

Press kit

MYTHOLOGIES AMÉRICAINES

A new exhibition season
featuring

MIKE KELLEY /
LEE LOZANO / MIRA SCHOR / SER SERPAS

beginning on
20 September
2023

Bourse
de Commerce
Pinault
Collection

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MIKE KELLEY, “Ghost and Spirit”

13 October 2023 – 19 February 2024

(Rotunda / Galleries 4, 5, 6, and 7 / Salon / Auditorium)

Exhibition organised by Tate Modern (London) in collaboration with Pinault Collection (Paris),

K21 – Kunstsammlung Nordrhein-Westfalen (Düsseldorf) and Moderna Museet (Stockholm).

Curated by Catherine Wood, Director of Programme, and Fiontán Moran, Curator, International Art,

Tate Modern.

Curator at the Bourse de Commerce: Jean-Marie Gallais, Curator of Pinault Collection.

LEE LOZANO, “Strike”

20 September 2023 – 22 January 2024

(Gallery 2)

Exhibition held in collaboration with the Pinacoteca Agnelli, Turin.

Curated by Sarah Cosulich and Lucrezia Calabrò Visconti.

MIRA SCHOR, “Moon Room”

20 September 2023 – 22 January 2024

(Studio)

Curated by Alexandra Bordes, Head of Projects, Pinault Collection.

SER SERPAS, “I fear (j’ai peur)”

20 September 2023 – 22 January 2024

(Gallery 3)

Curated by Caroline Bourgeois, Senior Curator, Pinault Collection.

MYTHOLOGIES AMÉRICAINES

A new exhibition season

With the retrospective devoted to Mike Kelley’s work, the Lee Lozano exhibition, and the installations by Ser Serpas and Mira Schor, this new season explores and deconstructs various “American mythologies”¹, to quote the eponymous anthology by Haitian-born writer Dany Laferrière.

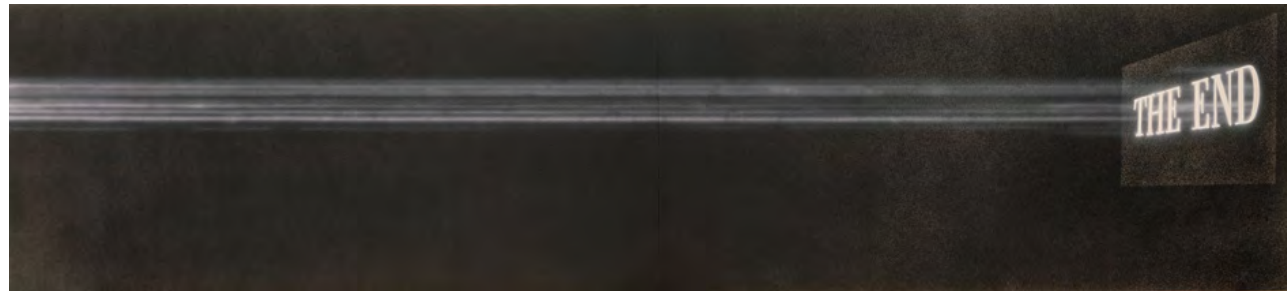
Beginning in the 1960s with Lee Lozano, the 1970s and 1980s for Mira Schor and Mike Kelley, and 2010-2020s for Ser Serpas, these artists in the Pinault Collection together paint a portrait of America and its myths ranging from the acerbic to the disenchanting, through an array of subjects that address contemporary society as a whole.

Mike Kelley, Lee Lozano, Ser Serpas, and Mira Schor share an affinity for countercultures, which are perceived at once as radical forms of protest within which to situate themselves, and as a locus of failure and shattered illusions, and which they ultimately use to create works that speak to both the collective and the individual. “Myths are public dreams, dreams are private myths”,² wrote the American mythologist Joseph Campbell, a chiasmus that illustrates the overturning of major narratives in mainstream culture when experienced at a smaller scale, thereby revealing the individual opinions that seek to pick its clichés apart. Motifs recur from one exhibition to the other: an obsession with the body, masks, and skin, with appearances and simulacra, showcasing what is discarded and what is side-lined, the literal multiplication of layers of interpretation and the use of profusion to convey a message to an audience, and the use of forms that originate in protest, such as performance.

1. *Mythologies américaines*, 2016, ed. Grasset.

2. Joseph Campbell, *Myths to Live By*, 2011, Collected Works, ed. Joseph Campbell Foundation, page 14.

The Ed Ruscha painting hanging in the Salon, *Untitled* (2003), serves as a harbinger of the darker side of the American mythologies that Lozano, Schor, Kelley, and Serpas have all chosen to confront and reveal. The immense movie screen, a Hollywood cliché, merely projects the iconic phrase “The End”, which floats in a galactic void that seems to stretch to infinity.



Ed Ruscha, *Untitled*, 2003. Acrylic on canvas, in two parts, 137,5 × 610 cm. Courtesy of the artist and Gagosian. Pinault Collection. © Ed Ruscha.



Mike Kelley, *Kandors Full Set (detail)*, 2005-2009. 21 cities: coloured urethane resin; 21 bottles: hand-tinted Pyrex; 18 bottle corks: silicone rubber and coloured urethane resin; 6 bases for the bottles: MDF, plywood, Plexiglas, and lighting; 20 round bases for the cities: MDF, plywood, tempered glass, and lighting. Varying dimensions. Photo: Fredrik Nilsen. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

MIKE KELLEY

Ghost and Spirit

13 October 2023 – 19 February 2024
At the Bourse de Commerce – Pinault Collection
(Rotunda / Galleries 4, 5, 6, and 7 / Salon / Auditorium)

Exhibition organised by Tate Modern (London) in collaboration with Pinault Collection (Paris), K21 – Kunstsammlung Nordrhein-Westfalen (Düsseldorf) and Moderna Museet (Stockholm).
Curated by Catherine Wood, Director of Programme, and Fiontán Moran, Curator, International Art, Tate Modern.
Curator at the Bourse de Commerce: Jean-Marie Gallais, Curator of Pinault Collection.
Affiliated programming: Cyrus Goberville, Head of cultural programming at the Bourse de Commerce.
Scenography: Cécile Degos



Mike Kelley, *Ectoplasm Photograph 13*, 1978/2009. Detail from a series of 15 C-print photographs, 35.6 × 25.4 cm. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

This new retrospective devoted to one of America's most influential artists of the late twentieth-early twenty-first centuries offers a new perspective on this major corpus that has always resisted ready categorisation, by featuring some of his most important works, some of which belong to the Pinault Collection (Paris). This exhibition was organised by the Tate Modern (London) in collaboration with the Pinault Collection, K21 – Kunstsammlung Nordrhein-Westfalen (Düsseldorf), and the Moderna Museet (Stockholm). The exhibition will begin at the Bourse de Commerce in Paris in the fall and winter of 2023 before travelling to these other venues.

From his student years on, Mike Kelley (1954-2012) worked in the genre of performance, taking his inspiration from militant feminist practices to put forward an innovative approach to artmaking that overturned the canon. He was a member of various music bands throughout his life, starting in 1974 with the proto-punk band Destroy All Monsters, and he routinely collaborated with other artists. His most famous works include darkly humorous hand-made sculptures and installations made from stuffed animals that highlight the gender and consumer conditioning we undergo at the youngest age. He developed the notions of traumatic memory and a dysfunctional educational system throughout his career, which culminated with the exhibition "Day Is Done" (2005), which has been partially reconstituted at the Bourse de Commerce.

"Ghost and Spirit" presents a sequence of different bodies of work and immersive environments created by the artist, including the spectacular *Kandors*, futuristic cities under bell jars, which will be featured in the Rotunda. The exhibition will also present the "Minor Histories" of Kelley's practice, as he called them: drawings, photographs, and preparatory writings that shed light on his thought process. Mike Kelley's work always fed on subculture references and a tension between the depth of critical thinking he fostered and the apparent superficiality of a pop aesthetic that toyed with notions ranging from seduction to trash. He also never ceased to point to the role of the artist and how this figure appears or disappears.

A true visionary, Mike Kelley would have continued to explore notions that remain so relevant to our contemporary debate: collective and individual memory, gender relations, social classes, and more. Originally from Detroit, Michigan, Kelley was especially interested in how individual subjectivity is shaped by familial and institutional power structures within postmodern, capitalist American society.

In the notes to an unrealised performance from the early 1980s, Kelley opined on the difference between a ghost and a spirit, professing that the former ultimately vanishes while the latter endures. He thought he was a ghost, and yet, his spirit continues to exercise its influence, especially on younger generations of artists. It is this very "lingering influence" of Mike Kelley's spirit that permeates this exhibition.

The Pinault Collection featured Mike Kelley's works in its museums in Venice, at the Palazzo Grassi, as part of the exhibitions "Where Are We Going?" (2006), "Sequence 1" (2007), and at the Punta della Dogana, in "Mapping the Studio" (2009).

At the Bourse de Commerce, the exhibition "Ghost and Spirit" occupies the Salon, the Rotunda, and all the second-floor galleries. The film *Day Is Done* (2006) is being projected on a continuous basis in the Auditorium. The second floor follows the chronological development of Mike Kelley's work according to its major themes.

Kandors

**Rotunda
Ground floor**



Mike Kelley, *Kandors Full Set*, 2005-2009

21 cities: coloured urethane resin; 21 bottles: hand-tinted Pyrex; 18 bottle corks: silicone rubber and coloured urethane resin; 6 bases for the bottles: MDF, plywood, Plexiglas, and lighting; 20 round bases for the cities: MDF, plywood, tempered glass, and lighting. Varying dimensions. Photo: Fredrik Nilsen. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

Kandor is the mythical city on the planet Krypton where Superman was born; it was shrunk by the "super-villain" Brainiac, but saved by the superhero using a kind of artificial respirator under a bell jar, with the hope of bringing it back to life one day at its original scale. Kelley wrote: "Kandor is an image of a time that never was – the utopian city of the future that never came to be."

Using some twenty depictions of Kandor, Superman's city, in the comic strip (which was never drawn the same way twice), Kelley created the spectacular *Kandors Full Set* (2005-2009), a set of cities of coloured resin and their impressive bell jars that provide a meditation on memory and collective, utopian architecture, as well as on a superhero's melancholy nature and the darker side of his own legend. Kelley's formal program for the *Kandors* was that they be "akin to paintings by Henri Matisse in three dimensions, with science-fiction overtones." The video projections of various Kandor *Bottles* (2007) on the walls heighten the sensation of unstable matter. Projected for the first time at the Bourse de Commerce in the same space as the *Kandors Full Set*, within a circular pavilion situated in a building that is itself somewhat bell-shaped, these films evoke Krypton's atmosphere. The vast installation *Kandors Full Set* forms part of the Pinault Collection. It was presented during the group exhibition "Mapping the Studio" held at the Palazzo Grassi and the Punta della Dogana in 2009-2011.

Performances and sculpture-objects

Gallery 4 Level 2



Mike Kelley, *Performance Related Objects*, 1998

Installation, mixed media, varying dimensions (wood panelling on the ground: 15.2 x 244 x 609 cm). Centre Pompidou / Musée national d'art moderne. Photo: Brian Forrest. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

This room features the artist's very first pieces, such as the birdhouses from his MFA thesis exhibition at CalArts in Santa Clarita, California, and his first manipulated sound objects. Working against the dominant conceptual and minimalist trends, Kelley instead delved fully into the occult and the formless. Various objects and drawings related to scripts and performances from the 1970s and 1980s provide evidence of the practice for which he became known as an artist, by reciting texts on stage surrounded by sculpture-objects, at times inspired by characters from pop and vernacular cultures. Situated in the centre of the room, *The Banana Man* (1981-1982) is one such piece that reveals Kelley's theatricality, as it is the sole performance piece that he conceived specifically to be a video.

Monkey Island

Gallery 7 Level 2



View of the installation *Monkey Island* by Mike Kelley, Rosamund Felsen Gallery, Los Angeles, 1983. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

Few traces are left of Mike Kelley's first performance projects. Beginning in 1981, Kelley developed an exhibition-installation logic for the subjects of his performances, based on the display of different drawings and text-drawings, objects, photographs, etc. Drawings, installations, and sculptures form a cloud of thoughts that explode traditional definitions of painting, sculpture, and performance. It has been possible to partially reconstitute one of these constellations in the exhibition: *Monkey Island* (1982-1983). In this installation, viewers find themselves amidst a proliferation whose very meaning escapes them, but which nevertheless follows a script, a "travelogue" that Kelley qualified as an "epic poem". The artist explored the idea of an underground geometry, the obsession with symmetry as a symbol of comforting values pushed to the point of absurdity. Through

a process of folding, he multiplied forms and evoked biology's infinite process of cellular division. There are numerous double images rife with sexual symbolism. On the ground, the stylised body of an insect forms a diagram or a map. References intersect, overlap, and sometimes oppose one another. As Kelley's projects became more and more complex, the larger place he accorded them in his installations and large-format works, such as *Red Stain* (1986), a textile work related to the performance *Plato's Cave*, *Rothko's Chapel*, *Lincoln's Profile* (1985).



Mike Kelley, *Red Stain*, 1986

Acrylic on cotton with fringes and tassels, 190.5 x 213.4 cm. Photo: Joshua White / JWPictures.com. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

On a sheet fringed with tassels, two ghostly silhouettes appear like two facets of a man revealing himself: the bodily envelope through an anthropometric impression, and the psychological unconscious through the Rorschach-like symmetry of a stain. The work forms part of Kelley's investigations of the notion of transcendence in the wake of his performance *Plato's Cave*, *Rothko's Chapel*, *Lincoln's Profile* (1985). The blood colour of the stain on the right, which provides the work with its title, refers perhaps to Rothko's suicide, while the medium itself evokes the shrouds whose miraculous apparitions are venerated in Catholicism.

