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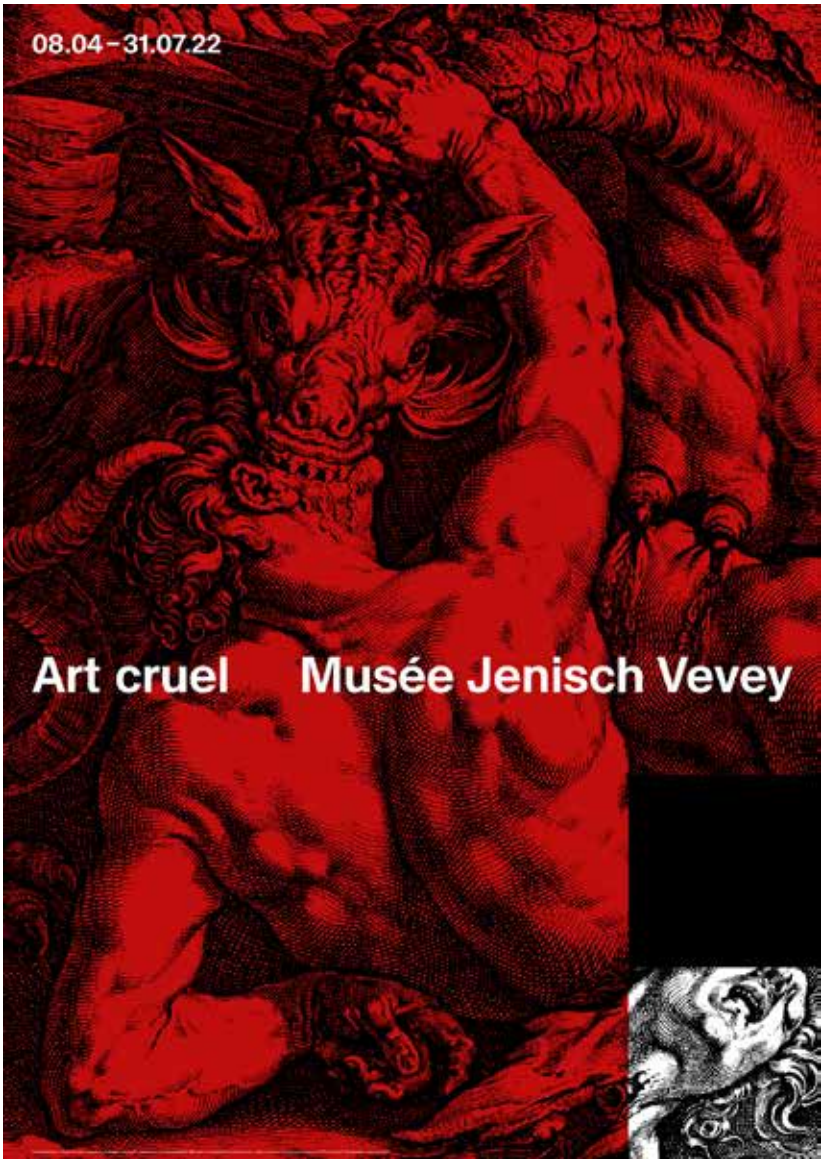
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Press file
Vevey, 29 March 2022

Art cruel

From 8 April to 31 July 2022

An exhibition curated by Claire Stoullig, guest curator, assisted by Emmanuelle Neukomm, curator of Fine Arts.



"For man is the most cruel of all animals. During the tragedies, the bullfights and the crucifixes, he still felt the best on earth; and when he found himself hell, hell became his heaven on earth."

Friedrich Nietzsche, *Thus Spake Zarathustra*, Chemnitz, E.Schmeitzner, 1883

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Albrecht Dürer, Jacques Callot, Francisco de Goya, William Hogarth, Rebecca Horn, André Masson, Annette Messager, Zoran Music, Françoise Pétrovitch, Picasso, Arnulf Rainer, Rembrandt, Sophie Ristelhueber, Peter Paul Rubens, Félix Vallotton, Kara Walker, Jérôme Zonder…

In all eras, artists have borne witness to the cruelty and brutality of the world, sometimes even as victims.

But are there limits to freedom of expression? Can or should the artist say or show everything about cruelty?

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Press release

From 8 April to 31 July 2022, the Jenisch Museum Vevey will devote a surprising and (im)pertinent exhibition to the theme of cruel art.

