

## PRESS KIT

### THE REAPPEARING IMAGE

In collaboration with the "la Caixa" Foundation  
12 DECEMBER 2024–13 APRIL 2025



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Geneva, November 2024 – The Musée d'Art et d'Histoire (MAH) and the "la Caixa" Foundation present *The Reappearing Image*, an exhibition that explores the way in which contemporary artists dialogue with the past. Specifically conceived for the MAH, *The Reappearing Image* brings together 18 works selected from the prestigious "la Caixa" Foundation Contemporary Art Collection.

The exhibition offers an unprecedented immersion into how contemporary artists face and reinterpret the tradition and history of art. How do they integrate or question these elements in their practice? *The Reappearing Image*, presented at the Musée Rath, brings together works whose nexus lies in the sovereignty of the image, an image that is supposedly meant to be venerated or one that should be treated with suspicion.

### 1. Reinterpretation or homage

The exhibition begins with an installation by the American visual artist Mike Kelley (1954-2012), which evokes the power of the image and its ability to subjugate us, the spectators. Following this is a selection of works by artists who revisit traditional religious scenes and alter them, such as the Madonnas by the Italian artist Vanessa Beecroft (1969), or the crucifixions by the Spaniard Antonio Saura (1930-1998). Others opt for the literally opposite extreme: emptiness, the absence of an image, whether figurative or abstract, such as the monochrome paintings of the American artist Allan McCollum (1944). The tension between the persistence of the past and its questioning, a central theme in the work of Marcel Duchamp, finds an emblematic illustration in his *Boîte en valise (Box in a Suitcase)*. This piece, which forms part of the MAH collection, is included in the exhibition *The Reappearing Image*. The shadow of Marcel Duchamp looms over the entire exhibition, revealing the considerable influence he has exerted on subsequent generations. In fact, many creators cite Duchamp, pay homage to him, or parody his work, among them the American artist and photographer Sherrie Levine (1947).

### 2. Geneva and the Reform heritage

In this context, the works of eighteen artists from the "la Caixa" Foundation Contemporary Art Collection have been selected to be presented for the first time in Geneva. As an emblematic site of the Protestant Reformation and the debates it has sparked regarding the power of the image, whether sacred or profane, the city of Calvin is the most appropriate location to host such a reflection on the traces of this historic event that endure in the art of recent decades. It is fitting that this exhibition takes place in Geneva, a city marked by debates on the power of images, where it finds its full meaning.

### 3. The "la Caixa" Foundation

The "la Caixa" Foundation Contemporary Art Collection is Spain's leading private collection and an essential point of reference on the European art scene. With nearly 1,100 works by internationally renowned artists and promising young talents, this exceptional collection offers a sensitive overview of the evolution of art over the last four decades, bearing witness to the continuous expansion of art and the constant renewal of culture.

The collection, with which more than 200 exhibitions have already staged, encompasses all forms of artistic expression, and addresses contemporary issues that pose significant challenges. Through its acquisition programme, it supports the

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art sector and young artistic creation, and since 2000 has also made hundreds of loans of works to other institutions.

The public service vocation of the "la Caixa" Foundation makes it possible to discover contemporary art in a playful and accessible manner, as its main objective is to democratise art through initiatives that include mediation activities tailored for all audiences. The Foundation regularly organises exhibitions at the CaixaForum centres, as well as in institutions in Spain, other European countries and in the American and Asian continents.

**Curators** Nimfa Bisbe, director of "la Caixa" Foundation Contemporary Art Collection, and Carlos Martín, free-lance curator

**Collaborating partner** With the collaboration of "la Caixa" Foundation

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**Practical information** Musée Rath  
2, rue Charles-Galland - 1206 Ginebra  
Wednesday to Friday, from 2 p.m. to 7 p.m.  
Saturday, Sunday and holidays, from 11 a.m. to 6 p.m.  
Donation-based admission

Website: [mahmah.ch](http://mahmah.ch)  
Admission tickets: [billetterie.mahmah.ch](http://billetterie.mahmah.ch)  
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From a spark ignited by a dual inspiration - a selection of works from the "la Caixa" Foundation in a dialogue with the past and an immersion in the Musée Rath - this exhibition invites us to reflect on the persistence of images in our contemporary world.