Half a man

Gallery 7 Level 2



Mike Kelley, *More Love Hours Than Can Ever Be Repaid*, 1987 et *The Wages of Sin*, 1987

Found stuffed animals and knitted blankets on canvas, dried corn, 243.8 x 322.6 x 12.7 cm. Candles made of wax, wood, and metal, 132.1 x 58.4 x 58.4 cm. Courtesy of the Whitney Museum of American Art. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

Half a Man (1987-1993) is a series of Mike Kelley's works that address gender issues within the context of the family, as well as the notion of values and commodities between generations. Kelley used found stuffed animals that he staged, for example having them philosophise or bicker with one another. The series also includes banners that resemble the ones made for churches, but whose messages have been subverted, as well as furniture and drawings. The notions of guilt, hiding one's feelings, rejection, and morphological empathy lie at the heart of the artist's thought process. The work's subject and title are as important as its materials and techniques, especially for the gender stereotypes and promotion of values associated with them. The major work in this series, *More Love Hours Than Can Ever Be Repaid* and *The Wages of Sin* (1987), confronts us with the fabric of the empathic relations, all the while parodying the very male practices of American art by placing an all-over stitching on the wall with anti-minimalist pieces on the floor. Kelley went so far as to consider the stuffed animals specimens to be studied as in a science experiment in an effort to thwart any misinterpretations. In fact, from this period on, because he touched on a symbolic object of childhood, Kelley was constantly demoted by certain observers to the status of a "presumed victim". He denied this erroneous reading and ended up playing with it, staging the victimisation and the potential repressed traumas that each person suffers.

Memory Ware

**Gallery 7
Level 2**



View of the exhibition "Sequence 1, Painting and Sculpture from the François Pinault Collection", Palazzo Grassi, Venice, 2007. With the works *Double Contour with Side Bars* (2000) and *Memory Ware Flat #17* (2001). © Palazzo Grassi. Photo: Santi Caleca. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

In the middle of this room, the Pinault Collection's large-scale installation *Double Contour with Side Bars* (2000) reveals how Kelley's projects fed on each other and how their "remains" were constantly being recycled. In the 2000s, Kelley used a folk art technique originally from Canada called "memory ware", which consists of studding cement with an accumulation of everyday objects such as buttons, pins, chains, seashells, and coins, among other objects. This room also shows Kelley's interest in memory and the potential repressed trauma associated with certain places, in his case, where he was taught and educated.



Mike Kelley, *Double Contour With Side Bars*, 2000

Four tables with various objects. Table 1: Wood, pulp, and acrylic, spray, figurines, and sawhorses, 203.2 x 487.7 x 121.9 cm. Table 2: Wood, foamcore, paint, glass, and sawhorses, 158.7 x 487.7 x 121.9 cm. Table 3: Wood, foamcore, paint, and sawhorses, 99 x 243.8 x 121.9 cm. Table 4: Wood table, paperbacks, glass, vase, knick-knacks, 110.5 x 189 x 109 cm. View of the exhibition at Galerie Hussenot, Paris, 2000. Photo: Kleinefenn, Paris. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

This installation juxtaposes on large tables the first attempts and setbacks for the skyline of *Educational Complex* (1995) (models of all the places where Kelley was educated), a fake rock encrusted with religious or decorative statues, vestiges of the reconstitution of the Chinatown Wishing Well in Los Angeles in the installation *Framed and Frame (Miniature Reproduction "Chinatown Wishing Well" Built by Mike Kelley after "Miniature Reproduction 'Seven Star Cavern' Built by Prof. H. K. Lu")* (1999), as well as covers of comic books and a memory ware vase, all of which provide new visual and semantic connections between the artist's works.



Mike Kelley, *Memory Ware Flat #17*, 2001

Mixed media on wood panels, framed dimensions: 229.5 x 318.5 x 14 cm. Courtesy of Jablonka Galerie. Photo: Nic Tenwiggenhorn, Düsseldorf. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

This work from the Pinault Collection reveals Mike Kelley's work using the folk-art technique memory ware. In this amateur practice, sentimental objects, talismans of our memories, are set in a rigid medium. Kelly moved away from this feeling of nostalgia by recycling discarded objects to explore the formalism of these assemblages that he flattened into two dimensions, producing paintings with all-over compositions whose decorative surfaces have psychedelic accents.



Mike Kelley, *Bray's Hamburgers, Westland, MI, 2001*
 Detail from the series of 26 photographs *Photo Show Portrays The Familiar*
 (silver gelatin prints), 40.6 × 50.8 cm. Pinault Collection. © Mike Kelley Foundation for the Arts.
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This series of photographs that Kelley made during a visit to the places of his childhood in the Detroit suburbs, the title of which, *Photo Show Portrays the Familiar*, was taken from an article in a local newspaper, focuses on the places, object, and events that had an impact on Kelley in the years from 1968 to 1972, the period when he decided to leave home to become an artist.

Black-out

**Gallery 6
Level 2**



Mike Kelley, *Black Out (Detroit River) (detail), 2001*
 Cibachromes mounted on panels, 8 parts, 67.3 × 127.3 cm each, total
 framed dimensions: 71.1 × 1036 cm. Pinault Collection. © Mike Kelley Foundation for the Arts.
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This part of the exhibition literally and physically extends the exploration of the idea of a loss of memory, of a black-out. Kelley used a visit to the places of his childhood in the Detroit suburbs to invoke the theory of the repression of traumatic memories, in which our memory blocks our access to memories of tragic or difficult moments. He also worked on the small, incongruous details of performances, costume parties, and other social rituals for high schoolers and university students that also constitute zones of potential trauma. In *Timeless/Authorless* (1995), he used an extremely exaggerated writing style to describe the perversions of student extracurricular activities, inventing human interest stories that appear to have been published in local newspapers. These narratives sometimes make use of images taken from student yearbooks, and they formed the basis for *Extracurricular Activities Projective Reconstructions*, which are also presented in this gallery room.



Mike Kelley, *Black Out (Detroit River), 2001*
 Cibachromes mounted on panels, 8 parts, 67.3 × 127.3 cm each, total
 framed dimensions: 71.1 × 1036 cm. Pinault Collection. © Mike Kelley Foundation for the Arts.
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Like *Photo Show Portrays the Familiar*, *Black Out (Detroit River)* is the result of a trip the artist made back to Detroit to retrace his own past. On a boat trip up and down the Detroit River, Kelley photographed various places along the shoreline in colour. When he developed the film, he realised that, due to a technical problem, the film had been obstructed and that most of the area in each image had remained black. The artist seized on these black areas as an appropriate metaphor for black-outs, zones that he couldn't remember and that may have been caused by a trauma.



Mike Kelley, *Extracurricular Activity Projective Reconstruction #1 (A Domestic Scene) (detail), 2000*
 Ensemble comprised of an installation of variable dimensions: 1 black and white video with sound, 29 min, 44 sec; 2 black and white photographs (framed dimensions: 69 × 54 cm each); 1 color photograph (framed dimensions: 110 × 54 cm. View of the exhibition "Sequence 1, Painting and Sculpture from the François Pinault Collection", Palazzo Grassi, Venice, 2007. © Palazzo Grassi. Photo: Santi Caleca. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

A Domestic Scene is the first "episode" of *Extracurricular Activity Projective Reconstructions*, which are fictional reconstructions of "extracurricular" social rituals. Using an image of an amateur theatre play that he found in a university yearbook, Kelley imagined a soap opera inspired by popular television programmes as well as by literary works (Tennessee Williams, Saul Bellow) that deal with victim culture. The open gas stove incongruously placed next to the bed evokes the suicide of Sylvia Plath, author of the autobiographical novel *The Bell Jar*.



Mike Kelley, *Extracurricular Activity Projective Reconstruction #27 (Gospel Rocket)*, 2004-2005
Installation and video projections, variable dimensions. © 2005 Fredrik Nilsen, all rights reserved.
© Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

Alongside the *Kandors*, Mike Kelley developed a new body of work titled *Extracurricular Activities Projective Reconstructions* in the 2000s. With a found photo from a college yearbook that described various extracurricular rituals, Kelley extrapolated and used fiction to create what he himself called “projective reconstructions”.

Gallery 5, which benefits from a double height ceiling, allows for a quite spectacular presentation of part of the *Extracurricular Activities Projective Reconstructions* from the exhibition “Day Is Done”, which met with resounding success in New York in 2005. Each installation consists of photographs and recorded performances whose sets Kelley designed from scratch. He wanted to create 365 videos and ultimately restage them live for a continuous, twenty-four-hour operatic performance.

With the help of their soundtracks, the videos render palpable a sense of unease as the scenes unfold in their utter absurdity. The artist’s boundless imagination and his characteristic sense of satire reached their peak in this work. The film *Day Is Done* (2006), which comprises almost three hours of performances, is projected in a continuous loop in the Auditorium of the Bourse de Commerce.



Mike Kelley, *Extracurricular Activity Projective Reconstruction #26A (Pink Curtain)*, 2004-2005
Installation and video projection, 315 × 486.4 × 480 cm. Pinault Collection.
© Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

In the 2000s, Mike Kelley grappled with these spectacles, costume parties, and other social rituals, which for him were all zones of potential trauma. With a found photo from a high school or university yearbook, Kelley extrapolated and used fiction to create what he himself called “projective reconstructions”. These are sound and image installations coupled with videos. One of these is titled *Pink Curtain*, in which a pink curtain swirls on a floor, its movement masking the lascivious postures of a dancer in silhouette whose floating shadow becomes her double.

Biography of the artist

A Midwestern childhood



Mike Kelley, *Former Kelley Residence, Westland, MI*, 2001
Detail from the series of 26 photographs *Photo Show Portrays The Familiar* (silver gelatin prints), 40.6 × 50.8 cm. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved.
© ADAGP, Paris, 2023.

Mike Kelley was born in 1954 near Detroit, Michigan, into a working-class Catholic family of Irish origins. Certain salient aspects of this context, such as the role that Catholicism played in his education or the stereotypical single-family home of his childhood, located in the working-class suburb of Westland, served as recurrent inspiration for the artist’s works. His relationship with his parents was quite tumultuous. He rejected religion and deliberately provoked them by learning how to knit and to crochet, despite his father’s injunctions.

In 1972, at age 18, he began studying at the University of Michigan. His decision to become an artist formed part of his rebellion against his family upbringing, because to be an artist “at the time was the most despicable thing you could be in American culture. Becoming an artist during those years held absolutely no value. It was like planning for your own failure”, the artist wrote in retrospect. When asked by an interviewer from a Los Angeles art magazine whether his family was supportive about his becoming an artist, Kelley answered: “my family did not support me in my interest in the arts. My parents were both really against it. My father basically disowned me.” (from *Artillery Magazine*: artillerymag.com/mike-kelley-straight-outta-detroit/).

Art studies in Detroit / Musical beginnings (1972-1976)



Video still from *The Futurist Ballet* (Mike Kelley, Jim Shaw and al.), 1973
© Mike Kelley Foundation for the Arts. All rights reserved.

In the 1970s, the Detroit area began to experience instability and social and economic crises due to an increasing level of deindustrialisation. This environment nurtured a precocious cynicism in Kelley and led him to frequent anarchist and far-left social circles, like the White Panthers Party, a radical anti-racist movement that was very active in Detroit and its university suburb Ann Arbor, led among others by the musician John Sinclair, founder of the proto-punk band MC5. Counterculture proved to be a source of inspiration for Kelley.

In 1974, he witnessed an event that he considered to be the most extraordinary he had ever witnessed: a concert by Iggy and the Stooges in a Michigan biker bar that turned into an all-out brawl. Kelley soon became an active member of this scene of militant activists and underground musicians. While at the University of Michigan in Ann Arbor, he met the artists and musicians Jim Shaw, Niagara (Lynn Rovner), and Cary Loren, with whom he founded the anti-rock improvisational group Destroy All Monsters. Kelley used toys, a vacuum cleaner, and various objects that made electronic sounds during their concerts, which were often interrupted by their audiences. The group had tremendous influence and developed a lasting reputation. Kelley described the group's birth in the happening *The Futurist Ballet*: "*The Futurist Ballet* was a 'guerrilla' noise/junk 'Happening' presented, without permission, in a University of Michigan lecture hall in 1973. The cast consisted of Jim Shaw, various friends, and me. Posters for a number of nonexistent events of an 'intellectual' or 'aesthetic' nature were posted around the college town of Ann Arbor, Michigan. When the audience for these fake advertised events arrived at the theater, they were confronted by a neodada performance consisting of a series of absurd, simultaneous events. These included a man reciting selections from his pornography collection; a live enactment of an interview with Pat 'The Hippy Strippy' Oleszko (queen of the Ann Arbor Hash Bash) from the underground newspaper the Ann Arbor Argus, and so on. The 'events' were accompanied by lots of noise generated by talentless musicians, vacuum cleaners, and tape loops. Performances such as this led to the formation of Destroy All Monster – a proto-punk noise band that included Shaw and me." (Mike Kelley, *The Futurist Ballet*, in *Minor Histories*, MIT Press, pp. 176-178).

During this period, Kelley analysed and accumulated a certain number of signs, symbols, themes, and motifs, such as urban legends, secret society rituals, a fascination with UFOs and conspiracy theories, as well as comics, which would routinely feed into his work. He earned his degree from the University of Michigan's Stamps School of Art and Design in 1976, the year in which he decided to move to Los Angeles along with Jim Shaw, where both of them continued their studies at the California Institute of the Arts, or CalArts, a school that had recently opened and already made a name for itself.

Studies at CalArts / The first works (1976-1978)



Mike Kelley, *Perspectaphone*, performance at Los Angeles Contemporary Exhibitions (LACE), 1978. © Mike Kelley Foundation for the Arts. All rights reserved.

The already legendary Los Angeles school California Institute of the Arts, or CalArts, was founded in 1969 by the Disney brothers and Lulu Mae von Hagen, President of the Los Angeles Conservatory of Music, with the goal of creating an interdisciplinary campus. It adopted a revolutionary approach to teaching that privileged individual development and synergies between departments and the disciplines that were being taught. Professors were recruited for their unorthodox approaches to their disciplines (such as Alan Kaprow, for happenings and performances). Two years later, in 1971, a new campus was

established. Two faculty members, Judy Chicago and Miriam Schapiro, established a feminist art program, the very first of its kind in American higher education.

Visual arts education at CalArts in the 1970s was heavily characterised by minimalism and conceptualism. Kelley in fact took courses offered by conceptual artists John Baldessari, Douglas Huebler, and David Askevold, eventually earning his MFA degrees in 1978. Mike Kelley said that he was also influenced by seminars by guest artists including Laurie Anderson, Jonathan Borofsky, and Judy Pfaff. He hung out and became friends with other students, including James Casebere, Lari Pittman, Stephen Prina, and Christopher Williams, and he founded a new band with his fellow CalArts students Tony Oursler and John Miller, The Poetics.