Crucifixions, martyrdoms, torments, massacres, wars, wounds, sacrifices... Art history abounds with cruel representations. Contemporary art also explores this theme extensively. As many thinkers state repeatedly, cruelty is at the heart of the human being and therefore of artistic creation. The exhibition ponders the multiple dimensions of this cruel art and examines the way in which ancient and contemporary artists, from Albrecht Dürer to Annette Messager, have testified to the cruelty and violence of the world.

Bringing together more than 180 works from the Vevey collections and major public and private collections in Switzerland and France, this event allows the public to discover strong and striking images, ranging from the Renaissance to the present day. Placing the graphic arts at the heart of the exhibition, the discourse is enriched by a selection of works from other media (photography, painting, sculpture, cinema and installation).

The project is curated by the art historian Claire Stoullig, former curator and director of prestigious French museums, and a specialist in 20th century art and graphic arts, assisted by Emmanuelle Neukomm, curator of Fine Arts at the Jenisch Museum Vevey.

On the occasion of this exhibition, the book *Art cruel*, co-published by the Jenisch Museum Vevey and Éditions Snoeck, Ghent, was brought out. It includes two essays by Claire Stoullig and Luc Lang, as well as two literary fictions by Sophie Daull and Yves Ravey.

Press conference on 6 April at 10.30 am.
Vernissage/private viewing on 7 April at 6.30 pm.

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Exhibition

‘Those who prefer fairy tales turn a deaf ear when they hear people speak of man’s native tendency to malice, aggression, destruction, and therefore also to cruelty.’

Sigmund Freud, *Malaise dans la civilisation*, Payot, 2010

In the collective imagination of yesterday and today, ‘art cruel[1]’ echoes an impressive number of images in the history of art. Contemporary art also explores this theme, using a variety of media (installation, sculpture, drawing, printmaking, painting and photography in particular).

Although the perception of cruelty has evolved considerably over time, its representations are now partly trivialised. Widely disseminated on the Internet and social networks, cruel and violent images freeze the viewer as much as they inspire indifference. From Freud to the Marquis de Sade – for whom cruelty is inherent to the human being–, reflections on the cruel side of the world have thus developed era after era. Revealing its violence has been an ongoing challenge that artists have striven to take up, by showing cruelty naked or disguised in religious, historical or even mythological representations. In all eras, the artist thus bears witness to the brutality of the world, sometimes even as the victim.

This exhibition brings together a selection of more than 180 works from the 15th century to the present day, and is divided into different chapters - Crucifixions, Martyrdoms, Theatre of Cruelty and Wounds – thus leading visitors to discover the many dimensions and expressions of cruel art.

Drawing on the rich collections gathered in Vevey and the major works on loan, the Art cruel exhibition thus addresses a real societal issue: violence and cruelty, in all their forms, are constantly in the news throughout the world. The Jenisch Museum Vevey is keen to be part of the present and to take a look at how our societies have evolved.

L’exposition en chiffres

182 works on display

106 artists, ranging from the 15th century to contemporary creation

18 private or institutional lenders, including:

Centre Pompidou Paris
Geneva Municipal Fund for Contemporary Art (FMAC)
Basel Museum of Fine Arts
Besançon Museum of Fine Arts and Archaeology
Nancy Museum of Fine Arts
Geneva Museum of Art and History
MAMCO Genève

[1] The term ‘Art cruel’ (Cruel Art) comes from the title of a 1937 Paris exhibition held in support of events relating to the Spanish war.

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Claire Stoullig, curator



Claire Stoullig is a former curator and director of prestigious Swiss and French museums and a specialist in 20th century art and graphic arts (particularly from the 1950s).

A French national, she held her first position at the National Museum of Modern Art in Paris while working with the Maison des Arts Georges Pompidou in Cajarc (Lot) as an artistic advisor.
In 1993, she was appointed curator in the Fine Arts Department and then in the Drawings Department of the Geneva Museum of Art and History. In October 2002, she became director of the Besançon Museum of Fine Arts and Archaeology.

In 2007, she was appointed general curator of heritage and director of the Nancy Museum of Fine Arts. In 2015, she was a consultant on the museography and scenography of the Centre for the Promotion of Jewish Heritage in Essaouirea, Morocco.

Claire Stoullig also works as an independent curator. Since 1973, she has contributed to various magazines such as *Art Press*, *Diptyk*, *Cimaise*, *Beaux-Arts*, *Critique*, *Artstudio*, of which she was editor-in-chief from 1986 to 1989. She is an Officier des Arts et des Lettres and a Chevalier de la Légion d'honneur.

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Art cruel from A to Z: the exhibiting artists

"To see others suffer does one good, to make others suffer does even more good."

