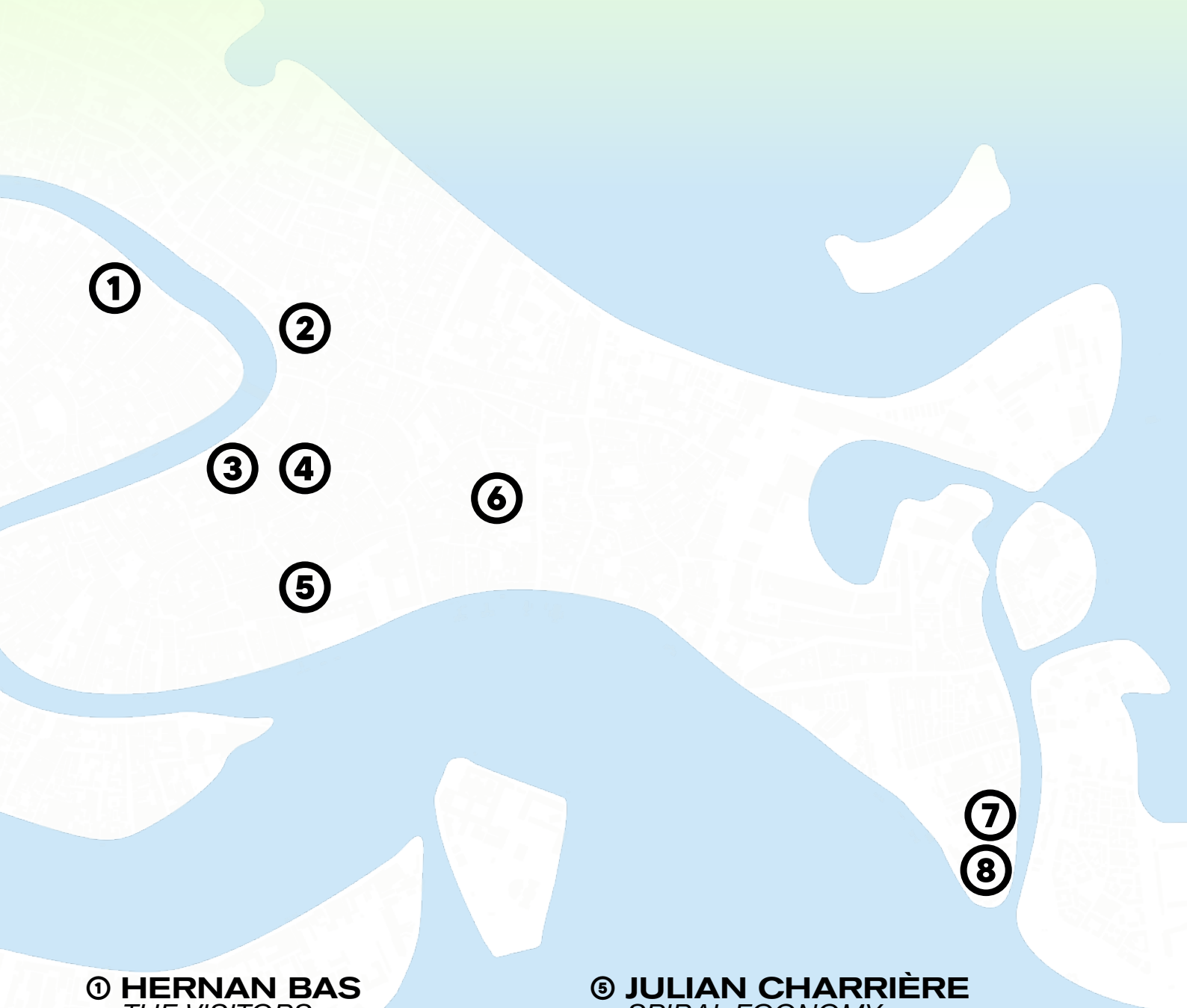


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PERROTIN ARTISTS IN VENICE

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We are delighted to announce that **Klara Kristalova** will represent the Nordic Countries Pavilion at the 61st International Art Exhibition – La Biennale di Venezia, joining artists Benjamin Orlow and Tori Wrânes for a presentation titled *How Many Angels Can Dance on the Head of a Pin?*

Newly added to the Perrotin roster, **Alma Allen** will represent the US Pavilion with an exhibition titled *Alma Allen: Call Me the Breeze*. The artist will have his first solo exhibition with the gallery in Paris next fall.

The survey exhibition *The Invisible Chord. Hans Hartung and Music*, curated by Thomas Schlessler is presented by Fondazione Querini Stampalia and Hartung-Bergman Foundation. Featuring nearly eighty paintings, exclusive archival material, and working tools, it will explore the central role of sound in the artist's plastic universe.

Additionally, two artists from the gallery's roster will be featured in solo exhibitions at the MUVE (Musei Civici di Venezia): **Hernan Bas**

at Ca' Pesaro – International Gallery of Modern Art with *The Visitors*, and **Julian Charrière** at Museo Correr with *Economy Spiral*, a dialogue between the artist and Antonio Canova.

Curated by Sim Eunlog, **Shim Moon-Seup** will present the solo exhibition *Harnessed From Nature* at Ca' Faccanon.

JR will return to Venice with a site-specific installation at The Venice Venice Hotel, inspired by Veronese's masterpiece *The Wedding at Cana*.