Mike Kelley's career began in the realm of performance.

His first pieces, often involving the manipulation of objects, dissected contemporary dance and its theatrical heritage, with both a sense of humor and seriousness and already as a critique of the "ritualisation" of gestures. At a time when conceptual and minimalist art predominated, this interest in bodily practices and the supernatural and the irrational (as in *The Poltergeist*, 1979) show how Kelley began to make his own way, well off the beaten track. In 1977, he began to make objects that were often accessories he would use during performances or assemblages that sometimes had a sound component. The most famous of these "early performative sculptures and objects" are the transformed birdhouses, which he made in 1978 for his MFA thesis show. Made using a deliberately DIY aesthetic, these birdhouses challenge the conceptualism taught at CalArts. They combined the conceptual tradition (through their titles and distortions of meaning, applying paternalistic and moralising concepts to the avian world) with vernacular architecture and DIY craft, which were far removed from the radical conceptual aesthetics of the time. Kelley accompanied them with explanatory sheets that combined text and drawings, a practice that would come to occupy an ever-increasing role in his work, as testified to by his many notebooks from that time, which are now preserved at the Mike Kelley Foundation for the Arts.

At the heart of the California scene (the 1980s)



Portrait of Mike Kelley with the costume for *The Banana Man*. Photo: Jim McHugh ©Jim McHugh.

Despite the general trend of young artists who made their way to the East Coast, Mike Kelley embedded himself in Southern California's artistic landscape, exhibiting his work and performing regularly, receiving the support of fledgling organisations founded by artists such as LACE (Los Angeles Contemporary Exhibitions, which was established in 1978), which hosted his performances. As soon as he was able to do so, he in turn would help young artists, creating his own foundation in 2007 for this very purpose. The first articles published by critics hailed an artist who already stood apart. (Richard Armstrong, *Laica Journal*, 1979).

His multi-disciplinary projects based on texts, sometimes performed and sometimes not, became his trademark in the 1980s. Kelley's highly elaborate oeuvre incorporated recurring motifs such as figures from pop culture who had made an impression on him as a child, such as the winking man on the can of Vernors, a Detroit brand of ginger ale, the native American woman on the packaging for Land'O Lakes butter (a figure that young teenagers eroticised), or the Banana Man from the children's

television programme *Captain Kangaroo*, whose personality and psychology he envisioned through the stories of his peers, as he himself never watched the show. In 1982-1983, *The Banana Man* became Kelley's first video work, filmed with the help of his students in Minneapolis, where he was teaching. Favourites gradually began to emerge: the cavernous and the viscous as symbols of the repressed, the colour green, animals in which he became interested through scientific articles, such as frogs, monkeys, and insects, and soon enough, toys and stuffed animals. Kelley was particularly skilled in his handling of heterogeneous references.

In 1983, he began exhibiting at the Rosamund Felsen Gallery in Los Angeles, alongside Chris Burden, Paul McCarthy, Lari Pittman, Jeffrey Valance, Marnie Weber, and Richard Jackson, and then at MetroPictures in New York, beginning in 1985. Critics wrote about him: "He attempts to understand rather than judge, to analyze human drives and desires, to dissect our foibles." (Robert L. Pincus, *Art in America*, 1983).

In 1985-1986, his work turned a major corner with the monumental installation *Plato's Cave*, *Rothko's Chapel*, *Lincoln's Profile*, which marked the end of his projects based on performed scripts. His installations and sculptures began to function fully independently and to engage viewers directly. A performed version of this piece was held in New York in 1986 with the band Sonic Youth, to whom Kelley would remain close.

The emergence of a major artist (1985-1995)



Portrait of Mike Kelley in his studio in Los Angeles in September 1993. Photo: Ann Summa.

Mike Kelley made himself known to a wider audience with his emblematic series *Half a Man* (1987-1993), in which he used staged stuffed animals, banners, furniture, and knitwork to address the issue of gender within the context of the family. These pieces were shown at prestigious institutions in Chicago, New York, Washington, and Los Angeles upon their creation, and then internationally as well. The notions of guilt, hiding one's feelings, rejection, and morphological empathy lie at the heart of the artist's thought process, and the work's subject and title are as important as its materials and techniques, especially for the gender stereotypes and the promotion of the values associated with them.

Kelley went so far as to consider the stuffed animals specimens to be studied as in a science experiment to thwart any misinterpretations. In fact, from this period on, because he touched on a symbolic object of childhood, Kelley was constantly demoted by certain observers to the status of a "presumed victim". He denied this erroneous reading and ended up playing with it, staging the victimisation and the potential repressed traumas that each person suffers.

In 1989, he made the artist's book *Reconstructed History*, in which illustrations from an American history book are covered with obscene graffiti made in a "schoolboy" spirit. In the 1990s, he focused increasingly on university life and on its rituals and customs by reproducing the flyers posted on campuses at the scale of the banners that hang in churches.

Kelley also began to explore the notion of formlessness and the representation of organs and of the body's workings. He exhibited an "Orgone Energy Accumulator" at documenta IX in 1992, in a return to the DIY style of his first sculptures. His interest in science fiction and film remained as vigorous as ever. Kelley wrote an important article on caricature and comics titled "Foul Perfection" (*Artforum*, 1989). Throughout his career, he accompanied his works with extensive theoretical writings.

Beginning in 1990, Kelley was represented in Paris by the Galerie Ghislaine Hussenot, where he routinely exhibited new projects until 2009. In 1992, Paul Schimmel, Director of the Museum of Contemporary Art (MOCA) of Los Angeles, organised the exhibit "Helter Skelter: L.A. Art in the 1990s", a landmark generational exhibition that featured the works of Mike Kelley and Paul McCarthy, along with those of Charles Ray, Raymond Pettibon, and others. The Whitney Museum of New York devoted a large solo exhibition to his work in 1993, which he dubbed "Catholic Tastes".

Collaborations and major projects in the 1990s



Mike Kelley, *Double Contour With Side Bars* (details), 2000

Four tables with various objects. Table 1: Wood, pulp, and acrylic, spray, figurines, and sawhorses, 203.2 × 487.7 × 121.9 cm. Table 2: Wood, foamcore, paint, glass, and sawhorses, 158.7 × 487.7 × 121.9 cm. Table 3: Wood, foamcore, paint, and sawhorses, 99 × 243.8 × 121.9 cm. Table 4: Wood table, paperbacks, glass, vase, knick-knacks, 110.5 × 189 × 109 cm. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

From his beginnings in the spheres of music and performance, the notion of the collective was always important to Kelley. Beginning in the mid-1980s, he produced several works in collaboration with artists such as Paul McCarthy, with whom he created large-scale installations and videos (*Family Tyranny/Cultural Soup*, 1987, *Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone*, 1992, *Fresh Acconci*, 1995, *Sod and Sodie Sock (Vienna Cut)*, 1999, and others), as well as the concert-performance *Beat of the Traps*, 1992, with choreographer Anita Pace, and the artist and musician Stephen Prina. Kelley also acted in videos made by his friends, such as *Kappa*, a collaboration with Bruce and Norman Yonemoto (1986), *Sir Drone* by Raymond Pettibon (1989) and *EVOL* by Tony Oursler (1984), with whom he created the installation *The Poetics Project* in 1997 to give a visual form to their musical collaboration.

In 1993, Kelley organised and curated an exhibition in Arnhem, The Netherlands that he titled "The Uncanny", after the Freudian concept. He exhibited works by various artists or non-artists consisting of simulacra of bodies, effigies, dolls, mannequins, and other figurations often deemed marginal to art history, from a terracotta sculpture of a Chinese sculpture to works by Cindy Sherman, Robert Gober, Charles Ray, and Paul Thek. He also included a series of objects in this exhibition that he had collected since his childhood and which he called "Harems", consisting of collections of rocks, business cards, and other objects. Kelley wrote an important essay on this subject that addressed the concerns expressed by major historians such as Hal Foster (*Compulsive Beauty*, 1993) and Anthony Vidler (*Essay in the Modern Unhomely*, 1992): *Playing with the Dead Things*, published in French as *Jouer avec les choses mortes* by Les Cahiers du MNAM. In 2004, the exhibition was recreated at the Tate Liverpool and the Museum Moderner Kunst in Vienna, on the occasion of which Kelley added more recent works by artists such as Damien Hirst, Sarah Lucas, and Ron Mueck. He also completed the "Harems".

The other major project from this period, which he had begun in 1995, was dubbed *Educational Complex*. A central work for this artist, it focuses on the theory of repressed traumatic memory and the artist's recollections of the places where he received his education, from his home to university by way of various schools in between, which he reproduced from memory in model form, the hazy areas of his memories appearing as abstract blocks, sites of potential trauma. His paintings from this period also sought to exorcise the repressed memories of an art student. This major series was shown as part of Kelley's exhibition, "Towards a Utopian Arts Complex" in 1995, and would lead to an exhibition at WIELS in Brussels in 2008.

A constant exploration of the subconscious



Detail (*Framed section*) by Mike Kelley, *Framed and Frame (Miniature Reproduction "Chinatown Wishing Well" Built by Mike Kelley after "Miniature Reproduction 'Seven Star Cavern' Built by Prof. H. K. Lu")*, 1999

2 parts: steel fence, wood, electric appliances, paper lanterns, faux concrete, paper pulp, acrylic, statuary, spray paint, mattress, knitted blanket, pillow, Vaseline, and condoms. *Framed section*: 287 × 485 × 409 cm; *Frame section*: 348 × 574 × 531 cm

Photo: Ken Adlard. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

The themes and motifs in Mike Kelley's work shifted from drawings to objects, from one installation to another, and one series to another from the very beginning of his career. The same holds true for his materials, which obeyed a logic of recycling and a fascination for the notion of "cleaning". Thus, in 1999, for an exhibition with Franz West in Brussels, he created two installations (*Categorical Imperative* and *Morgue*) using only things he had at hand in his studio. With the works *Double Contour with Side Bars* (2000) (which belongs to the Pinault Collection), he reused the vestiges and waste products from previous works, such as the foamcore models from *Educational Complex*.

In 1999, Kelley presented *Test Room Containing Multiple Stimuli Known to Elicit Curiosity and Manipulatory Responses* and *Framed and Frame (Miniature Reproduction "Chinatown Wishing Well" Built by Mike Kelley after "Miniature Reproduction 'Seven Star Cavern' Built by Prof. H. K. Lu")* as part of an exhibition at Le Magasin de Grenoble in France, two installations that broached and combined the most complex subjects, including behavioural studies, sculpture, and contemporary dance for one of them, and the miniature reproduction of the wishing well and integration in Los Angeles' Chinatown for the other, which played with the notion of authenticity.

Among the recurring motifs in the artist's work during this decade, which was as prolific as the previous ones, those tied to traumatic memories and the unconscious stand out, in the spirit of *Educational Complex*. In 1998, with *Sublevel*, an installation that reproduced an inaccessible basement at CalArts, a site for film projections, he once more invoked the sense of frustration that is sometimes at play in his works. To enter the work, the viewer must crouch over, crawl, and slither into a hole.

In 2000, he started working with the notion of memory ware. To do this, he appropriated a Canadian folk art technique called memory ware, which consists of pressing small, everyday objects into cement, such as buttons, cake molds, and seashells, among many others. Kelley transposed this technique to two dimensions, within the field of painting. When he made sculptures using this technique, he left

certain areas of the cement without any objects inserted into it. Several projects in the 2000s thus used forms, materials, colours to question the dynamics of how things are included in the domain of art history.

In 2001, Kelley participated in an exhibition commemorating the beginning of the third century of the Detroit Institute of Arts' operation. On this occasion, he returned to the places of his childhood and made the photographic series on memory titled *Photo Show Portrays the Familiar* and *Black Out (Detroit River)*, which are included in the Pinault Collection.

Last major cycles and death (2000-2012)

In 1999, on the occasion of an exhibition celebrating the new millennium in Bonn, Mike Kelley began to work on *Kandor-Con 2000*, which would become the starting point for a spectacular series. Kandor is the mythical city on the planet Krypton where Superman was born; it was shrunk by the "super-villain" Brainiac, but saved by the superhero using a kind of artificial respirator under a bell jar, with the hope of bringing it back to life one day at its original scale. Kelley wrote: "Kandor is an image of a time that never was – the utopian city of the future that never came to be." Using some twenty or so depictions of the city under the bell jar in the comic (which were never the same), Kelley created ambitious projects involving sculptures, installations and videos, including *Kandor-Con 2000* (1999/2007), a kind of parody of a real estate development for the metropolis, and the series *Kandors*, cities of coloured resin under bell jars, sometimes accompanied by sculptures of gas cylinders, rocks, pedestals, or specific pieces of furniture.

From 2000 to 2011, Kelley worked on the *Extracurricular Activity Projective Reconstructions* (EAPRs), numbered #1 to #36B. He wanted to make 365 of them and to create a continuous, 24-hour-long operatic performance. Each one consists of installations, photographs, and filmed performances made using a university yearbook, whose pictures illustrate various extracurricular rituals that he then rewrote for actors whom he staged on sets that Kelley designed from scratch. Numbers #2 to #32 form a series that was exhibited at the Gagosian Gallery in 2005 under the title *Day Is Done*, which is considered unanimously to be one of the most significant exhibitions of that decade. The artist's boundless imagination and his characteristic sense of satire reached their peak in this work. A 169-minute film, titled *Day Is Done*, was released in 2006. The music for this project was also issued as a double CD. Kelley never stopped carrying out musical projects throughout his entire life.

In 2011, he combined his two major cycles in progress, *Kandors* and the *EAPRs*, for the exhibition "Exploded Fortress of Solitude" at the Gagosian Gallery. From 2005 to 2012, Kelley also worked on the public artwork *Mobile Homestead*, in which he reproduced his childhood home and transformed it into the mobile unit of a community centre that detaches to perform various social services throughout Detroit.

Mike Kelley took his own life at his home in Southern Pasadena, California, on 31 January 2012. He was preparing a retrospective that was shown from 2012 to 2014 at the Stedelijk Museum in Amsterdam, the Centre Pompidou, in Paris, MoMA PS1, in New York, and MOCA, in Los Angeles. People paid homage to him from the world over. In addition to his very extensive oeuvre, Mike Kelley leaves behind him a reputation for great generosity and frankness, which has contributed to his aura among a younger generation of artists whom he has always supported, in particular through his philanthropic foundation, the Mike Kelley Foundation for the Arts, which is still active and which "advances the artist's spirit of critical thinking, risk taking, and provocation in the arts".