The Musée Rath, a witness to Geneva's history, provides the backdrop for this exploration. Its neoclassical architecture reminds us of the legacy of the Reformation and its lasting influence on artistic representations. Bringing together a constellation of contemporary artists, the exhibition *The Reappearing Image* questions our relationship with tradition. By comparing works from the past and the present, it invites us to decipher the mechanisms by which iconographic forms and models reappear. Why do certain images manage to survive the passage of time and remain part of our collective imagination?

"The forms used in the art of today can be seen in the art of the past; only context, intention and organisation make the difference", said the American artist Robert Morris. Echoing this statement, this exhibition highlights art forms and how they have evolved over time.

## 1. Concept and origin

The result of an invitation extended to the "la Caixa" Foundation by the MAH, the exhibition *The Reappearing Image* is the fruit of a long-standing collaboration between the two institutions. The MAH's collections have already been featured in several exhibitions organised by the "la Caixa" Foundation, testifying to the close ties that unite them. For this exhibition, the walls of the Musée Rath will host works from the Foundation, creating a dialogue between the two institutions; between tradition and the avant-garde; between the history of the city of Calvin and contemporary art.

## 2. Trajectory

*The Reappearing Image* explores the different ways in which artists negotiate with the past: how do they integrate or deny art history and tradition in their practice? After a general introduction, the exhibition is structured around three thematic axes: the survival of the image, the dissolution of the image and the zero degree of the image - in the wake of Marcel Duchamp.

### a. The Survival of the Image

The tour begins with an installation by the American visual artist Mike Kelley (1954-2012) that evokes the capacity of images to subjugate us, the viewer. Mike Kelley's work occupies a large space in the central nave, an ancestral grotto reminiscent of Plato's cave inside a temple. He asks the viewer to submit to the work of art: "When you go caving, sometimes you have to stop, sometimes you have to get down on all fours, or even crawl... Crawl, you worm!" Visitors are asked to kneel and enter an imaginary cave. Their body is already captive.

The exhibition then moves on to *Survival of the Image*, in which a selection of artists turn traditional religious scenes on their head. One of the first works in the exhibition is Vanessa Beecroft's *Black Madonna with Twins* (1969). The artist travelled to Southern Sudan in 2005 to document the colonial impact of the Church. In the works resulting from this trip, darkness conquers traditional Christian imagery, drawing on references to Italian Renaissance painting, although in this work the Madonna is situated in a precarious space of bare walls. Beecroft has also confessed to being inspired by Pier Paolo Pasolini and, in particular, by the presence of the subaltern classes, who, as the protagonists of his cinematic dramas with a religious content, take on a new symbolic dimension. Like Pasolini's heterodox

framings, Beecroft's images have an immediate iconic quality, and are visually striking because of their crudity and truth, and their break with traditional models. In the artist's own words, the work is "an ambivalent image capable of expressing both contentment and anger".

Visitors then come across one of the self-portraits staged by the American artist Cindy Sherman (1954), in which she takes on various female roles that explore the concepts of identity and gender in relation to the conventions and fictions of our culture. The feminist focus of the work is underpinned by the Old Testament story of Judith's beheading of Holofernes. The grotesque and over-the-top theatricality of Sherman's work, however, deepens and complicates this initial reading. The orchestration of the scenic elements leads us to believe that this is a tableau vivant, whereas Sherman's photograph does not refer to any specific work, but to different styles of artists from the past: we have seen this theme in Botticelli, Mantegna, Caravaggio or Artemisia Gentileschi, among others, and our memory deceives us into believing that we see them all in this image. The use of costume elements, make-up and prostheses also reveals an intention to underline the artificial nature of the image.

The exhibition also includes a triptych by Robert Mangold (1937), a master of minimalist painting. The artist has also turned to the art of the past, more in form than iconography: "The idea for the *Curved Plan / Figure* series came to me accidentally, after seeing a drawing by Pontormo that opened a door for me." The work by the Florentine Mannerist painter is a 1518 sketch for a lunette fresco depicting the figure of Saint Cecilia. Pontormo was a true visual speculator, better understood by artists than by the public. In Mannerism, the sensuality of the lines became a hallmark of the period, representative of the moment when, at the Council of Trent, Catholicism was reasserting itself with new, more austere images, in response to the iconoclasm of the Reformation. This tension seems even more palpable in Mangold's work, which makes a radical return to the essentials, stripping the canvas of all representation to retain only its fundamental structure, a raw pictorial architecture.