Karma Culture Brothers will present *This Is Life*, a screening project featuring four artists, including **Paola Pivi** and the artists' collective **Gelitin**, at a special event on May 4 at Teatro Goldoni.

Finally, **Monira Al Qadiri** will present an installation on view on the facade of San Gregorio's abbey and will also be part of the group show *Glasstress* at the Berengo Foundation in Murano island.



Klara Kristalova, *Loglady*, 2024. Glazed stoneware. 71 x 114 x 25 cm | 2^{3/4} x 44^{7/8} x 9^{13/16} inches. Photo: Claire Dorn. © Klara Kristalova / ADAGP, Paris, 2026. Courtesy of the artist and Perrotin

KLARA KRISTALOVA

HOW MANY ANGELS CAN DANCE ON THE HEAD OF A PIN?

**Nordic Countries Pavilion at the 61st International Art Exhibition – La Biennale di Venezia
May 9 - November 22, 2026**

**Curated by Kiasma's Chief Curator, Anna Mustonen
Commissioned by Kiasma, Finland, in collaboration with Moderna Museet, Sweden,
and OCA – Office for Contemporary Art Norway.**

The Nordic Countries Pavilion will present *How Many Angels Can Dance on the Head of a Pin?* at the 61st International Art Exhibition of La Biennale di Venezia, running from 9 May to 22 November 2026. Curated by **Anna Mustonen (Chief Curator, Museum of Contemporary Art Kiasma)**, this collaborative exhibition by **Klara Kristalova, Benjamin Orlow** and **Tori Wrånes** will transform the Pavilion into a sculptural, mythical landscape that transcends cultural and national boundaries. The exhibition is commissioned by Kiasma and co-commissioned by Moderna Museet, Sweden, and OCA – Office for Contemporary Art Norway.

The exhibition unfolds through a series of interconnected installations inspired by Nordic folklore, fairytales and stories such as the *Kalevala* – the 19th-century creation epic of Finland and Karelia – but resonating

beyond. Across hybrid works that merge plant, animal and human forms, the artists harness the language of myth as a universal point of reference to explore cycles of decay, renewal and transformation, and the deep interconnectedness of all things. In an era marked by environmental disconnection, geopolitical instability and the disruption of borders and identities, myth becomes a lens through which to reflect on our shared human condition and to navigate contemporary global challenges.

Each artist contributes a distinct yet complementary practice. **Klara Kristalova** (b. 1967, Prague, Czech Republic; lives and works in Norrtälje, Sweden) creates ceramic figures that combine fairytale imagery with the human body and the natural world, infused with uncanny details to suggest moments of vulnerability and transition.

Benjamin Orlow (b. 1984, Turku, Finland; lives and works in London, UK) produces monumental sculptures that give physical form to cycles of transformation, drawing on historic motifs and material culture. **Tori Wrånes** (b. 1978, Kristiansand, Norway; lives and works in Oslo and Kristiansand, Norway) works across music, performance and sculpture to construct dreamlike, otherworldly environments that alter our perceptions and shift how space is experienced.

Together, their works span sculpture, sound, performance and spatial intervention, ranging from the monumental to the intimate. The installations extend across the interior and exterior of Sverre Fehn's iconic 1962 Pavilion, a building defined by its porous relationship with the surrounding landscape and activated as an integral part of the exhibition. The result is a shared, evolving ecology where art, architecture and nature intersect, and the exploration of transformation becomes an ongoing, embodied experience.

The exhibition's title, *How Many Angels Can Dance on the Head of a Pin?*, refers to a famous philosophical thought experiment, symbolic of unanswerable questions and contested limits. Here, it becomes a

way of asking how many bodies, beliefs and ways of being can coexist within a shared space. Through myth, material and spatial encounter, the exhibition opens a space for reflection on coexistence in an increasingly polarised world, collectively inviting visitors to consider their relationships to one another, to the natural world, and to time itself.

The exhibition is supported by Finnish Cultural Foundation, Galleri Magnus Karlsson, Jane and Aatos Erkko Foundation, Kiasma Support Foundation, Ministry of Education and Culture, Nelimarkka-Foundation, Niemistö Art Foundation Ars Fennica, Saastamoinen Foundation, and Tiftö Foundation.

About the Museum of Contemporary Art Kiasma

The Museum of Contemporary Art Kiasma is part of the Finnish National Gallery, Finland's largest art museum organisation, alongside the Ateneum Art Museum and the Sinebrychoff Art Museum. Kiasma presents exhibitions, performances, and events, and its mission also includes the collection and research of contemporary art. Works acquired by Kiasma become part of the Finnish National Gallery's collection and constitute an essential component of Finland's cultural heritage. The collection currently comprises nearly 9,000 works of contemporary art by almost 1,000 artists.

Public and educational programming lies at the core of Kiasma's activities, with the aim of making contemporary art accessible to all. The museum also houses the Kiasma Library, which specialises in contemporary art, as well as the Kiasma Theatre, a venue dedicated to contemporary live art.

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About Klara Kristalova

Klara Kristalova (b. 1967, Prague, Czech Republic; lives and works in Norrtälje, Sweden) creates figurative ceramic sculptures that blend fairytale-like imagery with themes of isolation, transformation and psychological depth. Many of Kristalova's works incorporate both aspects of the human body and elements of nature, such as animals, insects, flowers, and trees. Infused with uncanny details and observations from her daily life and surroundings, her oeuvre is grounded in an exploration of transitional states essential to both human and ecological life.