Selection of images for the media



[1]



[2]



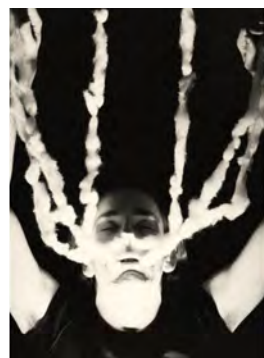
[3]



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[8]

[1, 2 & 3] Mike Kelley, *Kandors Full Set* (detail), 2005-2009. 21 cities: coloured urethane resin; 21 bottles: hand-tinted Pyrex; 18 bottle corks: silicone rubber and coloured urethane resin; 6 bases for the bottles: MDF, plywood, Plexiglas, and lighting; 20 round bases for the cities: MDF, plywood, tempered glass, and lighting. Varying dimensions. Photo: Fredrik Nilsson. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [4] Mike Kelley, still from *Day Is Done* (*Extracurricular Activity Projective Reconstructions #2-32*), 2005/2006, video color, sound, 2:49:00 min. Courtesy Electronic Arts Intermix (EAI), New York. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [5] Portrait of Mike Kelley with the costume for *The Banana Man*. Photo: Jim McHugh © Jim McHugh. [6] Mike Kelley, *Ectoplasm Photograph 13*, 1978/2009. Detail from a series of 15 colour C-print photographs, 35.6 x 25.4 cm. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. Edition of 5 (2 APs). [7] Mike Kelley, *Memory Ware Flat #17*, 2001. Mixed media on wood panels, framed dimensions: 229.5 x 318.5 x 14 cm. Courtesy of Jablonka Galerie. Photo: Nic Tenwiggenhorn, Düsseldorf. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [8] Mike Kelley, *Red Stain*, 1986. Acrylic on cotton with fringes and tassels, 190.5 x 213.4 cm. Photo: Joshua White / JWPictures.com. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.



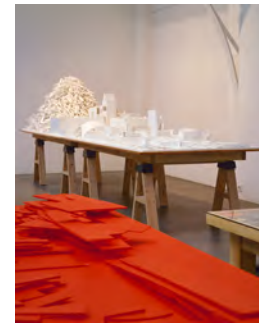
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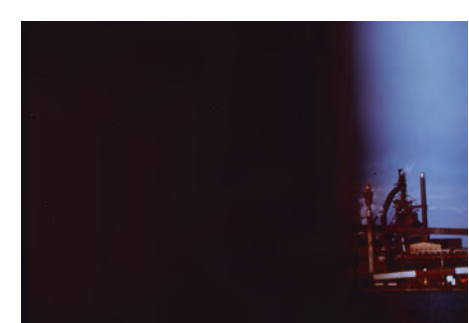
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[9] Mike Kelley, *Extracurricular Activity Projective Reconstruction #26A (Pink Curtain)*, 2004-2005. Installation and video projection, 315 x 486.4 x 480 cm. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [10] Mike Kelley, *Bray's Hamburgers, Westland, MI*, 2001. Detail from the series of 26 photographs *Photo Show Portrays The Familiar* (silver gelatin prints) 40.6 x 50.8 cm. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [11] Mike Kelley, *Untitled (Extracurricular Activity Projective Reconstruction #1, A Domestic Scene)*, 2000 (detail), 5 black and white photos, framed. Parts 1-4: 94 x 70 cm each; part 5: 94 x 81 cm. Edition of 5 (2 APs). © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [12 & 13] Mike Kelley, *Double Contour With Side Bars* (detail), 2000. Four tables with various objects. Table 1: Wood, pulp, and acrylic, spray, figurines, and sawhorses, 203.2 x 487.7 x 121.9 cm. Table 2: Wood, foamcore, paint, glass, sawhorses, 158.7 x 487.7 x 121.9 cm. Table 3: Wood, foamcore, paint, and sawhorses, 99 x 243.8 x 121.9 cm. Table 4: Wood table, paperbacks, glass, vase, knick-knacks, 110.5 x 189 x 109 cm. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [14] Mike Kelley, *Black Out (Detroit River)* (detail), 2001. Cibachromes mounted on panels, 8 parts, 67.3 x 127.3 cm each, total framed dimensions: 71.1 x 1036 cm. Edition of 5 (2 APs). Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [15] Mike Kelley, *Feeling Bad*, 1977-1978, acrylic on paper, 104 x 79.5 cm. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [16] Mike Kelley, *Janitorial Banner*, 1984. Wood, glued felt, 124.5 x 30.5 x 50.8 cm. Museum of Contemporary Art, Los Angeles © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [17] Mike Kelley, *Extracurricular Activity Projective Reconstructions #27 (Gospel Rocket)* (detail), 2004-2005. Installation and video projections, variable dimensions. © 2005 Fredrik Nilsson, all rights reserved. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023. [18] Mike Kelley, *Perspectaphone*, performance at Los Angeles Contemporary Exhibitions (LACE), 1978. © Mike Kelley Foundation for the Arts. All rights reserved.

The exhibition catalogue

Goodbye Superman¹

Text from the catalogue for the exhibition "Mike Kelley. Ghost and Spirit" by Jean-Marie Gallais, Curator at the Pinault Collection

"I felt myself shrink to a small black dot... I felt like a hole in the ground. ... you feel it's really you getting smaller and smaller and lonelier and lonelier, rushing away from all those lights and that excitement at about a million miles an hour." Sylvia Plath, *The Bell Jar* (1963).

Mike Kelley was not a fan of Superman, contrary to what one might think,² but at the dawn of the third millennium, he created a series of striking works based on this saga that originated in the late 1930s. For that matter, Superman isn't even the main protagonist of this story; the imaginary city of Kandor on the superhero's native planet Krypton steals the show. (In the late 1950s, readers learned that, before the planet Krypton was destroyed, the city of Kandor and its inhabitants were shrunk and encapsulated under a bell jar by the super-villain Brainiac. Superman, the man of steel, a Kryptonian who survived because he was sent to Planet Earth by his father when he was still a baby, managed to secure the city under the bell jar, which he preserved with great care in his secret lair, the "Fortress of Solitude", as a memory of his own past, with the hope of bringing it back to its original scale one day.) The culmination of Mike Kelley's cycle devoted to this story, the *Kandors Full Set* (2005-2009) held by the Pinault Collection, a series of luminous miniature cities and their bell jars, has a particular aura in the artist's oeuvre. Neither entirely different from or similar to the rest of his work, the *Kandors* became distinctive for their aesthetics of seduction, thus breaking with many works or installations that dealt with abjection. They condense many themes and areas of interest for the artist that are refracted in every direction like the light that crosses through the translucent materials of which the works are made. Mike Kelley's interest in Kandor also had multiple focal points; from a narrative standpoint, it concerns the metaphor that the miniaturized city represents for Superman, a symbol of alienation, of a constant recall of his inaccessible past, like an age-old torment. But from a symbolic standpoint, it was another aspect that emerged serendipitously during Kelley's research that fascinated him: the changing appearance of Kandor. In fact, by working with a magazine collector, the artist discovered that, in the hundreds of depictions of Kandor under its bell jar, the city is never really the same from one episode to the next. The reason for the visual discontinuity is rather trivial; the appearance of Superman's native city is not essential to the storyline, and as such it might as well be a generic city of the future, a science-fiction city without any distinctive markings other than the modernist point of view of the people drawing it, who were anchored in the twentieth century. In addition to the iconographic interest in these variations, Kelley saw them as a potential sign, namely, weren't they also the result of a vacillating memory? An evanescent recollection resurfacing in different forms? From a formal point of view, the production of the *Kandors* delighted the artist; the challenge lay in translating, without betraying, the language of the comic by projecting it into three-dimensional space, as well as in giving a form to a collective evocation of a future seen from the past.³ Narrative, symbolic, and formal: the three registers exploited by Kelley intermingled and formed the fundamental triumvirate of each of his projects

1. In early 2012, as news spread of Mike Kelley's suicide at home in California, Rafael Jablonka, his German gallerist, published a death announcement in the *Frankfurter Allgemeine* newspaper of 4 February 2012 with the words "Goodbye Superman" printed in the center of the black bordered notice.

2. He was nevertheless an avid reader of various fanzines and comics. For the project *The John Reed Book Club* (1992), he even imagined a parody of a Marvel comic whose band of awkward superheroes tries to save the world with left-wing revolutionary aspirations, in which Kelley's drawings referring constantly to Communist author, journalist, and activist John "Jack" Silas Reed (1887-1920).

from the beginning of his career working in performance and with objects, and then the installations and multidisciplinary projects, leaving the works open to various levels of complexity, development, and interpretation.

The starting point for this project was called *Kandor-Con 2000*, created in 1999 on the occasion of an exhibition about new technologies seen from a past viewpoint, held at Kunstmuseum in Bonn.⁴ Kelley proposed to the museum to organize a large Superman fan convention to generate a collective evocation of the utopia that Kandor represented. The convention was to be held in the museum and in an online forum (let us recall that, in 1999, the Internet was in its earliest infancy, both for the art world and the general public, and that, as Kelley himself emphasised, it too resembled a kind of communal utopia and virtual architecture).⁵ The goal was to build a model of Kandor with the help of the largest possible number of fans. Because the project was turning out to be costly and unrealistic, Kelley revised and modified it to become a kind of construction site visitors center, replete with promotional banners and architectural models, changing in appearance during the exhibition,⁶ a 3-D simulation, and more. It was in preparing the "plans" to build the city that the artist noticed the visual discontinuity of Kandor. Since working on his gigantic cardboard model with the appearance of a dystopian city *Educational Complex* (1995), which brought together in the same layout the various place where the artist received his education, enlightening the places he didn't remember, Kelley had learned that remembering an architecture is a complex experience. Memory fixes the space in a certain way and, conversely, the spatial references condition one's memory, as Frances A. Yates developed in *The Art of Memory* (1966), which we surmise that Kelley had read. The first sketches for *Educational Complex* reveal Kelley's approach, which began with tracing the plans of his various schools from memory on pieces of paper. However, moving these floating shards of his memory into a viable, three-dimensional form was impossible without recourse to the building plans. Memory had deformed the spaces and built pathways that did not exist. Thus, Kandor is an architecture that is as ungraspable as a souvenir as it is unimaginable on the basis of a stable reference, because it never existed. And this happened on a collective basis, as the people who drew the Superman series changed over the years. All these aspects would fascinate Kelley for almost an entire decade. In 2007, he presented the exhibition "Kandors" at the Galerie Jablonka in Berlin.⁷ The artist selected twenty representations of this ghost city and, like an alchemist, he gave life to these fictional spaces in the real world. Kelley's formal programme for the *Kandors* was for them to be "akin to paintings by Henri Matisse in three dimensions, with science-fiction overtones."⁸ The artist went on to work with specialists across the globe to achieve a sense of technical prowess and sophistication, even if the DIY aura was never far away. He used coloured urethane resin for the cities, experimenting endlessly with different moulds and textures, and Pyrex glass blown in Czech Republic for the monumental bell jars, which were dyed during a second process by specialists in decorative arts in Ohio using pigments selected by the artist. The *Kandors* project consists of various series of pieces of furniture, pedestals, bottles, and cities, along with lenticular images, animations in which the glass bell jars are personified and embody children's emotions, as well as atmospheric videos shot within the bottles. Conceived concomitantly with this exhibition, the *Kandor Full Set*, created between 2005 and 2009, resembles the ensemble of the cities in resin and the bell jars, presented in a dark environment, the sole light emanating from the works backlit from behind their veneered pedestals.

Seen more closely two substances exist in opposition in *Kandors*: that of the cities and that of the bell jars, which allows us to understand that their fabrication was an essential aspect for Kelley, as their materiality conferred meaning. Though translucent, the resin cities have something rough and cavernous about them. The skyscrapers and other architectural protuberances are anchored in rocky bases that evoke Kryptonian magma as well as the painted fake rocks in dioramas and aquariums (which had already formed the subject of his piece *Color and Form*, 1999).⁹ The resin of the cities, once viscous

3. This is one of the rare projects for which Mike Kelley provided a detailed account of the production in *Kandors*, Berlin / Munich, Galerie Jablonka / Hirmer, 2011.

4. "Zeitwenden: Ausblick", curated by Dieter Ronte and Walter Smerling, Kunstmuseum Bonn, 4 December 1999 – 4 June 2000.

5. Mike Kelley, *op. cit.*

6. Professional model builders were hired for the exhibition to construct models of various "buildings" based on different illustrations of Kandor in the comic. These structures rested together atop a pedestal for the entire duration of the exhibition.

7. Mike Kelley, "Kandors", Galerie Jablonka, Berlin, 29 September – 22 December 2007.

8. Mike Kelley, *op. cit.*

9. Starting in 2009, Kelley placed futurist videos tied to the *Kandors* universe (such as *The Subharmonic Tangerine Abyss of the Inner Region of Murkiness*, 2007) on fake, grey rocks (*The Lugubrious Pastel Joys of the Candy-Froth Dolphin Portal*, 2007/2009).