Friedrich Nietzsche, On the Genealogy of Morality, Garnier-Flammarion, republished 2011

Jacques-Laurent Agasse (1767-1849)
Albrecht Altdorfer (vers 1480-1538)
Hans Baldung (1484-1545)
Giambattista Barca (1594-1650)
Schelte Adams Bolswert (1586-1659)
Antoinette Bouzonnet-Stella (1641-1676)
Isaac Briot (1585-1670)
Jacques Callot (1592-1635)
Jules Chadel (1870-1941)
Émile Chambon (1905-1993)
François Chauveau (1613-1676)
Charles Clément (1889-1972)
Paul Colin (1892-1985)
Éric Corne (*1959)
Claude Cortinovis (*1967)
Pierre François Courtois (1736-1763)
Eugène Delacroix (1798-1863)
Gustave Doré (1832-1883)
Louis Fabritius Dubourg (1693-1775)
Marlene Dumas (*1953)
Albrecht Dürer (1471-1528)
Lélo Fiaux (1909-1964)
Giovanni Folo (1764-1836)
Claude Ferdinand Gaillard (1834-1887)
Domenico Gargiulo (1609-1675)
Théodore Géricault (1791-1824)
Giorgio Ghisi (1520-1582)
Delphine Gigoux-Martin (*1972)
Hendrick Goltzius (1558-1617)
Francisco José de Goya y Lucientes (1746-1828)
Jean Ignace Isidore Gérard Grandville (1803-1847)
Jacques Grinberg (1941-2011)
Hubertine Heijermans Tellander (*1936)
Augustin Hirschvogel (1503-1553)
William Hogarth (1697-1764)
Rebecca Horn (*1944)
Laurent de La Hyre (1606-1656)
Giovanni Lanfranco (1582-1647)
Pierre Lélu (1741-1810)
Filippo Marsigli (1790-1863)
André Masson (1896-1987)
Claude Mellan (1598-1688)
Luc-Olivier Merson (1846-1920)
Annette Messager (*1943)
Stefan Milkov (*1955)
Aimé Montandon (1913-1985)
Zoran Music (1909-2005)
Patrick Neu (*1963)
Lelio Orsi (1508-1587)
Philippe-Louis Parizeau (1740-1801)
Fritz Pauli (1891-1968)
Domenico Pedrini (1728-1800)
François Perrier (1590-1650)
Savinien Petit (1815-1878)
Françoise Pétrovitch (*1964)
Bernard Picart (1673-1733)
Étienne Picart (1632-1721)
Pablo Picasso (1881-1973)
Paul Pontius (1603-1658)
Francisque Poulbot (1879-1946)
Arnulf Rainer (*1929)
Cécile Reims (1927-2020)
Rembrandt Harmensz van Rijn, known as Rembrandt (1606-1669)
Jean-Claude Richard, Abbot of Saint-Non (1727-1791)
Sophie Ristelhueber (*1949)
Odilon Roche (1868-1947)
Salvator Rosa (1615-1673)
Peter Paul Rubens (1577-1640)
Johan Sadeler I (1550-1600)
Gabriel de Saint-Aubin (1724-1780)
Antonio Saura (1930-1998)
Jakob Matthias Schmutzer, known as The Young (1733-1811)
Martin Schongauer (1450-1491)
Luca Signorelli (1445-1523)
Dominique Sornique (1708-1756)
Louis Soutter (1871-1942)
Jacques Stella (1596-1657)
Félix Vallotton (1865-1925)
Ulla von Brandenburg (*1974)
Simon Vouet (1590-1649)
Kara Walker (*1969)
Matthäus Zaisinger, known as Master MZ (16th century)
Jérôme Zonder (*1974)

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Some works from the exhibition

“Cruelty, far from being a vice, is the first sentiment that Nature impresses on us. The infant breaks his toy, bites his nurse’s nipple, strangles his canary long before he reaches the age of reason.”

Marquis de Sade, *La Philosophie dans le boudoir*, Gallimard, 2012



Hendrick Goltzius (1558-1617) based on Cornelis van Haarlem (1562-1638)
The Dragon Devouring Cadmus’ Companions, 1588
Burin on laid paper, 255 × 325 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l’État de Vaud
Photo credit: © Musée Jenisch Vevey – Cantonal Prints and Drawings Department, collection of the State of Vaud, photographer: Julien Gremaud