Her work has been exhibited internationally, with solo shows at Perrotin, Paris (2024) and Lehmann Maupin, London (2023), and featured in *Strange Clay* at Hayward Gallery, London (2022). Other notable exhibitions include *Skellefteå Konsthall* (2025), *Human After All* at Princessehof Museum, Netherlands (2020), Norton Museum of Art, USA (2014), *Bonniers Konsthall*, Sweden (2012), and SFMOMA, USA (2011).



Portrait of
Klara Kristalova.
Photo: National Gallery /
Pirje Mykkänen.



Alma Allen, *Not Yet Titled*, 2014. Yule marble, cedar pedestal. 206 × 160 × 36 cm | 81 ¹/₈ × 63 × 14 ³/₁₆ inches. Courtesy of the artist and Perrotin.

ALMA ALLEN *CALL ME THE BREEZE*

**The United States of America at the 61st International Art Exhibition – La Biennale di Venezia
May 9 - November 22, 2026**

**Curated by Jeffrey Uslip and commissioned by The American's Arts Conservancy
in collaboration with the U.S. Department of States.**

The American Arts Conservancy (AAC), is pleased to announce, in collaboration with the U.S. Department of State, that Alma Allen will represent the United States at the 2026 Venice Biennale. Over the past three decades, Allen has created abstract biomorphic sculptures inspired by the expansive landscapes and natural geological formations of the Americas, using natural materials sourced from these lands. His exhibition, *Alma Allen: Call Me the Breeze*, on view May 9–November 22, 2026, at the United States Pavilion in Venice, Italy, will present artworks that highlight Allen's alchemical transformation of matter and explore the concept of "elevation," both as a physical manifestation of form and as a symbol of collective optimism and self-realization. The artist will create several new site-responsive sculptures, including one for the U.S. Pavilion's outdoor forecourt.

To make his work, Allen developed a hybrid process that combines preindustrial methods of carving and hand-shaping with advanced technology, such as robotic sculpting. With a commitment to material authenticity, he works in materials local to the Americas, including American walnut burl; Cantera verde volcanic rock; and white Colorado Yule marble, a luminous stone used to construct several of our nation's historic monuments, including the Lincoln Memorial in Washington, DC, and the Tomb of the Unknown Soldier at Arlington National Cemetery. Natural materials carry historical and cultural imports; Yule marble, for example, signifies historical gravity and transcendence and can be used to foster understanding and to open a metaphorical pathway for the future.

With these natural, earthbound materials as a starting point, Allen has built a body of sculptures that seem to transform the nature of matter. In *Alma Allen: Call Me the Breeze*, viewers will encounter works in which the strata of rough rock appear to have been smoothed through the passage of time, and solid bronze appears liquid. For Allen, "The sculptures are often in the act of doing something: They are going away, or leaving, or interacting with something invisible. Even though they seem static as objects, they are not static in my mind. In my mind, they are part of a much larger universe."

About Alma Allen

Allen (b. Utah, 1970, lives and works in Tepoztlán, Mexico) is a self-taught sculptor who works in wood, stone and bronze, often with material sourced from his immediate surroundings. The artist's biomorphic works appear psychically charged and talismanic, simultaneously inviting and resisting classification. His first solo exhibition with Perrotin will open in Paris in October 2026.

Resembling roots, seed pods, molluscs and fossils, Allen's sculptures appear to relate to the vast expanses of territory and monolithic natural formations that have punctuated his life: Utah where Allen spent his childhood; Joshua Tree, California, where Allen lived for over a decade; and Tepoztlán, Mexico, where the artist currently has his studio. Other works are reminiscent of torsos with clumsily protruding limbs, empty plinths or deconstructed architectural columns, which may be read as anti-monuments. Allen's sculptures employ a hybrid process which combines intuitively hand-modelling small-scale clay sculptures in a process which embraces accident and subconscious expression, then translating these into large-scale works using a self-built robotic device. He finishes his works by manually sanding and polishing surfaces until the works gain a suppleness which complicates the legibility of their material, which appear to change states.

Seamlessly pivoting between wood and stone, the artist marries form and medium, highlighting each material's intrinsic DNA. Speaking on his practice, Allen says, "The sculptures are often in the act of doing something: They are going away, or leaving, or interacting with something invisible. Even though they seem static as objects, they are not static in my mind. In my mind they are part of a much larger universe."

Allen's artistic trajectory has seen him progress from humble origins, selling hand-carved miniatures on the streets of Soho, New York, to his breakthrough inclusion in the 2014 Whitney Biennial. Allen will represent the United States of America in the 61st International Art Exhibition of La Biennale di Venezia in 2026 and his first solo exhibition with Perrotin will open in Paris in October 2026.

Solo exhibitions that Alma Allen has participated in include *Nunca Solo* at Museo Anahuacalli, Mexico City, Mexico (2023); *Not Yet Titled* at Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium (2023); *Masa* at Rockefeller Center, New York, USA (2022); *Alma Allen* at Van Buuren Museum & Gardens, Brussels, Belgium (2021) and *In Conversation: Alma Allen & JB Blunk* at Palm Springs Art Museum (2018) which travelled to Nevada Museum of Art, Reno, USA (2019). Allen's work is included in the permanent collections of the Los Angeles County Museum of Art and the Palm Springs Art Museum in California, amongst others.