In the same space, we can also see a work by the North American artist Jorge Pardo (1963), made up of fragments that accumulate in the unconscious, which appeals to our collective memory. Interested in modifying the meaning of everyday elements by altering them, the artist accumulates references here in a kind of *mise en abyme*. The background is based on René Magritte's paintings and is a found object: a fragment of the carpet designed by artist John Baldessari for the exhibition *Magritte and Contemporary Art: The Treachery of Images*, held at LACMA in Los Angeles in 2006. Pardo places a piece of his own work in the sky: a wooden crucifix from his project to design liturgical objects for the Catholic parish of Santa Trinitatis in Leipzig. The cross, which resembles an airship in association with the clouds, takes on a prosaic meaning. The celestial scene is thus situated between the sacred and the profane, highlighting the complex historical link between art and worship.

This space also features an oil painting by Spanish artist Darío Villalba (1939-2018): *Gran caída II (after Peter Paul Rubens, The Fall of the Damned)*. Through a hybrid process combining photography and plastic intervention, Villalba transforms a detail from *The Fall of the Damned* into a unique work, on the borderline between reproduction and creation. At the heart of the Wars of Religion, patronage of the arts became a means of asserting one's faith. In commissioning this work from Rubens, the Duke of Neubourg was part of this dynamic, making the Last Judgement an allegory of his conversion. Behind Villalba's enigmatic stains lies a distant echo of a desperate act: the acid attack that mutilated Rubens' work in Munich in 1959. A little-known event that haunts the history of art. Villalba uses the now invisible scars of Rubens'

work to evoke the memory of a traumatic event, while playing with the contemporary aesthetic of dripping.

The tour then continues with the triptych *Crucifixion* by Antonio Saura (1930-1998). Violence and realism are natural in Spanish Baroque painting. The generation of 20th-century artists to which Antonio Saura belongs found inspiration there. The artist, while drawing inspiration from his predecessors, offers us an interior and deeply personal vision of the drama, putting himself in the place of the suffering Christ. Saura's presence in this space is a veritable exhumation, an unexpected return to his *Crucifixions*, which made such an impact at his exhibition at the Musée Rath in 1989. At the time, the artist wrote: "In the image of a crucified man, I have perhaps reflected my situation as a 'man without resources' in a threatening universe, in the face of which there is only the possibility of a cry. And on the other side of the mirror, I am moved only by the drama of a man (a man, not a God) absurdly nailed to a cross. An image that [...] can be a symbol of the tragedy of our times."

**b. Dissolving the image**

This space highlights contemporary works that, beyond abstraction, question the margins of artistic creation by highlighting everything that surrounds the work of art or what remains after its cancellation, rejection or destruction: pedestals, frames, supports, languages... and so on. This emptiness, far from being insignificant, constitutes a genuine artistic stance, at once negating and reinventing the history of art.

The work *Contro Dio. Contro mio. Everyday is The Beast with Iron Teeth and Ten Horns. 70th Week* by Julian Schnabel (1951). The artist overturns the codes of painting with bare canvases in which pictorial intervention is minimal, and words, creating a painting charged with apocalyptic meaning and pessimism. Military canvases sewn together, adding symbolic content: a tragic thread linking them to the lives of the soldiers who used them. The text in the works, meanwhile, heralds the apocalypse with various ancient references. The chronology of the captivity of the Jewish people in the new Babylonian empire, a symbol of moral decadence (606 BC - 536 BC), is associated with the artist's present (indicated by the dates 1988-1989). And, above all, a quotation from the visions of the prophet Daniel (7:7) which, through dark, zoomorphic allegories, presents various tyrants of late antiquity, associated here with the neoconservative, warmongering world of the 1980s.

The tour then moves on to a sculpture by the Spanish artist Cristina Iglesias (1956), which is ambiguous from its very conception to its presentation in a museum. It is an independent construction, both object and space, in which the limits of traditional sculpture are pushed back. It appeals to visitors through its open, ambivalent spaces, but in its studied dimensions, distances and gaps, the architecture it generates is inaccessible, like a traditional sculpture, like a sanctuary reserved for certain people. In its apparent intention to generate an architectural element, such as a curved wall or the rising start of a vault, the work seems to float between the built and the natural, the finished and the unfinished, inviting us to reflect on the very notion of construction and permanence.