– Kelley was always fascinated by the formless and the viscous – had now congealed, like the glass of the bell jars. That, and their diaphanousness, is their sole shared feature. In an impassioned text on Ufology, Kelley dealt with the materiality of UFOs in popular culture, pitting the blurry, the ghostly, the fluid (echoing his ectoplasms in *The Poltergeist*, 1979) against the grotesque, with the cold, brightly lit metallic forms of the flying saucers as modernity depicted them, under the spell of a military aesthetic.¹⁰ We can see this in the opposition between container and content in *Kandors*, sculptures made from simulacra of extra-terrestrial materials. The Pyrex bell jars, highly reflective and deforming due to their curves, make the environment appear and disappear, including the visitors walking around the exhibition. The glass wall vanishes, but it constantly recalls the artifice and the setting of a distance; the world on the other side can be observed, but it remains inaccessible.¹¹ In the kitsch aesthetic that developed in the nineteenth century, the bell jar is a favourite object that is perennially associated with recollection, as Celeste Olalquiaga describes: “Just like the oneiric and mnemonic universes, the underwater atmosphere of aquariums and the crystallized one of souvenir paperweights evoke through intensity of feeling that which is otherwise inexpressible: it belongs to the pre-symbolic realm of experience of the unconscious, where events organize and articulate themselves in a non-verbal language subject to the most subtle emotional intricacies.”¹² The smooth bell jars are thus not so far removed from the rocky, urban excretions they protect. The videos of the *Kandor–Bottles Projections* (2007) also heighten the sensation of unstable matter. Projected for the first time at the Bourse de Commerce in Paris, in the same space as the *Kandors Full Set*, within a circular pavilion situated within a building that is itself somewhat bell-shaped, these films evoke Krypton’s atmosphere. Vapors, sparks, dust, and bubbles animate the interior of the bottles, enveloped by a sound composed by Kelley himself. These perpetually agitated images never stop, just as the superhero in the series never changes, trapped as he is in an immobile present that is resistant to the flow of history.¹³

Mike Kelley was always keenly aware of his relationship to art history, from which he often parasitically appropriated a heroic discourse.¹⁴ What interested Kelley about Kandor was not so much working with comics as a minor, folk art form as the potential to reach a wider audience as he continued with his quasi-anthropological exploration of America’s unconscious neuroses: the theory of repressed traumatic memory and the vulnerability of myths, through the entangling of fiction and reality.¹⁵ Superman, the archetypal superhero, has moments of weakness and melancholy that surface, especially when the man of steel reflects on things in his solitary lair. Contemplating a bottled Kandor, he faces his trauma; his planet was destroyed, and his fate as its sole survivor and potential saviour of Kryptonian civilisation was irreversibly decreed by his father. There is no clear solution to this situation for Superman, despite all of his superpowers. How can he revive Kandor at another scale and in a breathable atmosphere? The city is trapped in the narrative, condemned to survive only in miniature in this atmosphere under a bell jar. We can sense the character’s sadness, even oppression, in the face of so many insurmountable schemes. He thus becomes both philosophical and comical – Mike Kelley had the talent of deftly manipulating both registers – as an actor playing the role of Superman reads fragments of the writings of the American feminist literary icon Sylvia Plath in the video *Superman Recites Selections from The Bell Jar and Other Works by Sylvia Plath* (1999). In *The Bell Jar*, Plath’s brilliant novel published in 1963, just a few months before she committed suicide, the author describes the alienation of Esther, a young, depressive woman faced with making certain life choices in 1950s America and feeling herself more and more on the margins of society.

Kelley often spoke about the theoretical implication of his work and his various cycles as a way to deconstruct and even anticipate erroneous interpretations of his works, as was also the case for Kandor.¹⁶ An unexplored gap nevertheless remains in his description of the various stages of the creation of Superman’s miniature city; unlike the individual *Kandor cities*, the sculptures from the *Kandor Full Set* are characterised by the disassociation of the miniature city and the bell. None of the twenty cities (twenty-one, actually, because one of them is a double) is under its bell jar, which instead sits to the side on a separate pedestal. It is likely that formal considerations took priority here and that, very simply, the artist decided to present them separately to accentuate the properties of each component. The bell jars reveal the purity of their traits, and the cities appear accessible. However, because of both the conflation of fiction and reality and Kelley’s ability to spin metaphors, a symbolic reading does become tempting. The effect of discovering the *Kandors* in the Rotunda of the Bourse de Commerce is quite striking, as something “inhuman” appears to float through this space. Neither the materials, the scale, nor the colours refer to any known references. At first sight, the installation played on a certain seductiveness (for which he would later be criticised) and magnetism, but as one approaches, one realises that everything is a void and has been placed at a distance. The cities with which Kelley confronts us are asleep, unplugged from their artificial respirators, just as he confronted us with a morgue full of abandoned stuffed animals (*Craft Morphology Flow Chart*, 1991).¹⁷ Revealing the cities not as under but next to their bell jars exposes their vulnerability to us. And this vulnerability is all too real. Kelley described the epic narrative of the complex fabrication of these works made from fragile materials, and now it falls to the collector to take responsibility for protecting Kandor.¹⁸ Its myth is thus perpetuated through its transmutation into an artwork in the real world. The bell jars, which serve both to exhibit and to protect, often have the allure of a reliquary, and we know how much Catholicism impacted the young Kelley. For Superman, the challenge is to preserve a relic (the sole one) of his childhood, but here it is deactivated, “desecrated” for having been separated from its glass cape and offered for view in a museum like the cultural treasures of a faraway or forgotten civilisation.

In 2010-2011, when he merged his two last major concomitant projects, *Kandors* and the *Extracurricular Activities Projective Reconstructions*,¹⁹ Mike Kelley suggested that the Fortress of Solitude where Superman keeps Kandor may also be the site of repressed trauma. It was in context that the artist produced, among his last pieces, his version of the man of steel’s refuge (*Kandor 10B [Exploded Fortress of Solitude]*, 2011): an austere cave after an explosion whose interior nevertheless harbors the precious, luminous city like a treasure, but well encapsulated and protected within a dazzling setting made of memory ware.²⁰ The script seems to have led the superhero down a tragic slope, but the luminous bottle symbolises a possible future. Even if Superman has already taken off.

10. Mike Kelley, “The Aesthetics of Ufology”, in John C. Welchman (ed.), *Mike Kelley. Minor Histories*, Cambridge, The MIT Press, 2004, pp. 400-411.

11. See Guillaume Le Gall, *Aquariorama, histoire d’un dispositif*, Paris, ed. Mimésis, 2022.

12. Celeste Olalquiaga, *The Artificial Kingdom. A Treasury of the Kitsch Experience*, New York, Pantheon Books, 1998, pp. 60-62.

13. See Umberto Eco, “Le mythe de Superman”, in *Communications*, No. 24, 1976, pp. 24-40. In studying the way in which the notion of time remains muddled in the series to ensure the credibility of the story, Eco notes that the writers used childhood narratives allegedly forgotten by an adult Superman to add new components to enrich the storyline.

14. Kelley’s birdhouse sculptures from his MFA thesis exhibition went against the conceptual teachings that were prevalent at CalArts with his emphasis on manual DIY. When he used stuffed animals in the works that form the series *Half a Man* from the late 1980s, he piled them on the wall like an expressionist all-over (*More Love Hours Than Can Ever Be Repaid*, 1987), or he arranged them on the floor to mock Carl Andre’s minimalist art (*Moaner*, 1990, or *Arena #4 (Zen Garden)*, 1990). He did the same thing when he appropriated the folk-art technique known as memory ware, which he transposed into two dimensions, thus ushering this medium, usually confined to flea markets, within the walls of museums.

15. This entanglement created a mise en abyme, as Superman also leads the plausible appearance of a normal life among humans in the form of Clark Kent, a timid bespectacled character who is often the subject of mockery, and who is overshadowed by a domineering working-class woman who suspects her colleague’s double identity and who only has eyes for Superman: Lois Lane.

16. Mike Kelley, *op. cit.* (footnote 3).

17. We should recall that the first evocation of a bell jar by the heroine of Sylvia Plath’s *The Bell Jar* is the discovery of fetuses preserved in formaldehyde-filled jars when she visits her friend at medical school (p. 75).

18. This argument was developed by Alejo Benedetti in *Shared universe: the fine art/comic book crossovers of Jim Shaw and Mike Kelley*, Master’s Thesis, Fort Worth, Texas Christian University, 2015.

19. *Mike Kelley: Exploded Fortress of Solitude*, Gagosian Gallery, London, 8 September – 22 October 2011.

20. In the 2000s, Kelley worked with a Canadian folk art technique called “memory ware”, which consists of studding cement with an accumulation of everyday objects such as buttons, pins, chains, seashells, and foreign coins.



Mike Kelley. *Ghost and Spirit*

Exhibition catalogue

Edited by Catherine Wood, Fiontán Moran, and Jean-Marie Gallais. In French.

224 pages / 39 euros / 20 x 25 cm

Published jointly by the Pinault Collection and Éditions Dilecta

English catalogue to be published by Tate at a later date

Designed to be a reference work on the artist, the richly illustrated exhibition catalogue includes contributions from art historians and artists on Kelley's work. With essays by Catherine Wood, Marie de Bruggerolle, Hendrik Folkerts, Jean-Marie Gallais, Jack Halberstam, Suzanne Lacy in conversation with Glenn Phillips, Laura Lopez Panigua, Fiontán Moran, Cauleen Smith, and John C. Welchman, it provides a variety of new perspectives, especially his involvement with performance through an exploration of his archives and the reproduction of previously unpublished documents such as performance scripts, and on his relationship to the themes of memory and spirits.



Mike Kelley, *Kandors Full Set* (detail), 2005-2009. 21 cities: coloured urethane resin; 21 bottles: hand-tinted Pyrex; 18 bottle corks: silicone rubber and coloured urethane resin; 6 bases for the bottles: MDF, plywood, Plexiglas, and lighting; 20 round bases for the cities: MDF, plywood, tempered glass, and lighting. Varying dimensions. Photo: Fredrik Nilsen. Pinault Collection. © Mike Kelley Foundation for the Arts. All rights reserved. © ADAGP, Paris, 2023.

Affiliated cultural programming

Concerts and events at the Bourse de Commerce,
September — December 2023

In resonance with Mike Kelley's exhibition "Ghost and Spirit", the Bourse de Commerce has scheduled a programme of concerts, performances, and events tinged with strangeness and addressing the importance of music in the artist's work. This program draws on his influences, close collaborators, and a generation of musicians and performers who have been inspired by his musical explorations, including the cult bands Destroy All Monsters and The Poetics.

IN SEPTEMBER

On 14 September, as a prequel to Mike Kelley's exhibition and as part of the cycle *Paris Orbital*, inspired by the Epinal prints served up in a pulp sauce, the French curator and writer duo Pierre-Alexandre Mateos and Charles Teyssou present *Pandemonium*, in collaboration with American artist **Will Benedict**.

Pandemonium is a musical about insatiable appetites set against a backdrop of a Grand-Guignol restaurant that humourously questions our modes of consumption. With live music by the underground Detroit group **Wolf Eyes**, whose noise intensity recalls that of Destroy All Monsters, of which Mike Kelley was a founding member.

IN OCTOBER

On **14 October**, a concert in the Foyer by the Japanese experimental and improvisational band **Marginal Consort**, known for its performances that last for several hours, and which uses household objects, children's toys, bamboo branches, and acoustic instruments in its sound compositions. This concert alludes directly to the first performances by the anti-rock improvisational group Destroy All Monsters, which used modified instruments and found objects during its happenings. In collaboration with New York label **Blank Forms** and **Unsound**, the experimental music festival held in Krakow, Poland.

On **15 October**, a concert in the Foyer by the **Dick Slessig Combo**, featuring **Mark Lightcap** on guitar, **Carl Bronson** on bass, and **Steve Goodfriend** on drums. Mark Lightcap, a former member of the legendary California alt-rock trio Acetone, worked for Mike Kelley beginning in 2006 as production manager and then as studio manager. Present for the installation of Mike Kelley's exhibition at the Bourse de Commerce, he has invited his band the **Dick Slessig Combo** for the occasion, which will perform an intimate concert featuring instrumental and conceptual versions of songs such as the Bee Gees' *Jive Talkin'* and *Kraftwerk's Computer Love* in a contemplative atmosphere. In collaboration with New York label **Blank Forms**.

On **19 October**, on the occasion of Mike Kelley's exhibition, British artist *Anthea Hamilton*, known for her installations, sculptures, and performances, will premiere **Decade of Emotion** in the Auditorium of the Bourse de Commerce, a staging of a fictional musical group inspired by 1960s and 1970s prog rock. Taking their cues from a musical genre that is both hackneyed and modern, these whimsical yet assertive musicians waver between formalism and eclecticism, poetry and technicality. This performance forms part

of the curatorial project *Pourquoi Paris?* initiated by exhibition curator Julie Boukobza, which will also take place at the Centre Pompidou on this same day.

On **20 October**, in the Foyer, there will be an exceptional concert by the spiritual **Sun Ra Arkestra**, currently directed by avant-garde saxophonist **Marshall Allen**. During its live performances, the Sun Ra Arkestra plays its own compositions and arrangements as well as pieces by the American cosmic composer and jazz pianist Sun Ra (1914 -1993). This concert pays homage to one of the key moments during Mike Kelley's years in Detroit. Kelley described two concerts from that period that left him totally transfixed: one was a show that Iggy and the Stooges gave in a small biker bar in Wayne, Michigan in 1974, and the other was Sun Ra's performance at the Ann Arbor Blues and Jazz Festival in 1973. He said: "Everything I know important about performance art I learned from these two concerts". In collaboration with New York label **Blank Forms**.

On **21 October**, the French conceptual artist **Loris Gréaud**, whose protean work blurs the boundaries between fiction and reality, will collaborate on a noise event with **Lee Ranaldo**, long-standing member of the no-wave band Sonic Youth, which remained close to Mike Kelley as a result of their 1986 collaboration at Artist's Space for the performance *Plato's Cave, Rothko's Chapel, Lincoln's Profile* and the iconic cover art for Sonic Youth's 1992 album *Dirty*. Together they will present the project **The Unplayed Notes: Soundtrack for a Monograph**, which will also be played that same week in the Catacombs of Paris.

IN NOVEMBER

At an exceptional lecture, American author **Dennis Cooper**, a close friend of Mike Kelley, will offer his thoughts on Kelley's work. His talent for combining cruelty and tenderness, sadism and anxiety has made him one of the most important figures of his generation. In addition to his cinematographic collaborations with Zac Farley, he is best known for his novels, especially the *George Miles Cycle* (1989-2000), followed by *The Sluts* (2008), *The Marbled Swarm* (2014) and *I Wished* (2021). Since leaving Los Angeles for Paris in 2005, he has written nine theatre plays for director and choreographer Gisèle Vienne.

In November 2023, a new event in the lecture cycle **Expology**, created by art historian and critic **Clément Diré**, will address the exhibition **The Uncanny**, organised by Mike Kelley in 1993 as part of the festival Sonsbeek '93 in the Netherlands. Thirty years later, this lecture will examine the impact of this legendary event, its updating and expansion in 2004 in Liverpool and Vienna, and Mike Kelley's work as an exhibition curator. With *The Uncanny*, Mike Kelley definitively embedded Sigmund Freud's notion of "disquieting strangeness", realist, figurative sculpture, and the fetishism of memory and objects in the world of contemporary art.