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Portrait of Alma Allen.
© Photo: Luis Garvan /
courtesy Perrotin



Hans Hartung in his studio in Antibes, 1975. Photo: François Walch. Courtesy of Fondation Hartung Bergman and Perrotin

HANS HARTUNG *THE INVISIBLE CHORD.* *HANS HARTUNG AND MUSIC*

Fondazione Querini Stampalia, Venezia
May 10 – November 24, 2026

Curated by Thomas Schlesser
Presented by Fondazione Querini Stampalia
and Hartung-Bergman Foundation in collaboration with Perrotin



Bringing together nearly eighty paintings, documents, and working tools, the exhibition explores the central role of sound in the artist's plastic and existential universe. From Bach to Pink Floyd, including composers such as Lili Boulanger, a landscape of energies, gestures, and resonances runs throughout his entire body of work. This sonic dimension subtly extends into the exhibition itself, with a soundtrack that can be enjoyed both on site and remotely.

A gifted dancer and pianist in his youth, Hans Hartung was obsessively devoted to music—a true melomaniac, bordering on pathology. He abhorred silence. In a 1948 letter, Pierre Soulages recounts: "His radio

is always on—when he comes to see me, he cannot resist playing his favorite records." He adds: "Even moments of rest, and especially of work, were almost unbearable for him without music." Hartung's paintings are thus suffused with a sonic climate of rhythms, harmonies, and vocal or instrumental outbursts. Though silent, his work secretes melodic flows within its very fibers, emanating from the composers he revered.

Who were they? First and foremost, the great figures of the Baroque: Bach, Handel, Vivaldi. The *Goldberg Variations*, the *Sarabande*, and *The Four Seasons* filled his studio as he painted, whether with a brush, a lithographic roller, or industrial spray guns. He also listened atten-

tively to modern composers such as Lili Boulanger, Pierre Boulez, and even Philip Glass.

Hartung was never a theorist of the relationships between sound, color, and form. Unlike artists such as Kandinsky, Schönberg, and their followers, who pursued synesthetic or intellectual explorations, his relationship to music was far more direct: physical, intuitive, and pragmatic. In short: without music, no pictorial creation, and without creation, no reason to exist, since for the artist, “the joy of living is inseparable from the joy of painting.”

This exhibition in Venice—where Hartung achieved one of his greatest triumphs—presents works from the 1920s to the end of his life, each bearing the trace of his gesture and action. They reflect his physicality, personal history, and place within collective history: as a World War II amputee and a German resister to Nazism. They also testify to what he was musically: a tireless listener whose canvases crystallized fugues, symphonies, operas, and sonatas.

About the Curator, Thomas Schlesser

Thomas Schlesser is Director of the Hartung-Bergman Foundation and Professor at the École Polytechnique in Paris. A specialist in Gustave Courbet, to whom he has devoted numerous studies, he is also the author of several essays and biographies, among them *Art Facing Censorship* (Beaux-Arts Éditions, 2011, reissued 2019), *The Universe Without Man – The Arts Against Anthropocentrism* (Hazan, 2016), *Making Us Dream – From the Dream of the Enlightenment to the Advertising Nightmare* (Gallimard, 2019), and *Anna-Eva Bergman – Luminous Lives* (Gallimard, 2022). He is also the author of documentaries and a curator of exhibitions. *Mona's Eyes*, his second novel, earned him the award of “Author of the Year” in 2025.

The exhibition traces the origins of this passion through early works and exclusive archives. It explores analogies between abstract pictorial processes and musical composition or orchestration, identifying affinities with figures such as Brahms and Stockhausen. It also delves into more speculative approaches, evoking, for instance, the cosmo-psychedelic dimension of the 1960s and its echoes in the contemporary rock scene, as well as the recurring temptation of silence. Finally, the exhibition invites visitors to discover several of Hartung's studio tools, archival documents, and films, immersing them in his sonic universe. A specially commissioned video, presented in Riva Botta, features short interviews with composers, performers, and choreographers reflecting on Hartung's work.

About Hans Hartung

Hans Hartung achieved international recognition as a seminal figure of art informel, which arose in France during World War II. Beyond the apparent spontaneity of his distinctively bold and almost calligraphic gestural abstraction, rationalism equally informed his style, which arose out of an early interest in the relationship between aesthetics and mathematics—particularly the harmony of the golden ratio—but also out of necessity: early in his career, he meticulously squared up his successful abstract sketches in order to reproduce them on larger canvases, which he could not afford to risk losing to improvisation. The Grand International Prize for Painting, which he won at the 1960 Venice Biennale, marked a decisive turn in his practice. Hartung began improvising directly onto canvas and experimenting with new media, namely fast-drying acrylic and vinyl paints, as well as scraping and spraying techniques. The quest for balance between spontaneity and perfection remained at the core of Hartung's painterly aesthetics until the end of his life, in 1989.



Hans Hartung, 1958, Paris. Photography Anna-Eva Bergman. Archives of the Foundation Hartung-Bergman

About Querini Stampalia Foundation

The Querini Stampalia is one of Italy's oldest and most prestigious cultural foundations. Founded in 1869, for over 150 years it has upheld the vision of its founder, Count Giovanni, an audacious and visionary pioneer who conceived it as a place for research and learning, encounter and exchange, personal growth and dissemination of knowledge. Located in the heart of Venice, the Fondazione serves as a dynamic intersection where past and present converge: from its precious art collections and extensive library to the spaces reimagined by masters of contemporary architecture, including Carlo Scarpa, Valeriano Pastor, Mario Botta, Michele De Lucchi. A courageous, welcoming, and intellectually vibrant institution, the Querini Stampalia consistently amplifies its exceptional heritage, cultivating public trust and ensuring each visit is a memorable experience. Its history originates from a radical and profoundly innovative choice.

