geographic forces of the mountainscape, as well as its stark connection with the nearby Mediterranean Sea, were particularly perceivable.

The materials they used were both what we call ‘natural’ and ‘rural’ (such as earth, potatoes, salad, water, coal, twigs, trees, live bodies of animals including humans, etc) and what we call ‘artificial’ and ‘urban’ (things found in hardware stores like metal scaffolding, stainless-steel slabs, lead ingots, light bulbs, wooden beams, neon tubes, in art-supplies stores, like chemicals, cans, wooden strips, and technological tools of the time, such as analogue photography, slide projectors and video recording), with no distinction between them.

These artists explored art as a form of empirical practice rather than abstract philosophy, the embodiment of their subjective understanding of the world through the phenomenological reduction of experience to its essentials. They were suspicious of over-intellectualization and of abstract theory. Art also had to be reale, meaning alive and not mimetic nor representational, and it had to be ‘authentic’, meaning that it had to be the fruit of an experience of truth and accord between our fundamental core values and our actions, and not a superficial or conventional repeated expression. And so they used common and humble materials and simple techniques often employed by craftspeople or daily workers, from the highest forms of craft (like embroidery, book-binding or glass-blowing) to ancient knowledges in domestic spaces (such as folding sheets, binding twigs, combing the wool of mattresses, knitting, lighting a fire, and carpentry). The craft of making art and the craft of daily life were elements in their works.

By celebrating holistically the entire space where art is deployed, as part of their works, as one would in a home or in a church, furthermore, they contributed in a

fundamental way to the development of what we today call ‘installation art’ – a space where elements are placed without clear boundaries and that is traversed by the audience viewers who become part of the artwork itself while they are there. In an installation, energy can run back and forth between the elements placed in space and the viewer, able to proprioceptively understand the meaning of artworks, bypassing intellectual understanding, simply becoming aware of the transformative process and impact they have on us.”

Carolyn Christov-Bakargiev

EXPANDING ART HISTORY

Arte Povera artists have always been interested in situations of basic perception, combining their fascination with daily life with a deep respect for, and great interest in, artistic tradition. Mistrusting the excessive intellectualisation of art, they share the belief borrowed from Baroque aesthetics that heterogeneity and complexity in art are positive values and a driving force of creativity.

By radically redirecting contemporary artistic language towards new horizons, Arte Povera transformed the history of Western art and invented a much broader definition of creation. The acceptance of contradiction and complexity as tied to a sense of openness, fluidity, and a changing subjectivity situated the practices of this group beyond the confines of modernism, and this has strengthened the interest elicited in Arte Povera today far beyond the boundaries of Western contemporary art. The exhibition at the Bourse de Commerce also explores the context in which Arte Povera emerged: Postwar Italy, its avantgarde (Fontana, Manzoni, Accardi, and others), and parallels with other international movements, such as Gutai in Japan.

Arte Povera is generally defined as an artistic trend from the late 1960s, but its influence was and remains considerable. In all the interstitial spaces of the Bourse de Commerce, twelve artists whose practice resonates with that of Arte Povera continue this history, from David Hammons, William Kentridge, Jimmie Durham, and Anna Boghiguan in the 1980s to Theaster Gates, Pierre Huyghe, Grazia Toderi, and Adrián Villar Rojas in the 1990s, and to Garcia Torres, Renato Leotta, Agnieszka Kurant, Otobong Nkanga, and D Harding in the 2000s. In his/her own way, each of these artists confronts and actively works with this heritage.

A DIALOGUE BETWEEN MORE THAN 250 WORKS

In addition to a core of works by the thirteen artists associated with Arte Povera, the exhibition includes items and documents that trace the key phases of what we can consider the group’s beginnings. These episodes are rooted in the culture of the Mediterranean, from the Pre-Socratics to Lucretius. They are informed by the particular relationship between modernity and rurality that characterised Italy until the second half of the twentieth century, and which had followed a trajectory that was Franciscan in its origins, which sought to impoverish the work. Each of the thirteen artists in the exhibition is associated with a personality, a movement, an era, or a material that he/she has deemed to be a profound influence, from an image by Giorgio De Chirico for Paolini such as a work by Sano di Pietro or Marisa Merz.

The “precursor” section is counterbalanced by one for “successors”: young and mid-career artists whose practice demonstrates the assimilation of the Arte Povera experience or a similar manner of working, and thereby an interest in primary energies, in the metamorphosis of matter at the intersection of nature, culture, and artificiality, and in a phenomenological reduction of the experience of the living world.

“In an era where everything is abstracted and the technology through which we experience the world is opaque to most people, there is a need to go back to basics and affirm why matter matters and why embodied life and materials matter. This is why an exhibition of Arte Povera is important today. To curate or to collect Arte Povera means to believe that an artwork can be real and not a representation of something else, that it can change and be subject to the metamorphosis through time, and that it can be made of humble materials and that these materials may not have a long duration, and yet also believe that this art can stay with us through the decades, centuries, thousands of years.” Carolyn Christov-Bakargiev

Overview of the exhibition

EXTERIOR

Visitors come into contact with Arte Povera even before they enter the Bourse de Commerce. *Idee di pietra – 1532 kg di luce* (“Ideas of stone – 1532 kg of light”) (2010) by **Giuseppe Penone** has been installed in front of the building, an immediate affirmation of one of the main principles of Arte Povera, namely the fusion of nature and culture. For Penone, the tree’s branches suggest the paths of our own thinking, and the river rocks embedded at various junctures designate the arising of the unexpected, impasses, and the weight of our memories. The artist thereby compares human thought to the growth of plants and the formation of minerals. Above, at the perimeter, is a series of neon numbers, the *Fibonacci Sequence* (1984) by **Mario Merz**. For Merz, this exponential mathematical sequence invented in the thirteenth century and discovered by the artist in the late 1960s embodied the very growth of the universe as a ubiquitous, expanding energy within a rational system. The Fibonacci sequence represented a compositional principle for the artist. In homage to Penone’s work, Argentinean artist **Adrián Villar Rojas** has created a work for the museum facade.



Simulation of an exterior view of the Bourse de Commerce – Pinault Collection with the works by Giuseppe Penone and Mario Merz. © Pinault Collection.

SALON

In the Salon, the artist **Pier Paolo Calzolari** is exhibiting *Senza titolo (Materassi)* (1970), a series of six mattresses covered with refrigeration tubes. The artist transforms the simplest, most ordinary objects into the compositional elements of a living tableau. Each one is endowed with its own pattern of tubes and gradually becomes covered in frost, the mattresses thereby coming to resemble a living thing. The highlighting of the energy that runs through them, their ghostly whiteness, the sound of the motors, and the coldness of the ensemble make this installation a comprehensive experience that involves the viewer's sense of sight, hearing, and touch. Its frontal presentation evokes icon paintings. A set of photographs also reveal the spirit of Arte Povera in the 1960s and 1970s.

ROTUNDA

Like the first public expressions of Arte Povera, the Rotunda at the Bourse de Commerce functions collectively. It hosts all thirteen artists, who echo each other and recreate the intense collegial and experimental magma of the first years of Arte Povera. The first tree sculpted by **Giuseppe Penone** stands next to **Mario Merz's** first igloo, while **Pier Paolo Calzolari's** first refrigerated sculpture forms a dialogue with **Giovanni Anselmo's** first *Direzione* (1967), thereby rendering as palpable the essential continuity between humanity, the world of plants, and the mineral sphere. The space of the Rotunda also includes an exterior space that abolishes the very idea of the museum with **Alighiero Boetti's** smoking fountain *Autoritratto (Mi Fuma Il Cervello)* (1993-1994). **Luciano Fabro's** masterpiece *Lo Spirato* (1968-1973) is being shown outside Italy on an exceptional basis. The curator has associated these seminal works with more recent ones to demonstrate the continuity of these artists' lines of inquiry.



Alighiero Boetti, *Autoritratto*, 1993-1994, cast bronze, system with a fountain and an electrical heating element, 200 x 88.4 x 49.5 cm. Pinault Collection. © ADAGP, Paris, 2024.

PASSAGE

For this exhibition, the 24 display cases in the Passage reactivate Walter Benjamin's thoughts about Parisian passageways as a way to read the nineteenth century and its transformation into so many temporal and contextual milestones that evoke the ground in which Arte Povera grew. This includes Italian Postwar avant-garde artists such as **Lucio Fontana**, whose perforated canvasses gave artists an example of art that exceeded the space of the painting, and **Piero Manzoni**, for his freethinking, provocative use of materials. Other display cases show the more international influences of Arte Povera, from the Situationist International to the Japanese group **Gutai**. They reveal a constellation of protagonists, from artists to gallerists, critics, and people from the world of theatre, such as Polish director **Jerzy Grotowski**, who participated in the expansion of the definition of art by opening it to new media, performance, and experimentation.



Piero Manzoni, *Achrome*, 1961-1962, synthetic fibres, 61.5 x 46 x 25 cm. Courtesy of the Fondazione Piero Manzoni, Milan. © ADAGP, Paris, 2024.

GALLERIES / FOYER / STUDIO

In creating a dedicated pace for each founding artist of Arte Povera, the exhibition provides a broad overview of their work, with an emphasis on landmark pieces from the group's history, both from the Pinault Collection and on loan from internationally renowned institutions. For each artist, the curator has associated their practice with an underlying influence, be this a material, another artist, a movement, or an era.