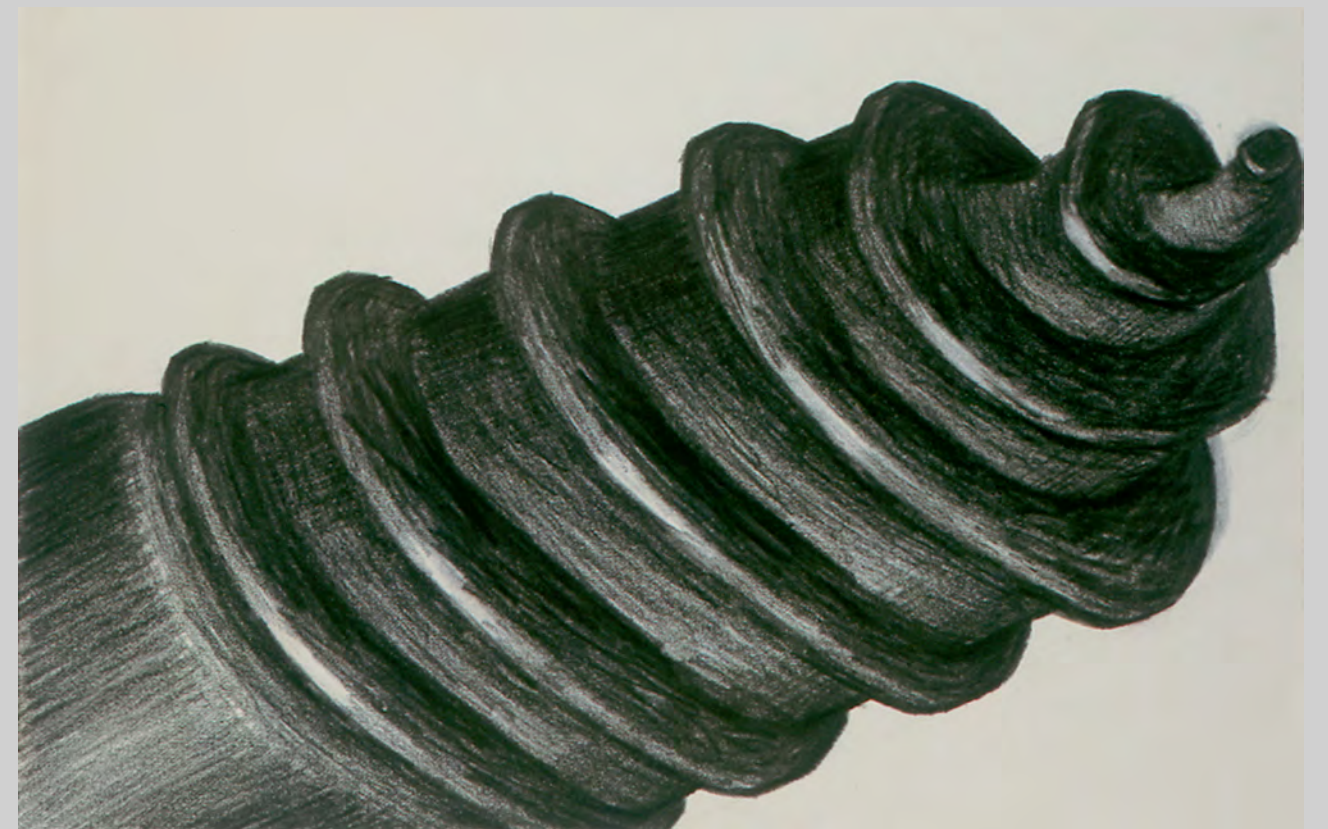
The complete programming affiliated with Mike Kelley's exhibition at the Bourse de Commerce will be unveiled in September.

LEE LOZANO

Strike

20 September 2023 – 22 January 2024
At the Bourse de Commerce – Pinault Collection
(Gallery 2)

Exhibition held in collaboration with the Pinacoteca Agnelli, Turin.
Curated by Sarah Cosulich and Lucrezia Calabrò Visconti.



Lee Lozano, *No title*, 1964, lead pencil on paper, 21 × 32.4 cm, Pinault Collection.

Biography of the artist

After being shown at the Pinacoteca Agnelli in Turin, the exhibition "Strike", devoted to the artist Lee Lozano is coming to the Bourse de Commerce in Paris, featuring fourteen emblematic works from the Pinault Collection. Conceived by Sarah Cosulich and Lucrezia Calabrò Visconti, in collaboration with the Pinault Collection, it will show the work of this artist for the first time ever at a French institution as part of the season "Mythologies américaines", a series of solo exhibitions also featuring Mike Kelley, Mira Schor, and Ser Serpas marked by countercultures and a refusal to follow the rules.

The exhibition "Strike" features a vast selection of works made by Lee Lozano that cover all of her brief but extremely prolific career, which extended from 1960 to 1972. After studying painting in Chicago, Lozano moved to New York at the beginning of her career and quickly gained notoriety within the art scene in the 1960s for her protean and highly original work.

Lozano faced an art world dominated by pop art, minimalism, and conceptual art, especially with regard to painting. She participated in the artistic and social environment of the time, all the while preserving a radical attitude and resisting any form of classification or systemic power.

The exhibition title offers a meditation on the polysemy of the word "strike". As a verb, "to strike" expresses a violent action, an uncontrollable explosion of energy produced either by the human body, a tool, or a weapon. As a noun, "strike" evokes the radical refusal to work, in reference to Lozano's famous *General Strike Piece* (1969), which signalled her first attempt to pull away from the art world. Lozano's provocative, amusing, and just as lethal "strikes" were addressed as much at the art world as the social, emotional, and political dimensions of her own existence.

In Gallery 2 at the Bourse de Commerce, the exhibition reveals the coherent trajectory in Lozano's various bodies of work; it is devoted to a complete set of drawings and canvasses dating to the beginning of her career in which her disenchanted yet gripping manner of representing the human body is expressed through its sensual and violent relationship with its surrounding environment. Her characteristic visual style over the years incorporated objects, weapons, threatening articles, and erotic motifs to provide a sarcastic commentary on the male-dominated world within which her work was being made.

Surrealist touches, sexual imagery, and explicit slogans evoking advertising are overlaid in her drawings, thereby accentuating the active role that language plays in her work. In or around 1963, Lozano began to make her series *Tools*, in which hammers, screwdrivers, and machines formed the subjects of extremely powerful, large-format oil paintings on canvas. The exhibition also includes the series *Airplanes*, in which flying objects interact with human orifices. In 1965, Lozano turned to abstraction with a series of monumental paintings to which one of the gallery rooms is devoted, along with a rare selection of preparatory drawings. The *Language Pieces*, works based on texts from the late 1960s-early 1970s, round out the exhibition by showing her evolution towards an entirely conceptual practice. This phase of her work describes the nervousness that Lozano felt towards any form of institutional power, a trend that culminated in her decision to abandon the art world once and for all in 1972.

Marked by an extreme radicalism, Lee Lozano's work represents a biting critique of discrimination in the art world (which is essentially dominated by men and market-driven). Lee Lozano acted according to a logic of refusal, which came to form part of her identity, as she explored the blurry boundaries between art and life. The exhibition *Strike* has been adapted to the curved space of the Bourse de Commerce by Sarah Cosulich and Lucrezia Calabrò Visconti.



Hollis Frampton, *Lee Lozano*, 1963, silver gelatin print, 20.3 × 25.4 cm.
© Collection Albright-Knox Art Gallery © Hollis Frampton

An artist included in the Pinault Collection, Lee Lozano (United States, 1930–1999) was an American painter and a visual and conceptual artist, a key, pioneering figure in the New York art scene of the 1960s and early 1970s.

Born Lenore Knaster on 5 November 1930 in Newark, New Jersey, she received her Bachelor of Arts from the University of Chicago in 1951, the city in which she met and married the architect Adrian Lozano. In 1960, she earned her Bachelor of Fine Arts degree from The Art Institute of Chicago, and she also obtained a divorce. She moved to New York in 1961, where she spent the next decade as an active figure in the art scene, and where she became friends with Carl Andre, Richard Bellamy, Sol Lewitt, Lucy Lippard, and Dan Graham, among others. During this period, her figurative and abstract paintings were exhibited in group shows at the Green Gallery, the Bianchini Gallery in Cincinnati, the Galerie Ricke in Cologne, and the Paula Cooper Gallery, where she first exhibited her text-based works. In 1970, she was the subject of a one-woman show at the Whitney Museum of American Art in New York, followed by exhibitions in Germany, Nova Scotia, and the Lisson Gallery in London. In 1971, she decided to forsake the name Lee Lozano for "Lee Free", which she would eventually shorten to "E". After *Dropout Piece*, her 1972 gesture, she decided to leave the art scene, disappearing from view for ten years, in which time she had no contact with any of her peers. E resurfaced in 1982 in the city where her parents lived in Texas, and where she lived until her death. During this period, even though she did not produce any new work, she considered pursuing *Dropout Piece* through her own life. E died on 2 October 1999. She is buried in an unmarked grave in the Grand Prairie, Texas cemetery.

Lee Lozano's work has been the subject of solo exhibitions in a variety of spaces: GL Strand in Copenhagen (2022), Hauser & Wirth in New York (2022), Karma in New York (2021), Hauser & Wirth in Somerset (2020); The Fruitmarket Gallery in Edinburgh (2018), Museo Nacional Centro de Arte Reina Sofia in Madrid (2017), Karma in New York (2016), Hauser & Wirth in New York (2015/2011), and the Moderna Museet in Stockholm (2010).

Her works form part of the permanent collections of the Museum of Modern Art, New York, Moderna Museet, Stockholm, Museum of Contemporary Art, Los Angeles, Wadsworth Athenaeum, Hartford, Fogg Art Museum-Harvard University, Cambridge, Corcoran Museum, Washington D.C., and the Museum für Moderne Kunst, Frankfurt-am-Main.

Selection of images for the media



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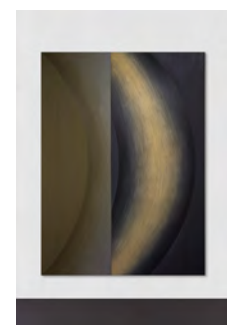
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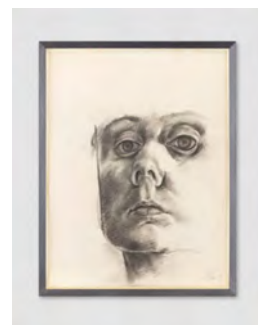
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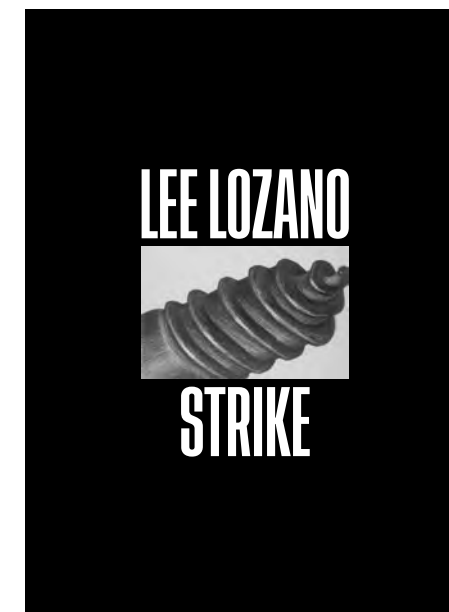
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[1] Lee Lozano, *No title*, 1964, lead pencil on paper, 21 x 32.4 cm, Pinault Collection. © The Estate of Lee Lozano, courtesy of Hauser & Wirth. © The Estate of Lee Lozano. [2] Lee Lozano, *No title*, 1962, lead pencil on paper, 27.3 x 34.9 cm, Pinault Collection. © The Estate of Lee Lozano, courtesy of Hauser & Wirth. [3] Lee Lozano, *No title*, 1964, oil on canvas, 35.6 x 31.4 cm, Pinault Collection. © The Estate of Lee Lozano, courtesy of Hauser & Wirth. [4] Lee Lozano, *No title, (Toilet Lid)*, 1962-1963, oil on canvas, 33.5 x 33.5 x 2 cm, Pinault Collection. © The Estate of Lee Lozano, courtesy of Hauser & Wirth. [5] Lee Lozano, *No title*, 1962, lead pencil, crayon, and collage on paper, 44.5 x 57 cm, Pinault Collection. © The Estate of Lee Lozano, courtesy of Hauser & Wirth. [6] Lee Lozano, *Crook*, 1968, oil on canvas in two parts, 244.4 x 177.8 cm, Pinault Collection. View of the exhibition at the Pinacoteca Agnelli, Turin, 2023. Photo: Sebastiano Pellion di Persano. © The Estate of Lee Lozano, courtesy of Hauser & Wirth. [7] Lee Lozano, *Clamp*, 1965, oil on canvas in two parts, 224 x 13 cm, private collection, courtesy of Hauser & Wirth Collection Services. View of the exhibition at the Pinacoteca Agnelli, Turin, 2023. Photo: Sebastiano Pellion di Persano. [8] Lee Lozano, *No title/empty*, 1963, lead pencil and crayon on paper, 73.8 x 58.5 cm, Pinault Collection. [9] Lee Lozano, *No title*, 1959, charcoal on paper, 63.5 x 48 cm, courtesy of Hauser & Wirth. © The Estate of Lee Lozano. [10] Lee Lozano, *No title*, ca. 1964, oil on canvas in two parts, 168.5 x 488 cm, private collection, courtesy of Hauser & Wirth Collection Services. © The Estate of Lee Lozano. View of the exhibition at the Pinacoteca Agnelli, Turin, 2023. Photo: Sebastiano Pellion di Persano.

The exhibition catalogue



Lee Lozano. Strike
Exhibition catalogue
 edited by Sarah Cosulich and Lucrezia Calabrò Visconti Volume in French, English, and Italian
 288 pages / 38 euros / 23 x 17 cm
 Published jointly by the Pinault Collection, the Pinacoteca Agnelli, and Marsilio

In complement to the two exhibitions held at the Pinacoteca Agnelli in Turin and the Bourse de Commerce in Paris, this monograph catalogue is the fruit of the collaboration between the two institutions. Published in three languages, the volume provides an in-depth study of the artist's work with the help of a vast series of illustrations.