Giovanni Querini, the last descendant of a noble Venetian family, decided to dedicate his residence, his library, and his entire estate to the community, establishing an open and inclusive institution. His story begins with a radical and deeply innovative choice. Giovanni Querini, the last heir of a noble Venetian family, chose to make his home, library, and entire estate available to the community, giving rise to an open and inclusive institution. A forward-looking vision rooted in the conviction that art, culture, and knowledge are shared assets accessible to all through education, dialogue, and participation.

Today, the Querini Stampalia Fondazione revitalizes this founding mission by actively engaging with the present in an international sphere, positioning itself as a space for cultural experimentation, conversation, and research. It interprets its heritage not as a static legacy, but as a dynamic platform for contemporary thought. Director Cristiana Collu envisions the Querini Stampalia as a place that inspires wonder, a true 'Wonder Booster', while also offering a space in which we learn to imagine the future responsibly.

About the Hartung-Bergman Foundation

Founded in 1994, the Hartung-Bergman Foundation was established according to the wishes of artists Hans Hartung (1904–1989) and Anna-Eva Bergman (1909–1987), major figures of modern art, with the aim of preserving and transmitting their work. In the 1960s, the couple acquired a vast olive grove on the heights of Antibes, where they built their villa and studios. This place of life and creation, marked by modernist architecture and a Mediterranean landscape, has become the heart of the Foundation.

A public-interest institution, it today conserves an exceptional collection of works and archives. The Hartung-Bergman Foundation's mission is to preserve, study and promote the legacy of both artists. It is committed to ensuring the durability of their works and archives, to developing knowledge of them through scientific research, and to ensuring their visibility both in France and internationally. At once a heritage site and a research centre, it also provides expertise and authentication services.

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With the support of Pasta Rummo and Le Sirenuse



Hernan Bas, *The Romeo of last resort*, 2025 Acrylic on linen. 127 × 101.6 cm. 50 × 40 in. ©Hernan Bas. Courtesy the artist, Lehmann Maupin, Perrotin and Victoria Miro

HERNAN BAS *THE VISITORS*

Ca' Pesaro – International Gallery of Modern Art, Venice (Dom Pérignon Galleries)
May 7 - August 30, 2026

Curated by Elisabetta Barisoni
In collaboration with Victoria Miro, Lehmann Maupin and Perrotin

With over 30 new artworks in an immersive installation conceived specifically for the Museum, Hernan Bas (Miami, 1978) will present *The Visitors* at Ca' Pesaro – International Gallery of Modern Art, in the Dom Pérignon galleries.

Drawing inspiration from Venice, a city uniquely attuned to tourism and continually shaped by its consequences – and also the site of a recent residency undertaken by the artist – Bas has created a new body of work featuring tourists in scenarios both imagined and real. These protagonists – predominantly white, western and male – inhabit a shifting terrain of bucket-list attractions, historic sites, sacred spaces, seedy entertainment venues and sanitised examples of the natural world. With the fundamental disconnection

between these 'visitors' and the worlds they traverse, Bas exposes the absurdity of iconic clichés of tourism such as the Mona Lisa or the Trevi Fountain; dark tourism destinations such as Chernobyl, Alcatraz and the Aokigahara Forest; and tourist traps designed to con, swindle or disappoint.

Bas has been long celebrated for narrative works permeated by humour, decadence, oddities, the occult and layered codes. He explores the intricacies of self-identity through figures poised at moments of transformation, where the ordinary slips into the extraordinary. In *The Visitors*, this sensibility turns outward. Like the dandies and flâneurs of Bas's earlier works, these new figures hover at thresholds: between curiosity and arrogance, encounter and violation, experience and spectacle.

Many of these new figures appear caught in acts of performance or pretence; whether posing, taking photographs or assuming disguise. One of Bas's tourists claims resident status, another (American) poses as a Canadian and a further visitor to Thailand stages an encounter with a python. In an effect typical of Bas's keen sense of irony, a sense of affection for his hapless and misguided visitors collides with a lucid indictment of an era defined by globalisation, without cultural or geographical bearings.

Part of this new body of work was created whilst the artist was in residence in Venice, in close contact with the lagoon, its light, its paintings and its tourists. In these paintings, the visitor becomes both painter and painted. In recent decades, the historic city of Venice has suffered from the rise of mass tourism, damaging its monuments, its lagoon, its inhabitants and its history. Venice itself, long shaped by exchange and now strained by mass tourism, becomes both setting and mirror to the works' concerns. Bas also brings to bear his lifelong understanding of what it is to live alongside tourists in Miami, as well as his own experiences as a first-generation Cuban American, often feeling like a visitor in his own home.

Displayed in an immersive sequence, the canvases will form a continuous visual narrative. Photographic cropping, saturated surfaces and accumulations of telling details – slogans, tattoos, accessories – operate as contemporary vanitas, revealing the moral ambiguities embedded in global mobility. Here, Bas captures a generation adrift – simultaneously searching and self-absorbed – inviting viewers to recognise, within this suspended world, their own reflections

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Elisabetta Barisoni, Director of Ca' Pesaro and curator of the exhibition, has said:

"In the rooms of the International Gallery of Modern Art of Venice, we will be welcomed by a series of figures that, at first glance, seem to depict youth immersed in the discovery of the world, but instead reveal an absurd, paradoxical, and comic situation. The monumental series represents a vision that is constantly before our eyes — one made up of gullible, voyeuristic tourism that goes beyond the limits of respect for others and, in extreme cases, for human dignity. In works that at first appear to be souvenir photographs or exotic keepsakes, history and memory begin to waver, while the very sense of reality starts to crack."