Dora García (1965) is also represented here with her iconic sculpture *Golden Bag*. Dora García is known for her performative works that involve the public. The artist foregrounds elements such as the body or space and, in this case, she uses gold, an element that refers to purification and spiritual elevation, but whose dust is toxic, making the work one of her "dangerous actions". *Golden Bag* also highlights something immaterial: space. Suspended from a corner of the exhibition space, it defies architecture by creating an enigmatic and inaccessible interior space. The

image of a suspended fabric, treated as an untouchable object, may refer to textile relics, to the abundant paintings that depict them, or even to paintings in gold leaf. However, the image is not shown, nor is what is hidden behind the fabric. It is therefore an object that, somewhere between the theatrical and the sacred, signals above all an absence.

Metal-framed stained-glass windows by Matt Mullican (1951) are another clear example. Matt Mullican's work creates hierarchies in imagined constellations, parallel worlds across different languages. He is interested in signs, invented systems that conventionally replace or shape language. In this case, the language is abstract, geometric, and flat coloured. He encourages us to guess at a grammar, an order that makes it easier to read. In this case, the code takes the form of leaded crystal-stained glass windows, a technique particularly associated with places of worship. Although many of the images in Catholic stained-glass windows were destroyed during the iconoclastic fury, stained glass was one of the expressive languages recovered from temples after the Protestant Reformation, and it became more abstract, designed more to generate sensations than to tell stories. This sacred, but also secular, echo can be seen here, as these stained-glass windows are not raised but placed on the ground, denying their theatrical luminosity and bringing them closer to human space.

There is also an installation by Jan Vercruyssen (1948-2018): the disappearance of any kind of representation, figurative or abstract, is the first thing that catches the eye in *Eventail VIII*. In the installation, only the auxiliary elements of the traditional plastic arts have remained: picture frames, pedestals for sculptures. The latter also appear to be silent spectators in front of the absent canvases, as they occupy a space that usurps the usual place for contemplating the paintings. By recognising these references, the viewer is forced to project his or her own content, to imagine the works that might be there, and even to wonder whether the works were once there and have now disappeared, or whether we are waiting for them to arrive so that they can take their traditional place. The result sought by the artist is paradoxical, since the attempt to attribute a specific meaning fails. Vercruyssen offers the viewer a range of possibilities for attributing meaning to the work.

*Collection of Two Hundred and Sixteen Plaster Substitutes* by Allan McCollum (1944) can also be found in this space. In this work, plaster models of 216 paintings are presented according to the exhibition methods of nineteenth-century salons. To produce them, the artist systematised the artistic process into production stages: creating moulds, pouring plaster and applying enamel paint to create a monochrome surface. The result are moulds; "substitutes" for the original paintings, which in reality do not exist. Thus, "substitutes" that replace nothing.

These works evoke an iconostasis emptied of its sacred images, transformed into a silent setting for a reflection on the very nature of painting. By hijacking a religious symbol in this way, the artist questions our relationship with images and representation. By leaving us to face this void, he invites us to reconstruct the missing images ourselves, making us full players in his creation.

c. **In the footsteps of Marcel Duchamp**

The last space pays homage to Marcel Duchamp, a fundamental artist of art from the 20th century onwards. The art of the second half of the 20th century and the controversies surrounding the image cannot be understood without the controversial and provocative legacy of the French artist, who defined a whole way of confronting (or not confronting) images, of undermining art from within. However, late in life, Duchamp declared himself completely silent and unproductive until his death in 1968.

Duchamp was the patron saint of the paradigm shift in modern art, the great giant and authoritative image that artists had to confront, measure themselves against or leave, because the master had reached creative zero. Considered the founder (in part to his great regret) of many of the creative veins of the twentieth century, he has been the object of reference for a large number of radical artists over the last few decades, who, overturning the artist's own approaches, from iconoclastic portraiture to appropriation, have left their mark, most often with the intention of challenging him and, on other occasions, paying him tribute. This is an artist who constantly forces us to revisit notions of the visible, the invisible, the tangible, the untouchable and the sacred, and who serves as an epilogue to this reflection on the image that returns.