MIRA SCHOR

Moon Room

20 September 2023 – 22 January 2024
At the Bourse de Commerce – Pinault Collection
(Studio)

Curated by Alexandra Bordes,
Head of Projects, Pinault Collection.



Mira Schor, *Veiled Mask (ruffled collar)*, 1977. Ink, dried pigment, metal powder, acrylic gel, and varnish on rice paper, recto-verso. 30.8 × 25 × 0.3 cm. Pinault Collection.

An artist, writer, publisher, educator, and art critic, Mira Schor's multiple engagements have secured her a singular place in the contemporary art scene. She is known mainly for her painting, a medium that she explores and advocates for in particular, and for her contributions to the history of feminist art. All the works featured in Mira Schor's exhibition "Moon Room" come from the Pinault Collection.

Her work expresses her political and theoretical concerns as much as it testifies to her passion for formalism, material, and language. For Schor, language is not a way to illustrate political battles, instead an example of what a female artist's gaze can produce. Through the personal, intimate narratives that she instills in her works, Schor explores thought, memory, perception, and affects, with an abiding, deep interest "in the return of visual pleasure as a feminist intervention in painting".

This first-ever exhibition in France features works on rice paper made by Schor in the second half of the 1970s along with a recent painting made in 2022. With their fragile, solitary presence, the masks and dresses are covered with highly personal, handwritten texts about her dreams and her interpretations of them, along with reflections on the Holocaust, to which she lost some of her family, and political writings. "In these works on paper, all that remains of the body are traces of its active, thoughtful character: writing," which appears in transparency, as an overlay, or as an erasure, "which thus complicates women's legibility", wrote Mira Schor. With her incessant interrogation of painting, Schor presents a representation of her own body in the heart of this exhibition *Time/Spirit (New Red Moon Room)*, an oil on canvas from 2022. This recent work bookends with the one she made in 1972 at Womanhouse. Lit by a bright, red moon, the artist's completely painted figure, standing, as if in motion, is now depicted lying in bed, drawn with a furtive stroke of just a few lines.

When one enters the very unique space of the Studio in the Bourse de Commerce, it is as if one penetrates a very intimate space, a "room of her own", a creative space in which visitors experience the passage of time in the gaze of a feminist, politically engaged woman artist. In this layout, designed by Schor herself, this group of enigmatic figures expresses all the power and vitality of a group and of the individuals who constitute it. These works testify to the artist's passion for language. In her canvasses, words appear at times as fully legible, and at others, more discretely and transparently, embedded in the different layers of materials of the dresses and masks. The representation of language has formed a constant, recurring motif of her pictorial oeuvre, even before she began to write critical texts on art and the history of feminist art: "My interest in language as image has been based from the beginning on feeling that women are filled with language, and by language I mean not only feelings, hopes and fears, but also ideas, philosophies and stories, even if they are not generally considered as such."

Biography of the artist



Portrait of Mira Schor, November 2019. Courtesy of the artist. Photo © Brad Ogbonna.

Born in the United States in 1950, Mira Schor lives and works in New York City. After studying in CalArts' Feminist Art Program and at Womanhouse in the early 1970s (one of the most important and well-known art projects in the history of feminist art), Mira Schor continued to combine "visual pleasure" and painting with philosophical, existential, and political concerns through works anchored in her own inner life, thereby reinforcing her interest in narration and autobiography. Schor inserted the woman's gaze into a male-dominated pictorial tradition. Some periods of her oeuvre highlighted narration and representation of the body, while in others, her work focused more on the representation of language in drawing and painting. Her works thus deal with the appropriation and subjectification of the female body.

Selection of images for the media



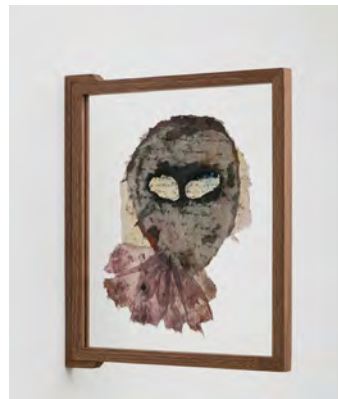
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[1] Mira Schor, *Time/Spirit (New Red Moon Room)*, 2022. Acrylic, oil, pastel and ink on canvas. 182,9 x 269,2 cm. Pinault Collection.
 [2] Mira Schor, *Dress: Crazy Lady*, 1978. Gouache, dry pigment, straight pins and Japan Gold Size on rice paper. 153 x 71.5 x 9.5 cm. Pinault Collection. [3] Mira Schor, *Dress Book: Angel*, 1977. Mixed media on rice paper. 140.8 x 40.8 x 0.1 cm. Pinault Collection. [4] Mira Schor, *Veiled Mask (ruffled collar)*, 1977. Ink, dry pigment, metallic powder, acrylic gel and Japan Gold Size on rice paper two-sided. 30.8 x 25 x 0.3 cm. Pinault Collection. [5] Mira Schor, *Mask "Me"*, 1977. Ink, dry pigment, acrylic gel and Japan Gold Size on rice paper. 21.2 x 17.7 x 0.1 cm. Pinault Collection. [6] Mira Schor, *Mask "Little Blue"*, 1977. Dry pigment, acrylic gel and Japan Gold Size on rice paper. 21 x 16.8 x 0.1 cm. Pinault Collection.

[7 & 8] Mira Schor, *Mask*, 1977. Dry pigment, ink, metallic powder, acrylic gel and Japan Gold Size on rice paper. 31.4 x 23.7 x 0.3 cm. Pinault Collection. [9 & 10] Mira Schor, *Mask*, 27, July, 1977. Dry pigment, ink, acrylic gel and Japan Gold Size on rice paper. 22.5 x 17.9 x 0.1 cm. Pinault Collection. [11 & 12] Mira Schor, *Mask*, 10 juillet 1977. Pigment sec, encre, gel acrylique et vernis sur papier de riz. 47.5 x 29.1 x 0.1 cm. Pinault Collection.

SER SERPAS

I fear (j'ai peur)

20 September 2023 – 22 January 2024
At the Bourse de Commerce – Pinault Collection
(Gallery 3)

Curated by Caroline Bourgeois, Senior Curator,
Pinault Collection.



Ser Serpas in her studio. Courtesy of Pinault Collection.
Photo © Florent MICHEL / 11h45.

Biography of the artist

Two years after the opening of the Bourse de Commerce and the presentation of her series of small-format paintings that were like intimate fragments, Ser Serpas is taking over Gallery 3 to create a chaotic space brimming with tension, an unsettling scene for visitors who will find themselves immersed in a hybrid zone that makes it seem as if they have stumbled into a space that is being built, and which is inspired by the idea of the attic. Her exhibition forms part of the season “Mythologies américaines”, which features work that goes against traditional cultures.

For the Bourse de Commerce, Ser Serpas has created a series of paintings and sculptures (covered in fabric) that are profoundly inspired by Alejandro Amenábar’s fantasy film *The Others*, especially when the voices of ghosts echo throughout the house, as if they were coming to inhabit its abandoned furniture and objects.

The scene of this exhibition, which also involves music (specially commissioned from Manchester artist Leyland Kirby, who revisits his emblematic project “The Caretaker”), cinema, and fashion, constitutes a veritable echo of how the artist has chosen to reconfigure the gallery space into a fantastical, ghostly site. New paintings by the artist hang from a metal curtain rod that traverses the entire space. Lying between abstraction and figurative representation, they reveal Serpas’ new tendency to dissolve the body as a way to express a loss of a grip on reality and the world around her.

The large canvasses float nonchalantly in the space, as if they had just been finished and have been hung out to dry, echoing the sculptures partially covered in fabric, ghostly, unsettling presences. Marked by all the horror films she saw as a child, Serpas has recreated a paradoxical atmosphere in which the shiver of fright viewers experience also elicits a kind of comfort, a strange warmth.

These new large-scale paintings are oils on canvas of an “ashen” colour that appear almost erased, which for artist are like recollections of the past. These canvasses are inspired mainly by photographs of old romantic relationships or images showing the before and after of plastic surgery. The bodily fragments that appear, along with abstractions, resonate with the assemblages of objects she has arranged in the space, and which she has commissioned from performance artists on the basis of written instructions. During a musical evening on 9 September conceived by the artist as a performance and titled *BASEMENT SCENE*, formed using abandoned objects that are assembled and built into sculptures to the beat of a DJ set mixed by Ser Serpas, followed by musical performances by two DJs from the New York and Tokyo scenes, Lydo and Yousuke Yukimatsu. After each performance, the resulting installation *LOCKED CLUB* will be presented as the snapshot of an afterparty. Performed and formed in the basement of the Bourse de Commerce, the sculptures will be moved into Gallery 3, thereby “cannibalising” the whole. A second version of *BASEMENT SCENE* will be presented during the de-installation of the exhibition in early February 2024. Ser Serpas’ exhibition takes the form of a choreographed sound performance that results in an assembly and whose impact fluctuates between “concretions of anger and melancholy, panache and vulnerability”.¹

On 9 September, in the Foyer and the Auditorium of the Bourse de Commerce, an evening conceived by the artist Ser Serpas as a prefiguration of her exhibition in Gallery 3. The performance *BASEMENT SCENE*, formed using abandoned objects that are assembled and built into sculptures to the beat of a DJ set mixed by Ser Serpas, followed by musical performances by two DJs from the New York and Tokyo scenes, Lydo and Yousuke Yukimatsu.

At the end of September in the Auditorium, there will be a conversation between Ser Serpas and French art historian and art critic Élisabeth Lebovici on the work of American artist Lee Lozano (1930-1999), which is on exhibit in Gallery 2. Ser Serpas will give a poetry reading on this occasion.

1. Ingrid Luquet-Gad, “Les formes-mues d’une enfant du siècle”, in *Ouverture*, Bourse de Commerce. Bourse de Commerce, Paris, 2020.



Ser Serpas in her studio. Courtesy of the Pinault Collection. Photo: © Florent MICHEL / 11h45.

Ser Serpas, an artist featured in the exhibition “Ouverture” at the Bourse de Commerce in 2021, grew up in Boyle Heights, a Los Angeles neighborhood infused with a strong history of radical leftist activism. Serpas took up this cause, dedicating much of her time to community organizing during her high school years.

Disenchanted with the respectability politics within activism, which she found limiting and unaccepting of marginalized groups, art and poetry ultimately replaced her activist work. She moved to New York, and then had studios in Georgia and in France. Her practice, forged during her studies at Columbia University, is largely invested in critiquing and celebrating the value (or lack thereof) of material objects. Whether working with discarded detritus found on the street or hoarded fabric gifted to her by friends, Serpas manipulates these materials to produce art in a manner that complicates perceptions of value, imbuing what would otherwise be garbage with meaning.

In a subversion of Marcel Duchamp’s readymades or Robert Rauschenberg’s *Combines*, Serpas returns her sculptures to the streets after their display, allowing them to revert to waste and playing with what is permissible inside and outside the museum. Her paintings are also sometimes piled up like skins on structures that do not allow them to be seen in their entirety.

Selection of images for the media



[1]



[2]



[3]



[4]

[1, 2, 3 & 4] Ser Serpas in her studio. Courtesy of the Pinault Collection. Photo © Florent MICHEL / 11h45.

Annexes

Visit

Visiting the Bourse de Commerce— Pinault Collection

Open everyday, except Tuesday, from 11:00 a.m. to 7:00 p.m., and in the evening on Friday. The Bourse de Commerce—Pinault Collection remains open until 9:00 p.m. every Friday and is free from 5:00 to 9:00 p.m. the first Saturday of each month. Purchasing tickets in advance online is recommended. If all time slots are sold out, there is no guarantee that tickets will be available that day in person at the museum.

2, rue de Viarmes – 75001 Paris
T +33 (0)1 55 04 60 60
info.boursedecommerce@pinaultcollection.com

Ticket office

Located across from the Bourse de Commerce, the information and ticket space is where the teams of the Bourse de Commerce welcome visitors during the museum's opening hours and provide information on activities, programmes, and on becoming a member. A ticket office is also available online at billetterie.pinaultcollection.com

Exhibition tickets

- Full price €14
- Discounted price €10

This unique, dated ticket gives you access to the Bourse de Commerce and all its exhibitions at the time slot of your choosing. Tickets available at the information-ticket space at the Bourse de Commerce and online at billetterie.pinaultcollection.com

One card, three museums

- 1-Year Solo Membership –€35 Come whenever you want
- 1-Year Duo Membership –€60 Bring whomever you want

For an entire year, receive unlimited, priority access to the Bourse de Commerce, Palazzo Grassi, the Punta della Dogana, and the Pinault Collection's exhibitions held at large. To sign up for a Membership Card, please visit the information-ticket space at the Bourse de Commerce or go online to billetterie.pinaultcollection.com

A Membership Card grants access to:

- a welcome gift
- a programme of guided tours and exclusive events
- invitations to openings
- a preferential rate for museum events
- preferential offerings at the Pinault Collection's partner institutions

and special benefits at the bookstores and restaurants-café in the three museums:

- at the Éditions-Bookshop at the Bourse de Commerce, you will receive a discount of 20% on a "Bourse de Commerce" item of your choice (except for numbered editions), 5% on all books, and 10% on all other products;
- at the restaurant La Halle aux Grains, the guarantee of a reservation up to seven days beforehand, a discount of 10% at the Bras boutique, 15% at the cafés, and 10% at the Bookshops at Palazzo Grassi and the Punta Della Dogana.

Super Cercle, the free card for 18–26 year- olds

Membership in Super Cercle grants free access to the Bourse de Commerce—Pinault Collection every day after 4:00 p.m. to discover its exhibitions and to experience the art of our time across all artistic disciplines.

Membership in Super Cercle includes:

- free access to the Bourse de Commerce after 4:00 p.m. every day
- exhibition tickets before 4:00 p.m.
- invitations to events throughout the year
- preferential offerings at the Bourse de Commerce—Pinault Collection’s partner institutions.

To obtain a free Super Cercle card, please visit billetterie-cercle.pinaultcollection.com

Information

The teams of the Bourse de Commerce—Pinault Collection are available to provide information on hours, access, programmes, or to answer any questions concerning reservations, memberships, and visits.