Gallery 2: Jannis Kounellis / Marisa Merz / Mario Merz

Jannis Kounellis, Marisa Merz, and Mario Merz contributed significantly to the revolutionising of artists' relationship to materials. Trained as painters, all three gradually strayed from the field of painting to embrace the immense possibilities of the contemporary era, but without ever succumbing to the sirens of technological progress. Mario Merz "tunnelled" through everyday objects with neon to celebrate the continuity between the natural and the artificial, while Kounellis turned to charcoal, wool, and fire to return to a form of archaic reality. Marisa Merz wove shoes and geometric shapes in a visionary manner, using nylon and copper thread. Each one activated an energy using natural as well as industrial materials to return more fully to a kind of image that is alive and in motion, in the spirit of a world in a perpetual state of transformation.

Gallery 3: Michelangelo Pistoletto

In tracing the various aspects of Pistoletto's practice, the space here is inhabited by the artist's "Minus Objects" and "Mirror Paintings", in which he inserted human, object, and architectural figures in wallpaper and, later, in silkscreens, which were then applied to reflective surfaces. The mirror surrounds the viewer and creates an infinite tableau in which the audience becomes a compositional element. Driven by the idea of a form of collective utopia, Pistoletto envisioned his practice as a total social commitment, as in *Pace* (1962-2007), which he made during the protests against the Iraq War.

Gallery 4: Alighiero Boetti

Alighiero Boetti thought of art as a participative activity, a game of order and disorder. His attention was drawn to the simplest materials, the "poorest", which he subjected to basic manipulations: accumulations, repetitions, relations, and actions within anyone's reach. In an attempt to free himself from the image of the artist as a solitary genius, Boetti orchestrated his own disappearance within the fictional duo of "Alighiero e Boetti". He also engaged in collective forms of creation, as in the *Mappa* series and his use of weaving techniques. The multiple iterations of his planispheres also consider geopolitical developments.

Gallery 5: Giuseppe Penone

Giuseppe Penone created his first work, *Alpi Marittime* (1968-1985), while he was still a student. These six images involving the manipulation of a few trees and a stream in his family's woods contain almost the entirety of the artist's future practice: a focus on growth processes and making a living world, into which Penone inserted himself, but without seeking to dominate them. His *Alberi* ["Trees"] restore wood beams to the shape of the trees they once were by following the rings in the wood. For Penone, artistic action is situated as close to the rhythm of life as possible.

Gallery 6: Pier Paolo Calzolari / Giovanni Anselmo

Energy and alchemy are central questions for Pier Paolo Calzolari. He transforms Gallery 6 into *Casa ideale*, a frosted, white "ideal home" that he has been imagining and enacting since 1968. He turns this immaculate site into a space that is at once mystical, physical, and poetic, in which words and spiritual allusions come up against refrigeration machines and colour becomes an element that is more physical and metaphysical than visual. Giovanni Anselmo renders immanent the invisible forces that govern the cosmos. His works are ways of designating gravity, the force that binds all bodies to one another, from the tiniest to the largest.

Gallery 7: Giulio Paolini / Pino Pascali / Luciano Fabro

From the outset, Giulio Paolini has sought to explore the visitor's presence in the face of the absence of the traditional work of art through a broad survey of the history of painting and literature that results in a complex web of references. For his part, Pino Pascali leaves behind an image of joyful but caustic art made of powerful images of

contemporary society (e.g. animals and landscapes in the shape of giant toys, machine guns) as well as installations that seek to reformulate our relationship to the natural world. Luciano Fabro was interested in haptic perception and the legacy of perspective in Italian artistic culture before producing a series of images of Italy in leather, lead, and gold, thus exemplifying a perpetual variation of an established representation.

Foyer: Gilberto Zorio

Gilberto Zorio transforms the spaces of the museum's lower level, of the Foyer, the Auditorium, and the Machine Room. The *Microfoni* (1968), in which visitors proclaim their message in echo of the one initially left by the artist, thus form a dialogue with *Confine incandescente* (1970), a metal wire reddened by the heat of the electricity passing through it, which explores the boundary between the space of the stage in the Auditorium and the exterior, through which visitors walk. Zorio wishes to render the passage of energy visible through an almost alchemical use of contemporary industrial elements.

Studio: Emilio Prini

Emilio Prini was surely one of the most elusive Arte Povera artists, and yet, he embodied its spirit fully. He saw it as a form of art in itself, a kind of "fourth art" that was not connected to sculpture, painting, or architecture. He wanted his works to express a kind of vitality in motion. This also included an exploration of our relationship to machines. Prini used them to the point of their destruction, accumulating photos, hours of recordings and broadcasts to arrive at a paradoxical liberation of humans from machines.

INTERSTITIAL SPACES

Arte Povera is generally defined as an artistic trend that arose in the late 1960s, but its influence was and remains considerable. In all the interstitial spaces of the Bourse de Commerce, twelve artists whose practice resonates with that of Arte Povera continue this history, from David Hammons, William Kentridge, Jimmie Durham, and Anna Boghiguian in the 1980s to Theaster Gates, Pierre Huyghe, Grazia Toderi, and Adrián Villar Rojas in the 1990s, to Garcia Torres, Renato Leotta, Agnieszka Kurant, Otobong Nkanga, and D Harding in the 2000s. In his/her own way, each artist confronts and actively works with this heritage.

Artist biographies

GIOVANNI ANSELMO



Giovanni Anselmo, *Direzione*, 1968, granite and compass, 18 x 155 x 50 cm. Pinault Collection. Courtesy of Archivio Giovanni Anselmo ETS. Photo: Adam Rzepka.

Giovanni Anselmo was born in 1934 in Borgofranco d'Ivrea, in the Province of Turin, at the foot of the Alps. In the 1950s, he began working as a graphic designer at an advertising agency.

In December 1967, he participated in the exhibitions *Arte Povera. Collage I*, organised by Germano Celant at the University of Genoa, and *Con temp l'azione*, where he showed a Plexiglas sheet held in a curved shape by an iron rod. The following year was particularly important for his career: he exhibited at *Arte Povera* at Galleria de' Foscherari in Bologna, held his first solo exhibition at Galleria Sperone in Turin, and participated along with Mario Merz, Gilberto Zorio, Robert Morris, and Bruce Nauman in an exhibition held by Ileana Sonnabend at *Prospect 68*, an art fair in Düsseldorf.

Anselmo's work is characterised primarily by the use of materials that have been subjected to opposing forces. His interest in energy lies at the core of his work, driven as he is by a desire to render forces visible that otherwise would not be so. When asked about the compass he added to ***Direzione (1968)*, a major work in the Pinault Collection**, he explained: "What matters is the situation of the energy, which is still somewhat mysterious: the Earth's magnetic field, which is connected to other energies". His works emphasise the implicit fragility of the contrast between the various materials and forces, like the lettuce placed within a granite block (*Untitled [granite, lettuce, copper wire]*, 1968), or his blocks of cut stone that are suspended mid-air. The relationship between the visible and the invisible, the finite and the infinite, and the part and the whole constitutes another recurring theme in his works, which he often addressed with words or parts of words punched in lead or projected onto surfaces ("Invisible", "Infinite", "Detail", "Whole", etc.).

Giovanni Anselmo died at home in Turin on 18 December 2023. In the exhibition *Arte Povera* at the Bourse de Commerce – Pinault Collection, he is posthumously exhibiting his last installation of the work *Particolare (1972-2023)*, in the form of five projections.

ALIGHIERO BOETTI



Alighiero Boetti, *Catasta*, 1967, twelve blocks of Eternit, 187 x 150 x 150 cm. Pinault Collection. © ADAGP, Paris, 2024.

Alighiero Boetti was born in Turin in 1940 into an aristocratic family on his father's side. His family migrated during WWII and his parents – his father, an attorney, and his mother, a violinist – separated in 1949. After attending a technical high school, he enrolled in university to study economics, a path that he quickly forsook. In 1955, he discovered Paul Klee, who became his favourite artist, read Herman Hesse, and painted small, abstract works. In the late 1950s, he began frequenting the Galatea and Notizie galleries in Turin, where he discovered works by Wols, Henri Michaux, and Cy Twombly.

Boetti made his debut in 1967 with a solo exhibition at Galleria Christian Stein in Turin, where he showed works of heterogeneous forms and materials, with a recurring interest in repeating motifs. These precarious three-dimensional structures made using ordinary materials brought the artist close to Arte Povera, as in the case of the installation *Catasta* (1967), made using 34 blocks of Eternit, a dense mix of cement and asbestos that was widely used in construction until the late 1990s. Boetti showed another version of this piece, **which now belongs to the Pinault Collection**, in the seminal exhibition *Arte Povera – IM Spazio*, curated by Germano Celant at Galleria La Bertesca in Genoa that same year.

In the years that followed, Boetti participated extensively in the exhibitions of work by the Arte Povera group. In 1968, he began to emphasise the behavioural aspect of art by exploring the themes of the work's duration and the artist's identity. This exploration of identity is illustrated by the doubling of his name: from 1971 on, the artist signed as "Alighiero e Boetti".