This last space is dominated by the work of Duchamp (1887-1968) *La Boîte en valise (série F)*, which belongs to the MAH collection. A reproduction of the revolutionary work *Le Grand verre* can also be seen next to the work. In 1934, Marcel Duchamp set about revisiting his earlier work. He conceived of a folding box to collect it and present it as a small museum, a kind of portable exhibition that could be carried around like a small suitcase. He produced several versions of this invention, which eventually became a kind of reproducible reliquary.

By reproducing his works in different media, on different scales and in limited editions, Duchamp demonstrated that the copy and the original offered comparable forms of aesthetic pleasure. He also redefined what constitutes a work of art and, by extension, the identity of the artist. This is just one of the many radically innovative and varied ways in which Duchamp was cited throughout his long career.

In relation to *Le Grand verre*, the artist Sherrie Levine revisits Duchamp's work and, in *The Bachelors (After Marcel Duchamp)*, transposes some of his characters (the so-called 'bachelors') into three-dimensional form, now enclosed in glass urns. In doing so, she raises a number of questions: what does it mean to transform the propositions of Marcel Duchamp's central work into objects? Is it a way of reifying his work as a relic, is it a tribute, a parody, a dethronement? The showcases can be interpreted as a celebration of Duchamp, but also as an unmasking of the artist as a founding myth of modernity and his manipulation of certain traditional or religious devices. At the same time, the work questions the concept of authorship. These vessels become a kind of anonymous profane reliquary: whereas in Duchamp's case all the elements denote a complex optical, sexual and symbolic investigation, in Levine's work they become inert objects, but no less enigmatic for that.

On one side of this room, separated by arches, is the *Portrait of Marcel Duchamp* by the Spanish artist Concha Jerez (1941). The artist created a series of mental portraits whose subject is the name of a person, in this case Marc Duchamp. Considered the founder (in part to his great regret) of many of the creative veins of the 20th century, he has been the object of reference for a large number of radical artists over the last few decades, who, disrupting the artist's own approaches, from iconoclastic portraiture to appropriation, have left their mark, most often with the intention of questioning him and, on other occasions, paying him homage. This is an artist who constantly forces us to revisit the notions of the visible, the invisible, the



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Portuguese artist Julião Sarmento (1948-2021) also makes a very direct allusion to Duchamp's *Le Grand verre* in his work *Phicares*. Emptiness, eroticism, memory and appearances are key elements in Sarmento's work, as they were for Duchamp, to whom he refers explicitly in this altered version of the famous *Le Grand verre*. Sarmento made a number of modifications: he rotated the work by ninety degrees, making it horizontal and revealing its landscape vocation, suggested by the finely drawn plant elements that humanise the famous cracks in the glass in Duchamp's work. The cloudy element on the left of the work is the one that crowned *Le Grand verre*; it is one of the many symbols of desire (here accentuated by the floating lip leaves) that Duchamp referred to as the 'Milky Way'. This nomenclature provides the key to this tribute version: its title, *Phicarès*, also refers to astronomy, since it is the alternative name of the constellation Cepheus, meaning "he who sets fire".

In the same room, a sculpture by the American Rachel Harrison (1966) refers to a seminal work by Marcel Duchamp: the famous *Nu descendant un escalier no. 2* (1912), a painting that won the unanimous approval of avant-garde critics at the time. In this work, the artist reifies this image through a sculpture conceived as an accumulation: the ruin of an archaic kuros, which seems to have lost its corporeal human nature to become an indefinite mass, worn down by time.

Harrison's characteristic form-forms follow the idea of working with "forms that cannot be described". Like an "anti-monument", his kuros deprives us of its schematic anatomy and archaic smile, leaving it to our imagination to complete this lost form through our desire. And to do this, the artist gives us a few clues: the Duchampian staircase that suggests the descent from the figure's pedestal, the trompe-l'œil fruit, like a perennial life, and the design of the inverted feet that contradict the movement of the kuros.