About Hernan Bas

Hernan Bas (b. Miami, Florida, 1978) lives and works in Miami, Florida. The artist's recent solo institutional exhibitions include *Hernan Bas: The Conceptualists*, The Bass Museum of Art, Miami, USA (2023); *Hernan Bas: Choose Your Own Adventure*, Space K, Seoul, South Korea; *Yuz Museum*, West Bund, Shanghai, China (2021–22); *Hernan Bas*, Rubell Museum, Miami, USA (2020–22); *Hernan Bas: A Brief Intermission*, CAC Málaga, Spain (2018) and *Florida Living*, SCAD Museum of Art, Savannah (2017). Bas' work was featured as part of *The Collectors*, conceived by Elmgreen & Dragset for the Nordic and Danish Pavilions, The 53rd International Art Exhibition – La Biennale di Venezia (2009).

Works by the artist are included in the collections of Brooklyn Museum of Art, New York; Detroit Institute of Arts; Hammer Museum, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, DC; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, North Miami; Museum of Fine Arts, Boston; Museum of Modern Art, New York; San Francisco Museum of Modern Art; and the Whitney Museum of American Art, New York, among others.



Portrait of Hernan Bas,
2026
© Photo: Silvia Ros /
courtesy Perrotin



Julian Charrière, *Spiral Economy*, 2025. Installation view: Midnight Zone, Museum Tinguely, Basel, 2025. Photos by Jens Ziehe. © The Artist / VG Bild-Kunst, Bonn 2026

JULIAN CHARRIÈRE *SPIRAL ECONOMY. CHARRIÈRE AND CANOVA.*

Museo Correr
April 30 - November 22, 2026

Curated by Chiara Squarcina and Pier Paolo Pancotto
in collaboration with Claudia Cargnel

In the Canova Rooms of the Museo Correr, a reflection on the poetics of time and matter unfolds, through the works of Canova and the installations of Julian Charrière.

The Dialoghi Canoviani series continues at the Museo Correr, an exhibition project that brings contemporary artistic research into dialogue with the legacy of Antonio Canova. This second edition presents a comparison between the French-Swiss artist Julian Charrière (Morges, 1987; lives and works in Berlin) and the great master of Neoclassicism, through a path that unfolds across the Canova Rooms: *Spiral Economy: Charrière and Canova*.

Curated by Chiara Squarcina and Pier Paolo Pancotto, with the collaboration of Claudia Cargnel, the exhibition—on view from April

30 to November 22, 2026—develops as a dialogue between epochs, revealing the poetry of matter. Julian Charrière's works engage with Canova's idealized forms, placing marble at the center as a living presence: both body and ghost, a vessel of beauty and a witness to deep time.

Central to the project is the concept of productive tension: on the one hand, the neoclassical ambition to immortalize forms in stone; on the other, the sense of precariousness and processuality that characterizes contemporary creative process. The exhibition showcases this dualism: permanence alongside erosion, the ideal alongside the inevitable, certainty alongside fluidity, the aesthetics of being alongside that of becoming.

Charrière's proposal is presented in the form of a single, large-scale multisensory installation, closely articulated with the museum's exceptional collection of Canova artworks, at the center of a contemporary art project for the first time. Visitors are thus immersed in a state of total perceptual recalibration where the ethical and intellectual ideals expressed by Canova are reformulated through Charrière's gaze, reaffirming their enduring semantic relevance, both iconographically and iconologically. This exercise unfolds through an exhibition itinerary arranged in a sequence that alternates Canova's creations with those of Charrière, many of which were conceived for the occasion: *Venus Italica, 1804-12/Albedo, 2025; Icarus, 1777-79/Controlled Burn, 2022; Orpheus and Eurydice, 1773-76/Stone Speakers, 2024; Spiral Economy, 2025; Self-Portrait, 1812/Imperfect Lovers, 2025.*

Through the adoption of various media—installation, photography, performance, sculpture, video—Julian Charrière reflects on the conflictual relationship that exists in the contemporary age between humanity and nature, technology and ecology, industry and science. Both drawing on the methodology as well as deconstructing the idea of a modern explorer or archaeologist, he conducts field work and analyzes the history of the environment to understand its future. To this end, he often travels to remote places on the planet, working in sometimes extreme conditions, not with the aim of contemplating beauty but rather of highlighting the vulnerability and criticality of those contexts.

The project for the neoclassical rooms and the Canova collection at the Museo Correr is based on an original, in some ways surprising, dialogue he established over time with Antonio Canova. This dialogue was inspired primarily by the artist's ability to engage with the highest systems—particularly the dimensions of myth and utopia—through a universal plastic gesture, suspended in time and space. The Possagno master's approach to creative action reflects his own, finding a harmony with his own aptitude for engaging with timeless themes of general interest.

Charrière's intervention (already invited to the 2017 Visual Arts Biennale and the 2012 and 2021 Architecture Biennale) aims to initiate a subtle yet profound reinterpretation of the Canova rooms through the adoption of a distinct syntactic and operational articulation—sculpture, video, photography, light, and sound. Thus, an unexpected encounter is born between Canova's classical idealism, embodied primarily in marble, and Charrière's analysis of the phenomenon of entropy and biological mutation, expressed through multimedia.