In late March 1971, the artist made his first trip to Kabul, Afghanistan. This marked the beginning of a bi-annual ritual that continued until 1979. The choice of Afghanistan comes from the fascinating history of one of his ancestors, the Dominican friar Giovanni Battista Boetti, who was sent in the second half of the eighteenth century to head an evangelising mission in Mosul, but who ended up converting to Sufism and becoming a hero of the anti-Czarist resistance in the Caucasus. The doubling of identity and the geopolitical context reveal interesting parallels between the two distant relatives. In September 1971, on his second trip to Kabul, together with his partner Gholam Dastaghir, he converted a small house with a garden in the residential neighbourhood of Shahr-e Naw into a hotel, the "One Hotel". Boetti began working with local embroiderers in Kabul, to whom he entrusted the production of his works. This gave rise to maps, planispheres that recorded the planet's geopolitical changes, like ***Mappa* (1972-1973), which belongs to the Pinault Collection.**

PIER PAOLO CALZOLARI



Pier Paolo Calzolari, *Oroscopo come progetto della mia vita*, 1968, structure made of ice, lead, and a refrigerator, 325 x 386 cm, Pinault Collection. Courtesy of Galleria Christian Stein, Milan. © ADAGP, Paris, 2024.

Pier Paolo Calzolari was born in Bologna in 1943 and grew up in Venice, whose artistic heritage made a deep impression on him as an artist. In 1965, he returned to Bologna and opened a studio in the Palazzo Bentivoglio, where he held his first solo exhibition that same year.

Alongside his work as a painter, he also organised exhibitions and the screenings of the first 8mm and Super8 films by Ari Marcopoulos, Andy Warhol, Jonas Mekas, and Mario Schifano. In 1966, he gave up traditional painting techniques and the following year, he gave his first work-performance *Il filtro e benvenuto all'angelo*, an event that entailed the viewer's active involvement, according to a practice that the artist defined as the "activation of the space", and which became typical of his later productions. With this piece, which involved the presence of white doves in flight, Calzolari began to use materials that lay outside the normal realm of artistic practice (e.g. live animals, tobacco and banana leaves, thin strips of lead and tin, ice blocks, and neon writings), and which he reconfigured in complex installations. In 1967, he began producing works with ice-based structures, in which the absolute white of the frost became symptomatic of a process of the material's alchemical transformation, as is evident in ***Oroscopo come progetto della mia vita* (1968), a work that forms part of the Pinault Collection**. He thus began to freeze musical instruments, stairs, mattresses (*Un flauto dolce per farmi suonare*, 1968; *Senza titolo – L'aria vibra del ronzo degli insetti*, 1970; *Senza titolo – Materassi*, 1970), and everyday objects in general, in accordance with a project that he defined in his manifesto *Casa ideale* in 1968.

Calzolari participated in the major international shows on Arte Povera in the late 1960s and early 70s. In 1972, he became interested in painting again, experimenting with unusual supports such as flannel and sheets of cardboard glued to canvas, placing actual objects alongside painting marks, and at times demanding the viewer's physical involvement. The paintings slowly acquired the complexity of environmental installations and were soon replaced by frozen surfaces, sheets of lead covered with moss or salt (*Mothia Ac*, 1989), a process that has continued until recently.

Recent retrospective exhibitions include the Galerie nationale du Jeu de Paume in Paris and the Castello di Rivoli Museo d'Arte Contemporanea, 1994, the Galleria d'Arte Moderna in Bologna, 1999, the Galleria Internazionale d'Arte Moderna di Ca' Pesaro, Venice, 2011, the Museo d'Arte Contemporanea Donnaregina (MADRE), Naples, 2019, and lastly, at Villa Paloma, Nouveau Musée National Monaco (NMNM), Monaco, 2023. After living in many European cities and after a long tenure in the Marche region, Calzolari moved to Lisbon, where he now lives and works.

LUCIANO FABRO



Luciano Fabro, *De Italia*, 1970, canvas, 180 x 183 x 19 cm. Pinault Collection. Courtesy of Alfonso Artiaco, Naples.
Photo: Francesco Squeglia.

Luciano Fabro was born in Turin in 1936 to parents from Friuli. After completing his studies, he moved to Milan in 1959, where he met Castellani, Dadamaino, Manzoni, and Fontana. In 1963, he wrote the manifesto *La mia certezza: il mio senso per la mia azione*, under the pseudonym Pseudo-Bacon, a testimony to Fabro's faith in Bacon's inductive scientific method and the importance of direct experience for the knowledge, ordering, and measurement of tangible things. This text was published in 1969 in Germano Celant's book *Arte Povera*.

He had his first solo exhibition in 1965 at Galleria Arte Vismara in Milan, where he exhibited works made using glass and mirrors, including *Tutto*. In January 1967, he exhibited at Galleria Notizie in Turin, where he came into contact with the milieu that would soon give rise to Arte Povera. That same year, he also exhibited at *Lo spazio dell'immagine* in Foligno and the founding exhibition of the group of artists who had gathered around Germano Celant, *Arte povera – IM Spazio* at Galleria La Bertesca in Genoa, where he showed *Pavimento-tautologia*.

In addition to his interest in art historical tradition, Fabro's attention to the relationship between form and content emerges clearly in the work ***De Italia (1970)*, which forms part of the Pinault Collection**. Later on, the 1986 accident at the Chernobyl nuclear power plant broke his faith in the scientific method and his positive relationship with nature. He himself talked about the "fall of form", which was echoed in the formal simplification of a number of his works.

In December 1970, he participated in the exhibitions *Arte Povera. Land Art. Conceptual Art* in Turin, *Amore mio* in Montepulciano, and *Vitalità del negativo* in Rome. The following year, he exhibited an initial series of *Piedi* at Galleria Borgogna in Milan, participated in the Paris Biennial, and in *Arte povera* at the Kunstverein in Munich. In 1972, he was included in documenta 5, where he returned in 1982 and 1992, and in the Venice Biennale, where he would exhibit another nine times. His many retrospective exhibitions include the ones at the Folkwang Museum in Essen and Museum Boijmans Van Beuningen in Rotterdam in 1982, at the Castello di Rivoli in Turin in 1989, and at the Centre Pompidou in Paris in 1996. Luciano Fabro died in Milan in 2007.

JANNIS KOUNELLIS



Jannis Kounellis, *Kounellis Writes with Fire*, 1969-2012, metal and flames, 25 x 105 x 11 cm. Pinault Collection. Courtesy of the artist and Kamel Mennour, Paris. Photo: Fabrice Seixas. © ADAGP, Paris, 2024.

Jannis Kounellis was born in Piraeus, Greece in 1936. After attending one year of the Fine Arts Academy in Athens, he moved to Rome, where he continued his studies. His teacher was the Roman painter Toti Scialoja, who set him on the path of the informal and of abstract expressionism. In 1960, while still a student, he held his first solo exhibition at Galleria La Tartaruga in Rome. The show's title, *L'alfabeto di Kounellis* ["Kounellis' alphabet"], reflected the character of the works, in which letters, numbers, and graphic signs occupied the white space of the canvas or pieces of paper, in allusion to a shattered language. On this occasion, he staged his first performance, painting letters in front of an audience that he would then say out loud.

In March 1967, for his exhibition *Il giardino – i giuochi* at Galleria L'Attico in Rome, he showed cloth roses clipped to the canvas and sometimes surrounded by small cages that housed real songbirds. Kounellis gradually appropriated the concept from the world of theatre that the exhibition space, when transformed into a stage, becomes a space in which the viewer in turn becomes an actor and in which reality and life can interact without being transformed. As he gave up painting and started including the actual object in his pieces, Kounellis moved closer to the experimentation of the nascent *Arte Povera*, as shown by his work in *Arte Povera – IM Spazio* (1967) and *arte povera più azioni povere* at the Antichi Arsenali di Amalfi (1968).

This period saw the inclusion of materials in his works such as fire, coal, raw wool, and steel, which recurred frequently in his subsequent production. The impassioned, vital presence of fire – as in the installation ***Kounellis Writes with Fire (1969-2012)***, which forms part of the Pinault Collection – also served as a metaphor for the explosion of the movements of 1968 and the flaring up of student, worker, and feminist protests. At the same time, the artist made use of live animals, as in his installation *Untitled – 12 Horses* (1969), created in the new space of Galleria L'Attico, a garage in Rome. The sounds of animals and flames were slowly replaced with passages of classical music performed live by pianists, flutists, and cellists. The theatrical nature of these actions allowed for a greater involvement of the audience, while the musical selections made strong references to European culture and to the contemporary socio-political situation.

The 1980s represented a period of disillusionment for the artist in relation to previous revolutionary utopias, as testified to by his replacement of fire with soot and the use of stuffed animals instead of live ones. Kounellis died in Rome on 16 February 2017.

MARIO MERZ



Mario Merz, *Igloo Objet cache-toi*, 1977, aluminium, C clamp, mesh, glass, neon, and transformer, 185 x 365 cm. Pinault Collection. Photo: Christie's images LTD. © ADAGP, Paris, 2024.