In this room, right next to these works referencing Duchamp, is a sound installation by Czech artist Pavel Bůchler (1952) which, through 78 loudspeakers, offers readings of the phonetic poem by one of Duchamp's contemporaries, Kurt Schwitters (1887-1948). Entitled *Ursonate* (1922-1932), the voices reading the poem sound simultaneously from megaphones that visually represent the sequences of letters that make up the poem. The computer programme on which the synchronisation of the voices and the sound of the devices is based makes the original language of Schwitters' composition, which was originally a purely phonetic poem devoid of meaning, even more incomprehensible and abstract. In this way, Bůchler transforms the entire piece into an incomprehensible Babel that takes us back to the role of text in the sphere of ritual and the problems posed by its

interpretation. In this way, the figure of Duchamp, who was also interested in the deconstruction of language, is incorporated, as a sound framework rather than an imaginary one, with this reference to Kurt Schwitters as the artist co-responsible for Dada, perhaps the most relevant movement in 20th century art when it comes to the fantasy of getting rid of all images.

#### 4. The "la Caixa" Foundation Contemporary Art Collection

The "la Caixa" Foundation is a philanthropic organisation dedicated to carrying out projects with vulnerable people, as well as social, scientific, educational and cultural initiatives, in order to contribute to a society that offers greater opportunities to those who need them most.

The "la Caixa" Foundation Contemporary Art Collection has become the leading private collection in Spain and a benchmark in Europe. With almost 1,100 works of art by established artists and leading young European artists, it offers a glimpse of the art of the last 40 years, with a sensitive view of the continuous expansion of art and the constant renewal of culture.

With over 200 exhibitions presented to date, the Collection encompasses all artistic practices, from painting and sculpture to photography, film, installation, and video art. The Collection is at the heart of a vast activity that links art and thought, and around which are organised thematic exhibitions that deal with the major issues of the day.

Since its creation, the Collection has forged alliances with major national and international institutions. Since the 1980s, it has made hundreds of loans of works of art in response to requests from other institutions. Since then, it has maintained a rigorous annual acquisitions programme, actively supporting the art market and young artists.

The "la Caixa" Foundation Contemporary Art Collection is the first private collection in Spain to be international, and includes names such as Pierre Huyghe, Anne Imhof, Philippe Parreno, Mike Kelley, Joseph Beuys, Bruce Nauman, Mario Merz, Giuseppe Penone, Antoni Tàpies, Allan McCollum, Gerhard Richter, Sigmar Polke, Mirosław Balka, Cindy Sherman, Robert Mangold, Cristina Iglesias, Jeff Wall, Juan Uslé, Antonio Saura, Dora García, Matt Mullican, Juan Muñoz, Cildo Meireles, Mona Hatoum and Doris Salcedo, among others.

#### 5. The Curators

**Carlos Martín** is an art historian, curator, writer and translator. He was chief curator of visual arts at the Fundación Mapfre (Madrid) and has worked for institutions such as the Peggy Guggenheim Collection, the Venice Biennale and the Banco de España Collection. His fields of work are modern and contemporary art and photography. He regularly collaborates with institutions such as the Reina Sofía Museum and the "la Caixa" Foundation as a documentalist and writer. Among the exhibitions he has organised are *Gestos iconoclastas* (CaixaForum Barcelona, 2016; after winning the "Comisart" prize); *Miró Poema* (Fundación Mapfre, 2021) and *Leonora Carrington. Revelation* (Arken Museum, Copenhagen and Fundación Mapfre, Madrid, 2022-2023). He is currently working on a retrospective of the painter Leonor Fini for the Palazzo Reale in Milan and on an anthology of the work of Eduardo Chillida.

**Nimfa Bisbe** has been director of the "la Caixa" Foundation Contemporary Art Collection since 2002. She began working at this institution as curator of the contemporary art collection in 1990. Bisbe has contributed to the dissemination of this

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collection by directing various projects and organising numerous exhibitions in Spain and abroad. His curatorial work also includes exhibition projects by artists such as Omer Fast, Tony Oursler, Bestué et Vives, Botto & Bruno, Jeppe Hein, Pierre Huyghe, Nicolas Paris and Soledad Sevilla, which have been presented at CaixaForum Barcelona. At the same time, he has taken part in conferences and symposia and has given courses on art collecting. He has also been a member of several art prize and scholarship juries, including the National Photography Prize, the Joan Miró Prize, the Art and Patronage Prizes and the Bosch Aymerich Sculpture Prize.