About Julian Charrière

Julian Charrière (Born in 1987, Morges, Switzerland. Lives and works in Berlin, Germany.) is a French-Swiss artist based in Berlin. Marshalling performance, sculpture, film and photography, his projects often stem from remote fieldwork in liminal locations, from sites of industrial extraction to volcanic calderas; remote icefields to nuclear testing grounds. By encountering such places where acute geophysical and cultural identities have formed, Charrière speculates on alternative histories and our changing ideas of "nature", often utilizing materiality and deep time as lenses for doing so. Seeking to deconstruct the cultural traditions which govern how the natural world is perceived and represented, Charrière's multidimensional practice frequently leads him to cross-field collaborations with scientists, musicians, engineers, and philosophers. From artistic expeditions to the staging of immersive installations, the core of his practice concerns itself with how the human being inhabits the world, and how it in turn inhabits us.

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Portrait of Julian Charrière. Copyright the artist; photo by Roselena Ramistella



Shim Moon-Seup, *Re-present*, 2025. Wood, Steel. 230 × 202 × 65 cm. Courtesy of the artist and Perrotin.

SHIM MOON-SEUP *HARNESSED FROM NATURE*

Ca' Faccanon
May 8 - September 30, 2026

Curated by Sim Eunlog
Organized by Shim Moon-Seup Art and Culture Foundation

In dialogue with the 61st Venice Biennale, Shim Moon-Seup: *Harnessed from nature* unfolds at Ca' Faccanon (calle delle Acque, 30124 Venezia VE), the historic former post-office building near the Rialto Bridge, from 8 May to 30 September 2026. The exhibition traces the artist's sculptural continuum through twenty eight works—painting, sculpture, and installation—drawn from his major series. Each piece marks a decisive moment within more than five decades of practice, from his debut at the 1973 Paris Biennale to new works completed in 2025.

Shim Moon-Seup has achieved international recognition through over thirty solo exhibitions in leading cities worldwide. Emerging from the late-1960s Korean Avant-Garde (AG) movement, he advanced the radical notion of “anti-sculpture,” a concept that resonated with

contemporaneous currents such as Mono-ha, Arte Povera, and Land Art. As the first Korean artist invited to exhibit in Paris's Jardin du Palais-Royal, Shim presented his works alongside Daniel Buren and Niki de Saint Phalle, imprinting Korean contemporary sculpture upon the global consciousness.

Throughout the 1970s he participated in the Paris Biennale three times in succession, later extending his presence to the São Paulo Biennale (1975), Sydney Biennale (1976), and Venice Biennale (1995, 2001). His artistic stature was further affirmed by the Excellence Prize at the 2nd Henry Moore Grand Prize Exhibition (Japan, 1981). In 2007, the French Republic recognized his lifelong contribution with the Chevalier of the Ordre des Arts et des Lettres.

Shim's trajectory demonstrates how an artistic language grounded in Eastern philosophical contemplation can expand into a universal aesthetic discourse. Over time, his creative axis has shifted from the anthropocentric to the eco-centric, relocating the source of art from human agency to nature itself. The artist perceives within the *prima materia*—earth, stone, wood, light, and water— a latent current of *prima energieia*, the formative energy that animates all matter.

Here, nature ceases to be a passive material. It becomes an autonomous, selfgenerating presence. Shim positions himself not as a maker but as a condition setter, one who establishes the minimal circumstances through which nature may reveal its own formative intelligence. Hence the title does not imply that man sculpts nature but that nature sculpts.

Yet these works are neither untouched "ready made" nor static displays of natural artifacts. They are collaborative processes, in which creation remains perpetually in progress. Shim's sculptures inhabit the temporal field between formation and dissolution—works not concluded but continuously unfolding, as if nature were still sculpting in real time.

In Korea, Shim Moon-Seup is primarily known as a sculptor ; yet in recent years abroad, he has become more widely regarded as a painter. However, from a young age he worked not only in three-dimensional forms, but across painting, photo-drawing, photography, sculpture, and installation—experiencing and employing an expansive range of material vocabularies and expressive methodologies. His works may now be provisionally grouped into eight broad thematic fields, which will be introduced briefly in the sections that follow.

About Shim Moon-Seup

Shim Moon-Seup is a pioneer of modern sculpture in Korea whose practice explores nature and temporality beyond fixed genres and media. He received international recognition with the Excellence Award at the 2nd Henry Moore Grand Prize Exhibition in 1981 and France's *Ordre des Arts et des Lettres* (Chevalier) in 2007. Known for experimental anti-sculptural works, he challenges traditional sculpture through materiality, using wood, stone, earth, and iron. The *Presentation*, a painting series begun in the 2000s, extends his long-standing inquiry. Inspired by the sea of Tongyeong, repetitive brushstrokes evoke cycles of creation and destruction, reflecting the temporality of matter while blurring the boundary between sculpture and painting.



Portrait of Shim Moon-Seup, Courtesy of the artist and Perrotin

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Behind the scene ©Atelier JR

JR

IL GESTO

A CONTEMPORARY REINTERPRETATION OF LE NOZZE DI CANA

Site-specific installation at The Venice Venice hotel
Starting May 5, 2026

Textile production: Bonotto
Participants : Refettorio Paris Community

On the occasion of the 2026 Venice Biennale, JR presents a new monumental work inspired by *The Wedding at Cana* by Paolo Veronese, the largest painting held in the Louvre Museum. Continuing his *Chronicles* series, this contemporary fresco brings together more than 150 people connected to Refettorio Paris—guests, volunteers, chefs, producers, and partners—photographed and recorded to compose a collective work in which every face carries a story.