Mario Merz was born in Milan in 1925 and grew up in Turin. He dropped out of medical school and participated in anti-fascist movements during WWII, which led to his arrest and imprisonment in 1945. In the Postwar years, he became a self-taught painter, premiering his work at a solo show at Galleria La Bussola in Turin, where he showed paintings that demonstrated his affinity for Informal Art, especially the painting of Pinot Gallizio and Asger Jorn, who were close to the emerging Situationist International Movement. In 1959, he married Marisa Merz, herself an artist who accompanied him throughout his career and with whom he shared the evolution of his own poetics. He stopped painting in 1967 to focus on building assemblages made of diverse materials (bundles of sticks, leaves, glass, wax, stone, garments, and umbrellas) pierced by tubes of neon light, traces of energy that recalled the dynamism of Italian Futurist paintings.

In 1967, the art historian and critic Germano Celant began including him in the Arte Povera group of artists, with whom he would exhibit intensively. In the late 1960s, he held solo exhibitions at Galleria Sperone in Turin (1968 and 1969), Galleria L'Attico in Rome (1968), and Galerie Sonnabend in Paris (1969). During these years, among the spatial creations consisting of assemblages of objects, the archetypal form of the igloo recurred frequently as a primary structure for habitation. In 1968, it became a constant expressive code that he replicated in various materials (pieces of glass, slabs of stone, earth and putty, metal meshes, jute canvasses, and cushions, often supported by tubular iron structures). ***Igloo Objet cache-toi (1977)*, a masterpiece of the Pinault Collection**, belongs to this series.

In Merz's works, elements are organised according to a progression that follows the sequence identified by medieval Pisan mathematician Leonardo Fibonacci, in which every whole number is the sum of the two previous numbers in the sequence. Holding this numerical sequence to symbolise the psychological and physical energy of the creative act, the artist integrated it into his own works (*Cocodrillo Fibonacci*, 1972), within exhibition spaces (*Progressione di Fibonacci*, 1971, at the Guggenheim in New York), and in the public space (*Il volo dei numeri*, 2000, on the dome of the Mole Antonelliana in Turin), before it came to sit **on the roof of the Bourse de Commerce – Pinault Collection**. At the same time, he worked on the related image of the spiral, another archetype and emblem of energy that he often combined with the recurring theme of the table, on whose surface he arranged fruit and vegetables that he left to decay, thus introducing the dimension of real time into his pieces. In the mid-1970s, he returned to painting with a renewed vigour, enriching his iconographic repertoire with primordial figures of mythical animals.

The international prominence achieved by Merz is reflected in the many exhibitions that museums have devoted to him over the years, including at: the Walker Art Center, Minneapolis, 1972; Museum Folkwang, Essen, 1979; Kunsthalle, Basel, 1981; Moderna Museet, Stockholm, 1983; MoCA – Museum of Contemporary Art, Los Angeles, 1989; Solomon R. Guggenheim Museum, New York, 1989; and the Castello di Rivoli Museo d'Arte Contemporanea, Turin, 1990. Mario Merz died in Milan on 9 November 2023.

MARISA MERZ



Marisa Merz, *Untitled*, 1979, wood, copper, 25 x 40 x 30 cm. Collection of the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin. Photo: Paolo Pellion. © ADAGP, Paris, 2024.

Marisa Merz was born in Turin in 1926. Already as a teenager, she frequented the city's cultural circles, which were characterised, among other things, by the work of the school of the painter Felice Casorati, for whom she modelled in the early 1950s. Critics have recently theorised that she began as a painter, even though her first exhibited works are the *Living Sculptures*, which she started to make in 1966 by assembling aluminium sheets that were so mobile and irregular that they in fact appeared to be alive. Marisa Merz showed them in 1967 at the exhibition for the creation of the Eugenio Battisti Experimental Museum at the GAM in Turin, and then at her first solo exhibition at Galleria Sperone later that same year. The following year, she participated in the exhibition *Arte povera più azioni povere* at the Arsenali di Amalfi.

Techniques and materials from domestic life and the female sphere acquired an artistic significance of their own in her works. This began with the performances conducted with her husband Mario in 1970 as part of their exhibition at Galleria L'Attico in Rome. Their art careers remained separate but often intertwined, and they supported one another, and not just in the performative episodes, such as when he "acted" using blankets or waited on the ground as she flew over the Rome Urbe airport in 1970, or when she covered one of his well known igloos with cloth "sandwiches" (1972). Time was a fundamental component for Marisa Merz already in her knit mesh pieces (*Scarpette* and *Parete di rame*, among others). It also made itself felt in her reconfiguration of previous works, for example for her second solo exhibition at Galleria L'Attico, which she titled *Ad occhi chiusi gli occhi sono straordinariamente aperti* ["When your eyes are closed, they are extraordinarily open"] (1975).

In the mid-1970s, her work acquired an environmental dimension, always rarefied, and it also revealed her growing interest in the human face, which in the following decade would take the form of drawings, paintings, and *testine*, or "little heads". The critic Tommaso Trini defined them as *prefigure*, or "pre-figures": in their fragile, fleeting physicality, they appeared to precede a full figure, all the while also possessing a subtle, disruptive strength.

Retrospective exhibitions of her work have been held at the Centre Pompidou in 1994, the Kunstmuseum Winterthur in 1995 and 2003, the Stedelijk Museum in Amsterdam in 1996, the Gallery of Modern Art in Bologna in 1998, the MADRE in Naples in 2007, the Serpentine Gallery in London in 2013, and the MACRO in Rome in 2016, where her works were shown together with those of her husband. In May 2024, the LaM in Lille devoted a complete, documented retrospective to her work. In 2001, she received the special jury prize at the Venice Biennale, and in 2013, she was awarded the Golden Lion for her entire career. Marisa Merz died in Turin on 19 July 2019.

GIULIO PAOLINI



Giulio Paolini, *L'invenzione di Ingres*, 1968, photographic print on canvas, 42 x 32 cm (unframed). Pinault Collection. Courtesy of the Fondazione Giulio e Anna Paolini. Photo: Mario Sarotto.

Giulio Paolini was born in 1940 in Genoa, to Angelo Paolini and Teresita De Maria. The father's position at the Italian Institute of Graphic Arts took the family first to Bergamo and then, in 1952, to Turin, where Paolini still lives and works. He received his diploma in graphic design at the Technical Institute in Turin at a time of intense experimentation.

The artist considered *Disegno geometrico*, from 1960, to be his first completed work. In its illustration of the procedure for squaring a canvas, it contains the first signs of what would become Paolini's poetics. A personal declination of his desire for the reduction or "impoverishment" of painting (in homage to Roland Barthes), this work, which is based on perspectival construction, is also, simultaneously and paradoxically, a tribute to the history of Western art.

In 1961, he participated in the exhibition for the twelfth edition of the Premio Lissone, his first show ever. He held his first solo exhibition in Rome in 1964, at Galleria La Salita. Here he exhibited a series of plywood panels that were hung or leaned against the walls in attempt to reveal and analyse the conventional mechanisms underlying exhibitions. Paolini's analytical intentions focused in those years on the constituent elements of paintings: a jar of paint, tubes of colour, as well as the canvas and its frame.

Paolini participated in Arte Povera's founding exhibitions, starting with the first one, *Arte Povera – IM Spazio* at Galleria La Bertesca Gallery in the fall of 1967. Here he showed *Lo spazio*, which translated the experience of the viewer's awareness of the space in which he/she finds him/herself through the eight letters that make up the title of this artwork.

Laden with references to Raphael, Velasquez, and Ingres (as shown by ***L'invenzione di Ingres, 1968, which forms part of the Pinault Collection***) Paolini's work is driven by the desire to explore the nature of the work of art and to distance himself from its traditional sense, given his extensive familiarity with the canon. As in the work of De Chirico, his favourite artist, Paolini's work expresses an awareness of the distance from beloved ancient models. Mirroring, tautology, and mise en abyme are recurring themes in his work. This was bolstered by his discovery of the literary works of Jorge Luis Borges and of his friend Italo Calvino, which has helped him explore the relationship between the represented object, its representation, the viewer, and the very act of seeing.

Like Jannis Kounellis, Paolini began working in stage and costume design for the theatre in the late 1960s. In the 1980s, this led to an intensive collaboration with the director Carlo Quartucci. On the occasion of his solo exhibition at the Sonnabend Gallery in New York in 1972, Germano Celant wrote the first-ever art-historical monograph of an Arte Povera artist about Paolini's work. Among his many retrospective exhibitions are at the Stedelijk Museum in Amsterdam (1980), the Galleria Nazionale d'Arte Moderna in Rome (1988), the Fondazione Prada in Milan (2003), the Whitechapel Gallery in London (2014), and the Castello di Rivoli (2020-21).

PINO PASCALI



Pino Pascali, *Cascate*, 1966, painted canvas stretched over six ribbed structures, 260 × 460 × 102 cm.
Collection of the Musée d'art moderne et contemporain de Strasbourg. Courtesy of the Fondazione Pino Pascali.
Photo: Musées de Strasbourg / M. Bertola.

Pino Pascali was born in Bari in 1935 and grew up in Polignano a Mare, in Puglia. After attending an arts high school in Naples, he moved to Rome in 1955, where he enrolled in the Academy of Fine Arts. His teacher Toti Scialoja introduced him to the latest American and Italian artistic trends, and he also began to experiment with textural painting, casting, collage, and assemblage. Even before receiving his degree in stage design in 1959, he began working in the field of television and film advertising.