## NOTE TO JOURNALISTS

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With many thanks.

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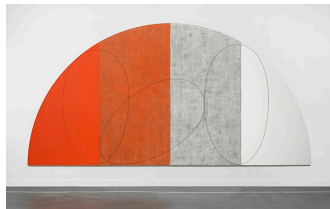
**Pavel Büchler (1952)**  
*Studio Schwitters, 2010*

78 speakers, table and computer  
© Courtesy of the artist



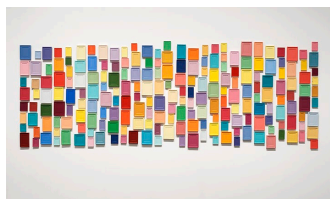
**Rachel Harrison (1966)**  
*Kouros Descends Stairs, 2008*

Wood, chicken wire, polystyrene, cement, acrylic, graphite, fake apples and 9 fake pears  
© Courtesy of the artist and Greene Naftali Gallery New York, photo: Elisabeth Bernstein



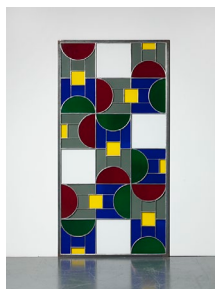
**Robert Mangold (1937)**  
*Curved Plane / Figure XI, 1995*

Acrylic and black pencil on canvas  
274,5 x 550 cm  
© 2024, ProLitteris, Zürich



**Allan McCollum (1944)**  
*Collection of Two Hundred and Sixteen Plaster Surrogates, 1987-1988*

Painted plaster  
175 x 508 cm  
© Courtesy of the artist



**Matt Mullican (1951)**  
*Untitled, 1992*

Coloured crystal window (green, blue, yellow, red and black), metal frame  
188 x 94 x 2 cm  
© Courtesy of the artist



**Jorge Pardo (1963)**  
*Untitled, 2015*

Lacquered MDF (medium density fibreboard), beech wood, found carpets  
292 x 370 x 46.5 cm  
© Courtesy of the artist and Neugerriemschneider Galerie (Berlin); photo: Jens Ziehe, Berlin



**Julian Schnabel (1951)**  
*Contro mio, 1989*

Quadriptych 1/4  
Oil and plaster on canvas  
© 2024, ProLitteris, Zürich

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**Cindy Sherman (1954)**  
*Untitled #228, 1990*

Chromogenic color print  
208.3 x 12.9 cm  
© Cindy Sherman  
Courtesy the artist and Hauser & Wirth



**Jan Vercruyse (1948-2018)**  
*Eventail VIII, 1987*

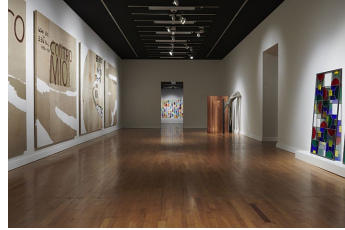
Wood  
252 x 165 x 180 cm  
© 2024, ProLitteris, Zürich



**Marcel Duchamp (1887-1968)**  
*La boîte en valise, 1966*

Sheathed cardboard, red cloth and phototypesetting  
407 x 381 x 102 mm  
© 2024, ProLitteris, Zürich

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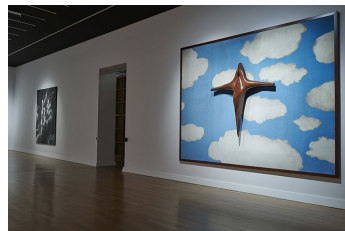
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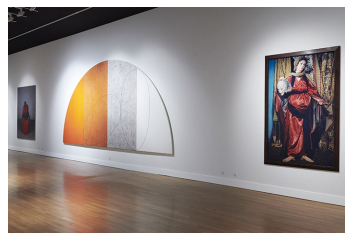
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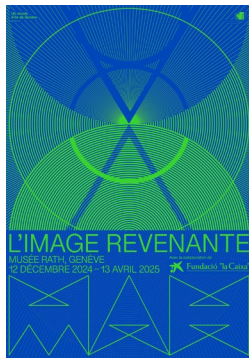
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