Painted in 1563, *The Wedding at Cana* depicts a banquet where water is transformed into wine. In JR's interpretation, this moment of transformation becomes social. At Refettorio Paris, each evening, ingredients destined to be discarded are transformed into gourmet

meals, served in a setting where dignity, care, and beauty are essential. As in the original painting, the scene is abundant and choral, filled with gestures and exchanged glances. But here, the protagonists are contemporary: they are those who, through their commitment or presence, embody a community today.

Faithful to the *Chronicles* approach, JR pairs each portrait with a voice. Participants were invited to share their stories, their experiences, and their relationship to the Refettorio. The work thus becomes a living archive, where image and sound interact to provide access to a plurality of narratives. The final image is produced as a tapestry by Bonotto, extending the Italian textile tradition into a contemporary form.

The work is installed at the Venice Venice Hotel, creating a space for contemplation where past and present meet.

During the first week of the Biennale, the project also unfolds across the city. A monumental installation is presented on the façade of the Venice Venice Hotel, visible from the Grand Canal. Fragments of the fresco appear there, transforming the architecture into a living stage. Echoing Veronese's painting, where architecture structures the composition, the façade here becomes an extension of the work: the figures seem to emerge into public space, between reality and illusion.

By bringing together people from very different backgrounds within a single composition, JR questions the notion of community today.

Who is visible?

Who is invited to the table?

And what does it mean to share a meal?

About JR

JR is a French contemporary artist at the crossroads of photography and social engagement whose work exists at the intersection of photography, public art, filmmaking, and social engagement. For more than two decades, he has created monumental public interventions around the world, actively involving local communities in the creative process. His participatory approach uses art as a tool to spark dialogue and reflect on social, cultural, and political issues.



Portrait of JR.
© Claire Dorn.
Courtesy Perrotin

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Paola Pivi, *This is life*, 2025, video still. Courtesy of the artist and Karma Culture Brothers.

PAOLA PIVI, GELITIN, ROBERTO CUOGHI, LUIGI ONTANI *THIS IS LIFE*

Teatro Goldoni, Venice
May 4, 2026. From 18:00 - 22:00

A Project by Karma Culture Brothers

Perrotin artists Paola Pivi and Gelitin, along with Roberto Cuoghi and Luigi Ontani were invited by Karma Culture Brothers to create a unique, original performance inspired by his 2020 song, 'This is Life'.

Karma Culture Brothers will debut the films at the Teatro Goldoni in Venice on May 4, 2026, from 6:00pm to 10:00pm. Filmed by Hugo Glendinning, the four performances revealed themselves as separate unique artworks by each artist, which can also be experienced individually. Curator Pier Paolo Pancotto will introduce and present the works at the start of the event.

About Paola Pivi

Born in Italy in 1971, Paola Pivi's artistic practice is diverse and enigmatic. Commingling the familiar with the alien, Pivi often works with commonly identifiable objects which are modified to introduce a new scale, material or color, challenging the audience to change their point of view. Animals are often cast as protagonists in Pivi's world. She draws upon their perceived characteristics and instills them with human mannerisms. In Pivi's art, Polar bears practice yoga, hang from trapezes, and engage with one another. Sprouting multicolored feathers, the artworks are both life-sized and miniaturized as baby bears. Spanning sculpture, video, photography, performance and installation, Pivi's practice trespasses perceived limits to make possible what before seemed impossible. Zebras frolic in the arctic, goldfish fly on airplanes, and in her 2012 Public Art Fund installation, a Piper Seneca airplane was lifted on its wingtips and installed to constantly rotate forward.

About Karma Culture Brothers

Karma is a solo artist of Tibetan origin, and the husband and collaborator of Paola Pivi. Karma is a composer, musician, producer who also occasionally works with photography and video. His music is eclectic and alternative and spans various genres: at times meditative and healing, at other times playful and funky, often carrying messages of freedom and awareness. He uses both electronic and traditional instruments, such as Tibetan singing bowls, bamboo flutes, and drums.

Born in India to nomadic Tibetan refugee parents, he grew up in Kathmandu, where he lived as a Buddhist monk until the age of 16. He later lived and explored cultures and music such as the ones of Nepal, India, the Indigenous tribes of Alaska, Hawaii and more.

About Gelitin

Gelitin is a polymorphic organism composed by Ali Janka, Florian Reither, Tobias Urban, and Wolfgang Gantner, who first met at summer camp in 1978. They formed Gelitin in the mid-1990s in Vienna, Austria, and began exhibiting internationally in 1993.

Officially formed in 1993, the group creates performances, installations, and sculptures combining irreverent humor, spontaneity, and audience participation. Their practice explores the boundaries between art and life, inviting viewers to become co-creators. The collective has become a major figure in the international contemporary art scene, notably representing Austria with a pavilion at the La Biennale di Venezia in 2011. Winners of the Austrian Art Prize in 2021, they continue to develop a free and experimental oeuvre where play, collaboration, and transgression challenge artistic and social conventions.



Gelitin, *This is life*, 2025, video still, video by Hugo Glendinning. Courtesy of the artists and Karma Culture Brothers.

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