In 1965, he exhibited his three-dimensional works of architectural and anatomical fragments at Galleria La Tartaruga. From a technical standpoint, these protruding, curved canvasses resembled the experiments that Alberto Burri, Fabio Mauri, and Enrico Castellani had begun conducting during the previous decade. Pascali's work soon became very important for a generation of Italian artists who were wrestling with the notion of the object and who had become interested in American Pop Art. In 1965, Pascali was deeply affected by the Italian tour of the Living Theatre. That same year, he created the series *Armi* ["Weapons"], which at Michelangelo Pistoletto's suggestion, was shown at Galleria Sperone in Turin in 1966.

Pascali patiently reconstructed bombs, machine guns, and cannons at an almost life-size scale, which were falsely threatening for being unusable. They were toy weapons that, in conjuring the idea of war, explored the delicate relationship between reality and fiction. Another series, titled *Decapitazione degli animali* ["Decapitation of animals"], was made using white monochrome canvasses stretched over wooden ribs, was exhibited in 1966 at Galleria L'Attico in Rome, where he also staged one of his first "total footprint" installations, which made use of this same technique (*Mare*, 1966). The recourse to natural materials characterised the works exhibited the following year, also at Galleria L'Attico in Rome, at his show titled *Fuoco Immagine Acqua Terra*. The theme of the sea, which is tied to his childhood memories of Polignano, recurred frequently in works in which the artist used actual water coloured with aniline. One example of this is *32 mq di mare circa* ["32 m² of Sea, Roughly"] (1967), originally shown at *Lo spazio dell'immagine* at Palazzo Trinci, Foligno, in 1967. These experiments, in which the natural element is geometrically constrained, were a sharp, ironic retort to American minimalism and land art. They were also a reinterpretation of the memory and vital energy of Mediterranean mythology.

Pascali exhibited in Alexander Iolas' galleries in Milan in 1967 and in Paris in the following year. In 1968, he participated in the exhibitions *Arte povera* at Galleria De' Foscherari in Bologna and *Young Italians* at the Institute of Contemporary Arts in Boston. Inspired by a rediscovery of the futurist Giacomo Balla, Pascali continued his personal "reconstruction of the universe", which resulted in works made of fibreglass and acrylic brush. He received an entire room at the 1968 Venice Biennale, and the next year, a few months after the motorcycle accident that claimed his life on 11 September 1968, the Galleria Nazionale d'Arte Moderna in Rome gave him his first retrospective.

GIUSEPPE PENONE



Giuseppe Penone, *Essere vento (To Be Wind)*, 2014, petrified tree, natural and sculpted grains of sand, 123 x 60 cm. Pinault Collection. Photo: Courtesy of Marian Goodman Gallery. © ADAGP, Paris, 2024.

Giuseppe Penone was born in Garessio, in the Province of Cuneo, to Albina Caterina Cerrina and Pasquale Penone, who sold agricultural products and farmed land that belonged to his family. From the beginning of his own artistic journey, Penone has been interested in the work that this land requires and the energy that has been expended in cultivating it over the decades. He studied at the Albertina Academy of Fine Arts in Turin and exhibited for the first time at the Deposito d'Arte Presente in 1968. He held his first solo exhibition in December of the following year at Galleria Sperone in Turin, where he exhibited, among other works, *Albero di 4 metri (il suo essere nel dodicesimo anno d'età in un'ora fantastica)* ["4-metre tree (it being in the twelfth year of its age in a fantastic now)"].

His first work is the cycle *Alpi Marittime* (1968): a series of actions and interventions on trees in the forest and brooks near the house where he was born, which were made famous by photographs published in the book *Arte povera* by Germano Celant in 1969, and which are still appreciated as photographic and textual works. In 1970, he made *Rovesciare i propri occhi* ["Reversing one's eyes"], in which he wore reflective contact lenses, thereby giving the viewer a field of vision that should have been the artist's, had he not worn these lenses. That same year, he participated in the exhibitions *Conceptual Art Arte Povera Land Art* at the Galleria Civica d'Arte Moderna in Turin (GAM) and *Information* at MoMA in New York. From that point on, he was included in all the major international exhibitions on Arte Povera.

His work is characterised by a direct contact with nature and especially by interventions in the growth processes of trees, and, starting in 1969, the *Alberi* ["Trees"] obtained by sculpting beams and following their growth rings to bring the tree back to an earlier point in its life. Often the co-creator of Penone's works, nature is understood as an expressive force able to redefine the languages of art. The artist's own body, itself a natural element, became part of his creative process in 1968 as a measurement unit, a boundary, and an enclosure, as well as a producer of signs and imprints, as shown in ***Essere vento (To Be Wind)* (2014), a major work in the Pinault Collection.**

He exhibited at documenta in Kassel in 1972, 1982, 1986, and 2012, at several editions of the Venice Biennale (1978, 1980, 1986, 1995, and 2007), and at the Biennale of Sydney in 2008. Numerous exhibitions have been held of his work, including at the Museum of Art Lucerne (1977), the Stedelijk Museum in Amsterdam (1980), the ARC and the Musée Rodin in Paris (1984 and 1988), the Castello di Rivoli (1991), the Centre Pompidou (2004), the French Academy in Rome (2008), the Whitechapel Gallery in London (2012), the Château de Versailles (2013), and the Philadelphia Museum of Art (2022-23). He taught at the Academy of Fine Arts in Paris from 1997 to 2012. His works are often designed for outdoor open spaces, such as the immense ***Idee di pietra - 1532 kg di luce* (2010), installed on the forecourt of the Bourse de Commerce – Pinault Collection.**

MICHELANGELO PISTOLETTO



Michelangelo Pistoletto, *Venere degli stracci* ["Venus of the Rags"], 1967, reproduction of Venus in cement covered with mica and rags, 150 x 280 x 100 cm (installation). Courtesy of the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin. Lent by the Fondazione per l'Arte Moderna e Contemporanea CRT.

Michelangelo Pistoletto was born in 1933 in Biella, where he still lives and works. He trained in the studio of his father, Ettore Olivero, who was a painter and restorer of old paintings, and he attended the Armando Testa advertising design school in Turin. He became known in the 1950s for paintings on the theme of self-portraiture. His first solo exhibition was held in 1960 at Galleria Galatea in Turin. In 1961-1962, he refined the technique of the *Quadri specchianti*, or "mirroring paintings", which involved the photographic transfer of an image onto tissue paper, which was then applied to a mirror-polished, stainless steel plate. He perfected this technique over time and in the early 1970s, he stopped using tissue paper and began making images using silkscreen, as in ***Pace (1962-2007)*, which forms part of the Pinault Collection.** These works, which manage to include the viewer, the surrounding environment, and the dimension of time within the space of the mirror's surface, brought him international renown and led to solo exhibitions in Europe and the United States already in the 1960s: at the Galerie Sonnabend in Paris (1964), the Walker Art Center in Minneapolis (1966), the Palais des Beaux-Arts in Brussels (1967), and the Museum Boijmans van Beuningen in Rotterdam (1969).

In 1965 and 1966, in his own studio in Turin, he exhibited the *Oggetti in meno*, heterogeneous pieces that refuted the dogma of a stylistic recognisability for an artist, which was held to be fundamental for the birth of the Arte Povera, of which Pistoletto was the leading figure. In 1964, he began showing at Galleria Sperone, and he encouraged the fostering of relations between artists working in Turin and in Rome. In 1968, he participated in the exhibition *arte povera più azioni povere*, held in Amalfi. Then, outside traditional exhibition circuits, he initiated, together with the group Lo Zoo, the first actions of a "creative collaboration" that continued to develop over the following decades and bring together artists from very diverse backgrounds.

Between 1975 and 1976, he held a series of twelve consecutive exhibitions at the Stein Gallery in Turin titled *Le Stanze*, the first of what he called the "Time Continents", artistic initiatives that took place over a period of one year. In the early 1980s, he produced a series of sculptures using rigid polyurethane that were then translated into marble for his 1984 solo exhibition at the Forte di Belvedere in Florence. Pistoletto was professor at the Vienna Fine Arts Academy from 1991 to 2000. In 1994, he launched the programme "Progetto Arte", with which the artist placed art at the centre of a responsible transformation of society. Four years later, at a former textile factory in Biella, the Cittadellarte – Fondazione Pistoletto was inaugurated, which pursues the goals of Progetto Arte. In 2003, he received a Career Golden Lion at the Venice Biennale. A prolific author of programmatic texts, Pistoletto published his most recent book in December 2022, *La formula della creazione*, in which he recounts the main stages of his artistic and theoretical development.

EMILIO PRINI



Emilio Prini, *Manifesto per una sua mostra (Da Goya)* ["Poster for his exhibit (After Goya)"], 1979/2000, offset print, 70 x 49.5 cm. La Gaia Collection, Busca. Courtesy of the Archivio Emilio Prini. Photo: Maurizio Elia & Matteo Borzone, Turin. © ADAGP, Paris, 2024.

Emilio Prini was born in 1943 in Stresa, in Piedmont. As a child, he moved to Genoa, where his family was from. In 1967, Germano Celant invited him to participate in the exhibition *Arte povera – Im Spazio* at Galleria La Bertesca, where he showed *Perimetro d'aria*. Prini used sound and light to delineate an environment full of air that he made perceptible for the viewer.