T +33 (0)1 55 04 60 60

Monday to Saturday, except Tuesday, from 10:00 a.m. to 6:00 p.m.

To accompany your visit

The Bourse de Commerce offers its visitors a unique view of the art of our time through the eyes of an impassioned, committed collector. The museum strives for this experience to be as personal as possible. Visitors may be connoisseurs or simply curious, reserved or enthusiastic, to confirm or to question. Docents and lecturers are on hand to stimulate interactions, propose points of view, explanations, and means of interpretation so that visitors can retain everything about the beauty of the works and the building itself.

“Explanatory” tours are led every thirty minutes, free and no reservation required. They provide an introduction to the museum that visitors are free to follow along as they wish. On weekends and on every weekday during school holidays, docents welcome children in the Mini Salon and provide them with tools to help them explore the museum: a booklet, games, stories about the works, and advice on how to visit the Bourse de Commerce.

There is an online app that can help guide your visit. It proposes a path through the space, with sound and commentary for each exhibition. This app is available for download free of charge at: visite.boursedecommerce.fr

“A Tour of the Bourse de Commerce” (1 hour 15 minutes)

This guided tour invites visitors to discover the museum’s current exhibitions. It also serves to point out the historical beauty of the Bourse de Commerce, from its restored decor and preserved vestiges, which coexist with Tadao Ando’s radical, meditative intervention. Guided tours and workshops are also available for groups of adult and students. For more details, see pinaultcollection.com

Fee: entrance ticket + €5

Reservation online recommended

Accessibility

Most of the mediation formats have been designed according to the principle of universal accessibility. Consequently, the online app provides audio tours for works that are accessible both to people who can see and those whose vision is impaired. A scaled model of the Bourse de Commerce is also the starting point for tactile guided tours to the spaces. A booklet on accessibility, another titled “Easy to Read and Understand”, and other specific services are available at pinaultcollection.com

At the museum

La Halle aux Grains – Michel and Sébastien Bras’ Restaurant-Café

Located on the third floor of the Bourse de Commerce, la Halle aux Grains, Michel et Sébastien Bras’ Restaurant-Café provides a singular cuisine inspired by the history of this site as interpreted by these two renowned chefs. The restaurant can accommodate up to one hundred guests in its main dining area. It can also devise custom menus for groups of up to twenty people in private rooms. Located on the third floor, the restaurant is accessible directly after entering the Bourse de Commerce or after visiting the museum.

Open every day of the week from noon to midnight (closed Tuesday at lunch)

Lunch from 12:00 to 3:00 p.m.: 3 menus (€54, €78, and €98)

Afternoons, starting at 3:00 p.m.: sweet and savoury snack food is available

Dinner from 7:30 to 10:30 p.m.” 2 menus (€78 and €98)

Reservations recommended:

T +33 (0)1 82 71 71 60

halleauxgrains.paris@bras.fr

halleauxgrains.bras.fr

Publications – Bookshop

Located on the ground floor of the Bourse de Commerce—Pinault Collection, the Bookshop proposes a selection of approximately 250 works related to the museum’s current programming, in resonance with the history and architecture of the building and in connection with the Pinault Collection’s initiatives, ranging from its exhibitions to its artists and to the themes they explore. Visitors may consult and select catalogues for Pinault Collection exhibitions held at the Bourse de Commerce as well as in Venice at the Palazzo Grassi and the Punta della Dogana, and for those exhibitions held at large.

Carte blanches given to artists, exhibition curators, and major figures in the world of contemporary art invite you to explore other bibliographical domains, ranging from literature to the social sciences. Each year, the selected works and the winner of the Prix Pierre Daix are also presented. Stationary, postcards, posters, and an assortment of other objects round out the books on offer. The Bookshop is accessible during opening hours of the Bourse de Commerce and under the same conditions.

T +33 (0)1 53 00 82 28

bookshop@pinaultcollection.com

bookshop.pinaultcollection.com

Online

The website

With information on all the Pinault Collection's initiatives and current events, the website pinaultcollection.com offers a view of the collection established by François Pinault through works that have already been exhibited. The website also links to the collection's museums (Palazzo Grassi and Punta della Dogana in Venice, and the Bourse de Commerce in Paris) and provides additional information on exhibitions held at large, on major loans, the Prix Pierre Daix, and the Lens artist residency.

Click on the tab "Bourse de Commerce" to buy your ticket to discover the museum, prepare for your visit, or reserve a seat in the Auditorium. The website has a clear presentation of the list of events and is routinely updated to include new content in the form of articles, interviews, videos, podcasts, and more.

The newsletter

The website pinaultcollection.com provides visitors with all current information on the museum and allows them to sign up for free to the newsletter by entering their email address at the bottom of the home page:

pinaultcollection.com/boursedecommerce

Social media

Followers of the Bourse de Commerce on social media were able to witness the very first steps of the museum's restoration and transformation and discover the project's main actors and see videos of its installation before diving into its ongoing developments through a daily publication that included testimonials from artists, a focus on exhibitions, and announcements of events.

 @BoursedeCommerce
 @BoursedeCommerce
 Bourse de Commerce — Pinault Collection
 @BourseCommerce
 Bourse de Commerce — Pinault Collection
 @BoursedeCommerce

The Pinault Collection

The collector

An art lover through and through, 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 the inaugural exhibition *Ouverture*, or "Opening". 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.

"Outside the walls"

Beyond Venice and now also Paris, works from the collection are now regularly included in exhibitions across the world. They have been presented in Paris, Moscow, Monaco, Seoul, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, Marseilles, and Tourcoing. 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, and providing a monthly stipend, it provides time and space for artistic practice in a site that is well-suited for creating things. 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. Since its establishment in 2016, it was hosted the American duo Melissa Dubbin and Aaron S. Davidson (2016), Belgian artist Edith Dekyndt (2017), Brazilian artist Lucas Arruda (2018), Franco-Moroccan artist Hicham Berrada (2019), French artist Bertille Bak (2019-2020), Chilean artist Enrique Ramirez (2020-2021), and French artist Melik Ohanian (2021-2022). Starting in September 2022 and until the end of the first half of 2023, Benoît Piéron is occupying the residency, where he created the work *L'Écritoire* ["The Desk"], which is featured in the exhibition *Before the Storm*.

The Prix Pierre Daix

François Pinault created the Prix Pierre Daix in homage to his friend, the historian Pierre Daix who passed away in 2014, to honor a historical work on modern or contemporary art each year. The prize was awarded:

- in 2022, to Jérémie Koering (The Image Eaters: A history of the ingestion of images)
- in 2021, to Germain Viatte (The other face of the medallion)
- in 2020, to Pascal Rousseau (Hypnosis: art and hypnosis from Mesmer to the present day)
- in 2019, to Rémi Labrusse (Prehistory: the opposite of time)
- in 2018, to Pierre Wat (Peregrinations: Landscapes between nature and history)
- in 2017, to Élisabeth Lebovici (What AIDS did to me: Art and activism at the end of the twentieth century)
- in 2016, to Maurice Fréchuret (Erasing: The paradox of an artistic gesture)
- in 2015, to Yve-Alain Bois (Ellsworth Kelly: Catalogue Raisonné of Paintings and Sculpture 1940-1953, Volume 1) and to Marie-Anne Lescourret (Aby Warburg, or the temptation to look)

The Pinault Collection: a few numbers

- More than 10,000 works
- 38 exhibitions held to date at Palazzo Grassi, the Punta della Dogana, and the Bourse de Commerce
- More than four million visitors since 2006
- 18 exhibitions held at large
- More than 1,300 works lent since 2013
- More than 350 artists exhibited between Palazzo Grassi and the Punta della Dogana since 2006
- More than 700 events at the Teatrino since May 2013
- More than 50 cultural events at the Bourse de Commerce since May 2021

Organisation of The Pinault Collection

- François Pinault, Chairman
- François-Henri Pinault, Chairman of the Board of Directors
- Board of Directors: Charlotte Fournet, Olivia Fournet, Alban Greget, Dominique Pinault, François Louis Pinault, and Laurence Pinault
- Jean-Jacques Aillagon, Advisor to the Chairman
- Denis Berthomier, Executive Director
- Emma Lavigne, Chief Executive Officer of the Collection and Curator
- Bruno Racine, Managing Director and Director of Palazzo Grassi – Punta della Dogana

Exhibitions at the Pinault Collection's museums since 2006

Tacita Dean Geography Biography

Curated by: Emma Lavigne
Bourse de Commerce, 24.05 – 9.18.2023

Icons

Curated by: Emma Lavigne and Bruno Racine
Punta della Dogana, 02.04 – 26.11.2023

CHRONORAMA

Curated by: Matthieu Humery Palazzo Grassi, 12.03.2023 – 07.01.2024

Before the Storm

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

A Second of Eternity

Curated by: Emma Lavigne Bourse de Commerce, 22.06.22 – 16.01.2023

Felix Gonzalez-Torres and Roni Horn

Curated by: Caroline Bourgeois in collaboration with Roni Horn
Bourse de Commerce, 04.04 – 26.09.2022

Marlene Dumas. Open-end

Curated by: Caroline Bourgeois in collaboration with the artist Palazzo Grassi, 27.03.22 – 8.01.23

Bruce Nauman. Contrapposto Studies

Curated by: Carlos Basualdo and Caroline Bourgeois in collaboration with the artist Punta della Dogana, 23.05.21 – 27.11.22

Charles Ray

Curated by: Caroline Bourgeois in collaboration with the artist Bourse de Commerce, 16.02 – 06.06.22

HYPERVENEZIA

Curated by: Matthieu Humery Palazzo Grassi, 5.09.21 – 9.01.22

Opening

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

Untitled, 2020

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

Henri Cartier-Bresson. The Great Game

Chief Curator: Matthieu Humery
Curators: Sylvie Aubenas, Javier Cercas, Annie Leibovitz, François Pinault, and Wim Wenders Palazzo Grassi, 11.07.20 – 20.03.21

Youssef Nabil. Once Upon a Dream

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

Luc Tuymans. The Shovel

Curated by: Caroline Bourgeois Palazzo Grassi, 24.03.19 – 6.01.20

Place and Signs

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

Albert Oehlen. Cows by the Water

Curated by: Caroline Bourgeois Palazzo Grassi, 8.04.18 – 6.01.19

Dancing with Myself

Curated by: Martin Bethenod and Florian Ebner
Punta della Dogana, 8.04 – 16.12.18

Damien Hirst. Treasures from the Wreck of the Unbelievable

Curated by: Elena Geuna
Punta della Dogana and Palazzo Grassi, 9.04 – 3.12.17

Accrochage

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

Sigmar Polke

Curated by: Elena Geuna and Guy Tosatto
Palazzo Grassi, 17.04 – 6.11.16

Slip of the Tongue

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

Martial Raysse

Curated by: the artist in collaboration with Caroline Bourgeois
Palazzo Grassi, 12.04 – 30.11.15

The Illusion of the Lights

Curated by: Caroline Bourgeois
Palazzo Grassi, 13.04.14 – 6.01.15

Irving Penn: Resonance

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

Raw Material

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

Rudolf Stingel

Curated by: Rudolf Stingel
with Elena Geuna
Palazzo Grassi, 7.04.13 – 6.01.14

Words of Images

Curated by: Caroline Bourgeois
Palazzo Grassi, 30.08.12 – 13.01.13

Madame Fisscher

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

The World Belongs to You

Curated by: Caroline Bourgeois
Palazzo Grassi, 2.06.11 – 21.02.12

In Praise of Doubt

Curated by: Caroline Bourgeois
Punta della Dogana, 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,
6.06.09 – 10.04.11

Italics: Italian Art between Tradition and Revolution, 1968-2008

Curated by: Francesco Bonami
Palazzo Grassi, 27.09.08 – 22.03.09

Rome and the Barbarians: The Birth of a New World

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

Sequence 1 – Painting and Sculpture in the François Pinault Collection

Curated by: Alison Gingeras
Palazzo Grassi, 5.05 – 11.11.07

Picasso, Joie de Vivre 1945-1948

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

The François Pinault Collection: a Post-Pop Selection

Curated by: Alison Gingeras
Palazzo Grassi, 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, 29.04 – 1.10.06

The exhibitions held at large by the Pinault Collection since 2007

Irving Penn: Artist Portraits

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

Forever Sixties

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

Until Then

Curated by: Caroline Bourgeois
and Pascale Pronnier en collaboration
with Enrique Ramírez
Le Fresnoy – Studio national des arts
contemporains, Tourcoing,
4.02 – 30.04.22

Beyond Colour: Black and White in the Pinault Collection

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

Jeff Koons MUCEM: Works from the Pinault Collection

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

Henri Cartier-Bresson: The Great Game

Commissaire général: Matthieu Humery
BnF François-Mitterrand, Paris,
19.05 – 22.08.21

So British!

Curated by: Sylvain Amic
and Joanne Snrech
Musée des Beaux-Arts de Rouen,
5.06.19 – 11.05.20

Irving Penn: Untroubled – Works from the Pinault Collection

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

Stand Up!

Curated by: Caroline Bourgeois
Couvent des Jacobins, Rennes,
23.06 – 9.09.18

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,
7.10.16 – 15.01.17

Art Lovers: Art Histories in the Pinault Collection

Curated by: Martin Bethenod
Grimaldi Forum, Monaco,
12.07 – 7.09.14

Triple Turn

Curated by: Caroline Bourgeois
Conciergerie, Paris, 21.10.13 – 6.01.14

Art Tested by the World

Curated by: Jean-Jacques Aillagon
Dépôland, Dunkerque, 6.07 – 6.10.13

Agony and Ecstasy

Curated by: Francesca Amfitheatrof
SongEun Foundation, Séoul,
3.09 – 19.11.11

Who's Afraid of Artists?

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, Moscou, 19.03 – 14.06.09

Passage of Time

Curated by: Caroline Bourgeois
Tri Postal, Lille, 16.10.07 – 1.01.08

Bourse de Commerce — Pinault Collection
2, rue de Viarmes
75 001 Paris

Open Monday to Sunday from 11:00 a.m. to 7:00 p.m.,
closed Tuesday
Open at night until 9:00 p.m. Friday
01 55 04 60 60
info.boursedecommerce@pinaultcollection.com

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