His thinking about the relationship of the body to space continued into the following year, on the occasion of his first solo exhibition, *Pesi spinte azioni* at Galleria La Bertesca. He wrote notes and instructions that explored the notions of void and duration, the relationship of space and image, and the variability of an absolute fact. Published in the magazine *Pallone*, these ideas took the form of 44 slabs of stamped lead plates at the exhibition (*Scritte che restano scritte*, 1968). In 1970, Prini was invited to show in the exhibition *Gennaio '70*, for which he made *Magnete/Proiezione TV*, an action-piece with which he sought to test the concepts of value, use, and consumption through the operation of electronic devices. The following year, for his solo exhibition *Merce Tipo Standard* at Galleria L'Attico in Rome, he developed into various core concepts of his production further: art understood as merchandise, Bertrand Russell's theory of types, and the concept of standardisation – or rather, the notion of homologation, influenced by subjectivity and chance – that he had already addressed in 1967 and taken up again in the 1970s with drawings made using an Olivetti Lettera 22 typewriter, such as *Ritratto di Napoleone*, created for the event *24 ore su 24* at Galleria L'Attico in Rome, 1975), which he made using only the O and the comma keys.

Prini experienced an intense level of productivity until 1972, even though many projects remained on paper and became actual works only later. His photographs of architectural details dating from the late 1960s were only completed in 1995, on the occasion of his solo exhibition *Fermi in Dogana* (Ancienne Douane, Strasbourg), when they took the form of life-size plywood volumes. Until 1974, Prini participated in the most important international exhibitions involving Arte Povera: *Op losse schroeven* (Stedelijk Museum, Amsterdam, 1969), *Live in Your Head: When Attitudes Become Form* (Kunsthalle, Bern; Museum Haus Lange, Krefeld; Institute of Contemporary Arts, London, 1969), *Konzeption/Conception* (Städtisches Museum, Leverkusen, 1969), *Information* (MoMA, New York, 1970), and *Contemporanea* (Villa Borghese, Rome, 1973). He then reduced the pace of his exhibiting to a minimum – although he did participate in *La ville, le jardin, la mémoire* (French Academy in Rome at the Villa Medici, Rome, 1999) – and he refrained from almost all monograph publications. Prini remained a polemicist and provocateur his entire career, devoting himself to making to work that stood in clear opposition to the art world. He died in Rome on 2 September 2016. In 2023-2024, the MACRO in Rome held the broadest retrospective of Prini's work to date.

GILBERTO ZORIO



Gilberto Zorio, *Confine incandescente* ["Incandescent border"], 1970, incandescent nickel-chrome, electrical wires, 2 electric cables, 2 ceramic clamps, variable dimensions. Collection of the artist. © ADAGP, Paris, 2024.

Gilberto Zorio was born in Andorno Micca, in the Province of Biella, in 1944. He moved to Turin at a young age, where he still lives and works. He held his first exhibition in November 1967 at Galleria Sperone, where he showed works that demonstrated the transformation of elementary physical and chemical phenomena, such as evaporation and oxidation. The contrast between the natural and the artificial is exemplified by his use of unstable elements and substances, such as cobalt chloride, seawater, copper sulphate, and rigid structures made from fibrocement, lead, pipes, and Dalmine clamps (*Rosa-Blu-Rosa*, 1967; *Tenda*, 1967, and *Piombi*, 1968). Precariousness is instead clearly expressed in a tall fibrocement cylinder resting on partially inflated air chambers (*Colonna*, 1967) and in the use of elastic forces (*Untitled*, 1966).

In 1968, he began to consider concurrent trends in Europe and the United States, and he took part in the first exhibitions of Arte Povera. He exhibited in *arte povera più azioni povere* at the Arsenali della Repubblica di Amalfi (1968), in *9 at Castelli* at Castelli Warehouse in New York (1968), and, as the only artist invited from Italy, in *Nine Young Artists* at the Guggenheim Museum in New York (1969). The attention to language and to the physicality of his own artistic practice are recurrent themes in the works he produced during these years. His interest in phenomena involving electric charges led him to include sparks and high-voltage discharges (*Arco voltaico*, 1968), and lamps and phosphorescence (*È utopia, la realtà, è rivelazione*, 1971) in his pieces.

In the early 1970s, Zorio also began to develop symbolic configurations that became part of his trademark style, such as the five-pointed star, which acquired the value of an archetype. This gave rise to *Stella incandescente* (1972), made using incandescent nickel chrome, *Autoritratto su pelle* (1972), in which the shape of the star was inset in the eyes in a self-portrait of the artist in leather or terracotta, and *Stella di giavellotti* (1974), made by intersecting five javelins. In the 1980s, the canoe became the focus of highly suggestive arrangements in which precariousness became emblematic of the transience of the natural and human worlds. Reordered in constantly changing configurations, it often sat alongside fragile Pyrex stills. Compressors and timers transform the installations into true machine-like contraptions, in which movement is accompanied by a background of hissing noises.

The curator



Portrait of Carolyn Christov-Bakargiev. Courtesy of the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin. Photo: Sebastiano Pellion.

Carolyn Christov-Bakargiev is an internationally renowned art historian, curator, and museum director. She has advocated for the interconnection of art, science, philosophy, and technology, and her research explores artistic freedom, embodiment, and transcendence in aesthetics in the digital era, all the while continuing to probe the ongoing relevance of Arte Povera worldwide.

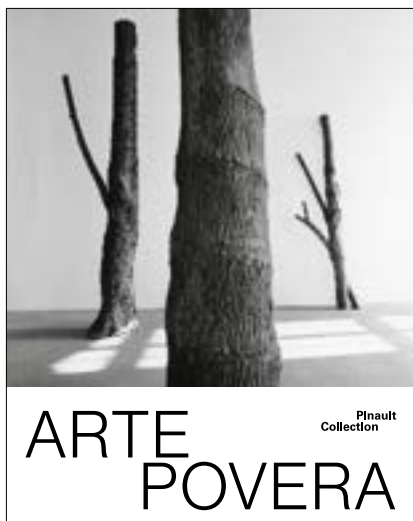
After earning her degree from the University of Pisa in 1981, she began researching Arte Povera, which led her to write her first major essay about it in the magazine *Flash Art* (November-December 1987), which marked the 20th anniversary of Germano Celant's essay-manifesto that had appeared in this same publication.

As an art critic and editor of several publications, she began to organise exhibitions in the late 1980s. She was the curator for Antwerp, European Capital of Culture in 1993, and for the Villa Medici in Rome (1998-2000) before moving to New York to become chief curator of MoMA –P.S.1 (1999-2001). In 2002, she returned to Italy as chief curator of the Castello di Rivoli Museo d'Arte Contemporanea. In 2008, she was curator of the 16th Biennale of Sydney, where she exhibited Giuseppe Penone's *Idee di Pietra* for the first time ever.

Appointed artistic director of documenta 13 in Kassel in 2012, Carolyn Christov-Bakargiev received the Hessian Cultural Prize that same year. She then taught at several international institutions before directing the 14th Istanbul Biennial in 2015, which featured Giovanni Anselmo's work. In 2016, she returned to the Castello di Rivoli as its director, a position she held until the end of 2023. From 2016 to 2018, she was also director of the Galleria d'Arte Moderna e Contemporanea (GAM) in Turin and the founding director of the Fondazione Francesco Federico Cerruti (2018-2023). In 2019, she received the Audrey Irmes Award for Curatorial Excellence. Since 2021, she has been honorary guest professor at the University of Applied Sciences and Arts Northwestern Switzerland, and she is currently an independent exhibition curator and author.

Around the exhibition

Exhibition catalogue



Arte Povera

Edited by Carolyn Christov-Bakargiev

Co-published by Pinault Collection and Éditions Dilecta

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Practical information

Bourse de Commerce – Pinault Collection

**2, rue de Viarmes
75001 Paris (France)**

Tel +33 (0)1 55 04 60 60
www.boursedecommerce.fr

Open everyday, except Tuesday, from 11:00 a.m. to 7:00 p.m.,
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- Half price: Super Cercle members before 4:00 p.m.
- Free: The first Saturday of every month, from 5:00 to 9:00 p.m., and everyday for anyone

younger than 18, holders of a Pinault Collection Membership card, Super Cercle members after 4:00 p.m., recipients of government-guaranteed minimums, disabled individuals or veterans with the person accompanying them, journalists, members of the AICA, docents accredited by the Bourse de Commerce, artists who are members of the Maison des Artistes or the Atelier des Artistes en Exil, asylum seekers and refugees, visual arts educators, teachers preparing a school visit, and holders of an ICOM or ICOMOS card.

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The Super Cercle Card grants access to a number of benefits indicated on the website:

www.pinaultcollection.com/fr///membership

Mediation

20-minute "insight visits" are offered once every half-hour about the current exhibitions and the architecture of the Bourse de Commerce.

- Docents and mediators are available to the public in the exhibition spaces.
- Our online app provide audio content on the building's history and the current exhibitions.
- The Mini Salon welcomes young visitors on the second floor with itineraries, books, and games.

Workshops offered on weekends from 11:30 a.m. to 5:00 p.m.

Visuals for the media



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[14]

[1] Giuseppe Penone, *Alpi marittime—Ho intrecciato fra loro tre alberelli*, 1968-1985, ash trunk, 320 × 80 × 25 cm. Pinault Collection; Giuseppe Penone, *Alpi marittime—Albero, filo di zinco, piombo*, 1968-1985, alder trunk, zinc wire, lead wires, 370 × 57 × 47 cm. Pinault Collection; Giuseppe Penone, *Alpi marittime—Mi sono aggrappato a un albero*, 1968-1985, alder trunk, zinc wire, lead wires, 422 × 110 × 60 cm. Pinault Collection. Courtesy of the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin. View of the exhibition at the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin, 1991. Photo: Gérard Rondeau. © ADAGP, Paris, 2024. [2] Alighiero Boetti, *Mappa*, 1972-1973, embroidery, 150 × 230 cm. Pinault Collection. Photo: Antonio Maniscalco. © ADAGP, Paris, 2024. Alighiero Boetti, *Autoritratto*, 1993-1994, cast bronze, system with a fountain and an electrical heating element, 88.4 × 49.5 cm. Pinault Collection. © ADAGP, Paris, 2024. [4] Giulio Paolini, *L'invenzione di Ingres*, 1968, photographic print on canvas, 42 × 32 cm (unframed). Pinault Collection. Courtesy of the Fondazione Giulio e Anna Paolini. Photo: Mario Sarotto. Mario Merz, *Igloo Objet cache-toi*, 1977, aluminium, C clamp, mesh, glass, neon, and transformer, 185 × 365 cm. Pinault Collection. Photo: Christie's images LTD. © ADAGP, Paris, 2024. [6] Michelangelo Pistoletto, *Pace*, 1962-2007, silkscreen on stainless steel, 250 × 125 cm. Pinault Collection. Courtesy of the artist and Galleria Continua. [7] Giovanni Anselmo, *Direzione*, 1968, granite and compass, 18 × 155 × 50 cm. Pinault Collection. Courtesy of Archivio Giovanni Anselmo ETS. Photo: Adam Rzepka. Giuseppe Penone, *Essere vento (To Be Wind)*, 2014, petrified tree, natural and sculpted grains of sand, 123 × 60 cm. Pinault Collection. Photo: Courtesy of Marian Goodman Gallery. © ADAGP, Paris, 2024. Pier Paolo Calzolari, *Oroscopo come progetto della mia vita*, 1968, structure made of ice, lead, and a refrigerator, 325 × 386 cm, Pinault Collection. Courtesy of Galleria Christian Stein, Milan. © ADAGP, Paris, 2024. [10] Marisa Merz, *Untitled*, 1979, wood, copper, 25 × 40 × 30 cm. Collection of the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin. Photo: Paolo Pellion. © ADAGP, Paris, 2024. [11] Luciano Fabro, *L'Italia*, 1971, iron and map, 127 × 75 × 4 cm. Courtesy of the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin. [12] Giuseppe Penone, *Rovesciare i propri occhi – diapositive*, 1970, sequence of 6 slides. Collection of the artist. Courtesy of the Gagosian Gallery. © ADAGP, Paris, 2024. [13] Jannis Kounellis, *Senza titolo (Rosa nera)*, 1966, 266 × 188 cm. Collection of Damiano Kounellis, Rome. © ADAGP, Paris, 2024. [14] Jannis Kounellis, *Senza titolo (Margherita di fuoco)*, 1967, iron, spout with manifold, rubber hose, gas bottle and floxy flame, 90 cm (diameter of flower). Collection of Mario Pieroni, Rome. © ADAGP, Paris, 2024.



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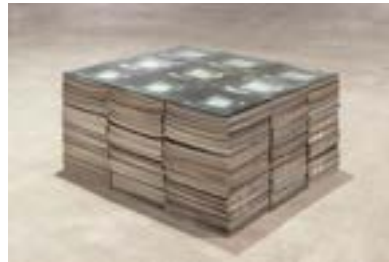
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Michelangelo Pistoletto, *Venere degli stracci*, 1967, reproduction of Venus in cement covered with mica and rags, 150 x 280 x 100 cm (installation). Courtesy of the Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin. Lent by the Fondazione per l'Arte Moderna e Contemporanea CRT. [16] Mario Merz, *Che fare?*, 1968, wax, fluorescent tube in a metal recipient, 14.5 x 45 cm. Courtesy of the GAM – Galleria Civica d'Arte Moderna e Contemporanea (Turin) / Fondazione Guido ed Ettore De Fornaris. © ADAGP, Paris, 2024. Gilberto Zorio, *Confine incandescente*, 1970, incandescent nickel-chrome, electrical wires, 2 electric cables, 2 ceramic clamps, variable dimensions. Collection of the artist. © ADAGP, Paris, 2024. [18] Gilberto Zorio, *Odio*, 1969, Manila rope, lead, approximately 17 x 75 x 10 cm. Private collection. © ADAGP, Paris, 2024. [19] Giulio Paolini, *Mimesi*, 1975-1976, 2 plaster casts, 223 x 110 x 90 cm. Pinault Collection. [20] Emilio Prini, *Magnetite* (TV Film, 5 min.), 1970, silver gelatin print on paper, offset print on paper, glass, 90 x 120 cm. Private collection. Photo: Agnese Bedini, DSL Studio. © ADAGP, Paris, 2024. [21] View of the Pier Paolo Calzolari exhibition at the Galerie nationale du Jeu de Paume in Paris, 1994. Courtesy of Kamel Mennour. © ADAGP, Paris, 2024. Pino Pascali, *Cascade*, 1966, painted canvas stretched over six ribbed structures, 260 x 460 x 102 cm. Collection of the Musée d'art moderne et contemporain de Strasbourg. Courtesy of the Fondazione Pino Pascali. Photo: Musées de Strasbourg / M. Bertola. [23] Pier Paolo Calzolari, *Il mio letto così come deve essere*, 1968, copper, brasse, foam, banana leaves, bronze letters, 35 x 175 x 150 cm. Collection of the Fondo Calzolari. Courtesy of the White Cube Gallery, London. Photo: Ben Westoby. © ADAGP, Paris, 2024.

Appendices

The Pinault Collection

The collector

François Pinault is one of the most important collectors of contemporary art in the world. The collection he has assembled over the last almost fifty years comprises more than 10,000 works ranging from the art of the 1960s to the present day.

His cultural ambition is to share his passion for the art of his time with as many people as possible. He distinguishes himself for his sustainable commitment to artists and his incessant exploration of new domains of creation.

Since 2006, François Pinault has focused on three cultural activities in particular: museums, a programme of exhibitions held at large, and initiatives to support artists and promote the history of modern and contemporary art.

The museums

The museums began with three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, the Punta della Dogana, which opened in 2009, and the Teatrino, which opened in 2013. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with its- exhibition *Ouverture*. These four sites were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando.

In the three museums, works from the Pinault Collection are exhibited in routinely changing solo and thematic group exhibitions. All the exhibitions actively involve artists who are invited to create works on site or on the basis of a specific commission. The museum's significant amount of cultural and educational programming also includes partnerships with local and international institutions and universities.

The programming at large

Beyond Venice and now also Paris, works from the collection are now regularly included in exhibitions across the world: from Paris to Moscow, Monaco, Seoul, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, and Marseilles. Upon request from public and private institutions the world over, the Pinault Collection also has an ongoing policy of lending its works and making joint acquisitions with other major actors in the field of contemporary art.

The Lens residency

Located in a former rectory that was redeveloped by Lucie Niney and Thibault Marca from the studio NeM, the Pinault Collection's artist's residency was inaugurated in December 2015. As a place to live and work, it provides time and space for artistic practice at a site that is well-suited for creating things. In 2023-2024, the artist Céleste Rogosin has taken up residency to create a new work.

Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-de France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum, or LaM.

The Prix Pierre Daix

François Pinault created the Prix Pierre Daix in 2015 in homage to his friend, the historian Pierre Daix who passed away in 2014, to honour a historical work on modern or contemporary art each year. In 2023, the Prix Pierre Daix was awarded to Paula Barreiro López for *Avant-Garde and Art Criticism in Francoist Spain*. Before this, it was awarded to Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Rémi Labrusse (2019), Pierre Wat (2018), Élisabeth Lebovici (2017), Maurice Fréruchet (2016), and to Yve-Alain Bois et Marie-Anne Lescourret (2015).

The exhibitions at the Pinault Collection

IN THE MUSEUMS OF THE PINAULT COLLECTION

“Le monde comme il va”

Curated by: Jean-Marie Gallais
Bourse de Commerce, Paris
20.03–02.09.2024

“Pierre Huyghe”

Curated by: Anne Stenne
Punta della Dogana, Venice
17.03–24.11.2024

“Julie Mehretu”

Curated by: Caroline Bourgeois
in collaboration with Julie Mehretu
Palazzo Grassi, Venice
17.03.2024–06.01.2025

“Mike Kelley: Ghost and Spirit”

Curated by: Jean-Marie Gallais
Bourse de Commerce, Paris
13.10.2023–19.02.2024

“Lee Lozano. Strike”

Curated by: Sarah Cosulich
and Lucrezia Calabrò Visconti
Bourse de Commerce, Paris
20.09.2023–22.01.2024

“Mira Schor. Moon Room”

Curated by: Alexandra Bordes
Bourse de Commerce, Paris
20.09.2023–22.01.2024

“Ser Serpas. I fear (j'ai peur)”

Curated by: Caroline Bourgeois
Bourse de Commerce, Paris
20.09.2023–22.01.2024

“Tacita Dean. Geography Biography”

Curated by: Emma Lavigne
Bourse de Commerce, Paris
24.05–18.09.23

“Icons”

Curated by: Emma Lavigne
and Bruno Racine
Punta della Dogana, Venice
17.03–26.11.2023

“CHRONORAMA”

Curated by: Matthieu Humery
Palazzo Grassi, Venice
12.03.2023–07.01.2024

“Avant L'Orage”

Curated by: Emma Lavigne
with Nicolas-Xavier Ferrand
Bourse de Commerce, Paris
08.02–11.09.2023

“Une seconde d'éternité”

Curated by: Emma Lavigne
Bourse de Commerce, Paris
24.05–16.01.2023

“Felix Gonzalez-Torres and Roni Horn”

Curated by: Caroline Bourgeois
in collaboration with Roni Horn
Bourse de Commerce, Paris
04.04–26.09.22

“Marlene Dumas. open-end”

Curated by: Caroline Bourgeois
in collaboration with Marlene Dumas
Palazzo Grassi, Venice
27.03.22–8.01.23

“Bruce Nauman.

Contrapposto Studies”
Curated by: Carlos Basualdo
and Caroline Bourgeois
in collaboration with Bruce Nauman
Punta della Dogana, Venice
23.05.21–27.11.22

“Charles Ray”

Curated by: Caroline Bourgeois
in collaboration with Charles Ray
Bourse de Commerce, Paris
04.04–06.06.22

“HYPERVENEZIA”

Curated by: Matthieu Humery
Palazzo Grassi, Venice
05.09.21–9.01.22

“Ouverture”

Curated by: François Pinault
Bourse de Commerce, Paris
22.05.21–17.01.22

“Untitled, 2020”

Curated by: Caroline Bourgeois,
Muna El Futuri, and Thomas Houseago
Punta della Dogana, Venice
11.07–13.12.20

“Henri Cartier-Bresson. Le Grand Jeu”

Curated by: Matthieu Humery,
Sylvie Aubenas, Javier Cercas,
Annie Leibovitz, François Pinault,
and Wim Wenders
Palazzo Grassi, Venice
11.07.20–20.03.21

“Youssef Nabil. Once Upon a Dream”

Curated by: Jean-Jacques Aillagon
and Matthieu Humery
Palazzo Grassi, Venice
11.07.20–20.03.21

“Luc Tuymans La Pelle”

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
24.03.19–6.01.20

“Luogo e Segni”

Curated by: Mouna Mekouar
and Martin Bethenod
Punta della Dogana, Venice
24.03–15.12.19

“Albert Oehlen. Cows by the Water”

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
08.04.18–06.01.19

“Dancing with Myself”

Curated by: Martin Bethenod
and Florian Ebner
Punta della Dogana, Venice
08.04–16.12.18

“Damien Hirst Treasures from the Wreck of the Unbelievable”

Curated by: Elena Geuna
Punta della Dogana and Palazzo
Grassi, Venice
09.04–03.12.17

“Accrochage”

Curated by: Caroline Bourgeois
Punta della Dogana, Venice
17.04–20.11.16

“Sigmar Polke”

Curated by: Elena Geuna
and Guy Tosatto
Palazzo Grassi, Venice
17.04–06.11.16

“Slip of the Tongue”

Curated by: Danh Vo
and Caroline Bourgeois
Punta della Dogana, Venice
12.04.15–10.01.16

“Martial Raysse”

Curated by: Martial Raysse
in collaboration with
Caroline Bourgeois
Palazzo Grassi, Venice
12.04–30.11.15

“The Illusion of Light”

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
13.04.14–6.01.15

“Irving Penn. Resonance”

Curated by: Pierre Apraxine
and Matthieu Humery
Palazzo Grassi, Venice
13.04.14–6.01.15

“Prima Materia”

Curated by: Caroline Bourgeois
and Michael Govan
Punta della Dogana, Venice
30.05.13–15.02.15

“Rudolf Stingel”

Curated by: Rudolf Stingel
in collaboration with Elena Geuna
Palazzo Grassi, Venice
07.04.13–06.01.14

“Voice of images”

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
30.08.12–13.01.13

“Madame Fisscher”

Curated by: Urs Fischer
and Caroline Bourgeois
Palazzo Grassi, Venice
15.04–15.07.12

“The World Belongs to You”

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
02.06.11–21.02.12

“In Praise of Doubt”

Curated by: Caroline Bourgeois
Punta della Dogana, Venice
10.04.11–17.03.13

“Mapping the Studio:

**Artists from the
François Pinault Collection”**

Curated by: Francesco Bonami
and Alison Gingeras
Punta della Dogana
and Palazzo Grassi, Venice
06.06.09–10.04.11

**“Italics. Italian Art between
Tradition and Revolution,
1968–2008”**

Curated by: Francesco Bonami
Palazzo Grassi, Venice
27.09.08–22.03.09

**“Rome and the Barbarians:
The Birth of a New World”**

Curated by: Jean-Jacques Aillagon
and Palazzo Grassi, Venice
26.01–20.07.08

**“Sequence 1: Painting
and Sculpture from the
François Pinault Collection”**

Curated by: Alison Gingeras Palazzo
Grassi, Venice
05.05–11.11.07

**“Picasso, Joie de Vivre.
1945-1948”**

Curated by: Jean-Louis Andral
Palazzo Grassi, Venice
11.11.06–11.03.07

**“The François Pinault Collection:
a Post-Pop Selection”**

Curated by: Alison Gingeras Palazzo
Grassi, Venice
11.11.06–11.03.07

**“Where Are We Going?
A Selection of Works from
the François Pinault Collection”**

Curated by: Alison Gingeras Palazzo
Grassi, Venice
29.04–01.10.06

AT LARGE

“Portrait of a Collection”

Curated by Caroline Bourgeois
SongEun Art Space, Seoul
04.09–23.11.2024

“Bruce Nauman”

Curated by Caroline Bourgeois
Tai Kwun, Hong Kong
14.05–18.08.2024

“CHRONORAMA”

Curated by: Matthieu Humery
Helmut Newton Foundation, Berlin
15.02–19.05.2024

“Irving Penn. Portraits d’artistes”

Curated by: Matthieu Humery
and Lola Regard
Villa Les Roches Brunes, Dinard
11.06–01.10.2023

“Forever Sixties”

Curated by: Emma Lavigne
and Tristan Bera
Couvent des Jacobins, Rennes
10.06.2023–10.09.2023

“Until Then”

Curated by: Caroline Bourgeois
and Pascale Pronnier,
in collaboration with Enrique Ramírez
Le Fresnoy School of Contemporary
Art, Tourcoing,
04.02–30.04.22

**“Au-delà de la couleur.
Le noir et le blanc dans
la Collection Pinault”**

Curated by: Jean-Jacques Aillagon
Couvent des Jacobins, Rennes
12.06–29.08.21

**“Jeff Koons Mucem.
Œuvres de la Collection Pinault”**

Curated by: Elena Geuna
and Émilie Girard
MUCEM, Marseille
19.05–18.10.21

**“Henri Cartier-Bresson.
Le Grand Jeu”**

Curated by: Matthieu Humery
BnF François-Mitterrand, Paris
19.05–22.08.21

“So British!”

Curated by: Sylvain Amic
and Joanne Snrech
Museum of Fine Arts, Rouen
5.06.19–11.05.20

**“Irving Penn: Untroubled—Works
from the Pinault Collection”**

Curated by: Matthieu Humery
Mina Image Centre, Beirut,
16.01–28.04.19

“Debout!”

Curated by: Caroline Bourgeois
Couvent des Jacobins, Rennes
23.06–09.09.18

“Irving Penn: Resonance”

Curated by: Matthieu Humery
Fotografiska Museet, Stockholm
16.06–17.09.17

**“Dancing with Myself:
Self-portrait and Self-invention”**

Curated by: Martin Bethenod, Florian
Ebner, and Anna Fricke Museum
Folkwang, Essen
07.10.16–15.01.17

**“Art Lovers: Histoires d’art
dans la Collection Pinault”**

Curated by: Martin Bethenod
Grimaldi Forum, Monaco
12.07–07.09.14

“À triple tour”

Curated by: Caroline Bourgeois
Conciergerie, Paris
21.10.13–06.01.14

“L’Art à l’épreuve du monde”

Curated by: Jean-Jacques Aillagon
Dépoland, Dunkerque
06.07–06.10.13

“Agony and Ecstasy”

Curated by: Francesca Amfitheatrof
SongEun Foundation, Seoul
03.09–19.11.11

“Qui a peur des artistes?”

Curated by: Caroline Bourgeois
Palais des Arts, Dinard
14.06–13.09.09

“A Certain State of the World?”

Curated by: Caroline Bourgeois
Garage Center for Contemporary
Culture, Moscow
19.03–14.06.09

“Passage du temps”

Curated by: Caroline Bourgeois
Tri Postal, Lille
16.10.07–01.01.0

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