“Although they are determined and brave, Cadmos’ companions are killed one after the other by the dragon, transformed into shredded, tangled and melted flesh. The Phoenician, who has gone in search of his sister Europa, is attacked, almost powerless in the face of the monster’s cruelty. Goltzius treats the scene with a kind of hyperrealism, where the infinitely fine and meticulous line participates in this exacerbated baroque, emphasising the increased number of curves, the close-ups of the musculature and the extreme torsion of the muscular forms. Like so many others, the engraving has an explicit aim. It advocates resistance and exhorts to freedom. Described several times by Ovid in his *Metamorphoses*, these stories are naturally pretexts for spectacles sought after since ancient times, where the beauty of the wrestlers’ bodies fascinates as much as the pleasure of seeing them in torment.” Claire Stoullig, « l’art cruel », in *Art cruel*, Vevey, Musée Jenisch ; Gand, Éditions Snoeck, 2022, p. 22-23

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Françoise Pétrovitch (*1964), *Saint Sébastien (Rubens)*, 2019
Ink wash on paper, 804 x 1216 mm
Musée Jenisch Vevey, don de la Fondation Lélo Fiaux
Photo credit: © Musée Jenisch Vevey, photographer: Julien Gremaud
© 2022, ProLitteris, Zürich

"Martyrology, one might say, is too cruel to be honest: 'To see others suffer does one good, to make others suffer does even more good', wrote Nietzsche in his book *The Genealogy of Morality*. And to see someone being made to suffer? The Saint Sebastians are a typical example of a disturbing representation that is eroticised to the point that the violent scene is sometimes depicted without any blood! Françoise Pétrovitch's Saint Sebastian, [...] ink washes inspired by ancient paintings, illustrate the moment when suffering is transmuted into pleasure. The sharp lines of Baldung's engravings [...] or Schongauer's [...] are replaced by diluted ink that overflows, annihilates and erases the saint, as if the very technique of drawing was part of the torture. Yet the latter is not bloodied but rather washed by a beneficial water, the wash that softens and soothes the hardness of the black ink, like an echo of the Saint Sebastians, with their naked body riddled with arrows, which only seems to be attentive, submissive and conquered, for its great pleasure, to the future care provided by Saint Irene." Claire Stoullig, *op. cit.*, p. 24



Annette Messager (*1943)
Les Piques, 1992
47 metal pikes of different heights, colour pencil on paper, fabric, mixed media, approx. 270 x 480 x 70 cm
Courtesy of the artist and Marian Goodman Gallery
Photo credit: © Studio Annette Messager
© 2022, ProLitteris, Zürich

"[...] caught up by current events, Annette Messager addresses the abuse and violence inflicted on animals, women and the most vulnerable by presenting all sorts of familiar and intimate objects skewered on pikes, alluding as much to Christ's Way of the Cross as to the popular revolts that have crossed the centuries. In direct contact with reality, *Les Piques* attests to the cruelty of the world and our 'tattered humanity'. Butchered bodies, pierced heads, holes, perforations, reminiscent of the Revolutionary Terror, are mixed with images of the world taken from day to day. The artist indeed bears witness to his time." Claire Stoullig, *op. cit.*, p. 18

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Claude Mellan (1598-1688) based on Simon Vouet (1590-1649)
Hérodiade, before 1628
Burin engraving, 169 x 115 mm
Nancy, Musée des beaux-arts, donation Jacques and Guy Thuillier
Photo credit: © Musée des Beaux-Arts, Nancy, Lorraine, France, photographer: Ville de Nancy, P. Buren

"The story of Salome demanding the head of St John the Baptist from King Herod, one of the most frequent images of decapitation [...], runs through both ancient and recent history. Its representative destiny enjoys exceptional longevity and the 19th century, in particular, never tires of revisiting the story of a seductress and castrator who demands the head of the saint offered on a vulgar plate. This terrifyingly prosaic detail, which has been interpreted many times [...], evokes certain primitive customs like cannibalism, while at the same time making it ordinary and topical." Claire Stoullig, *op. cit.*, p. 24-25



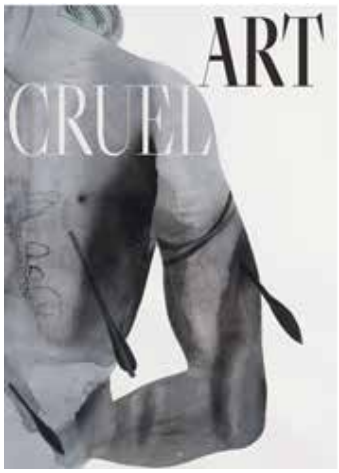
Jérôme Zonder (*1974)
Chairs grises #7, 2014
Charcoal and graphite on paper, 2000 x 1500 mm
Private collection, Basel
Photo credit: © Jérôme Zonder et Galerie Nathalie Obadia, Paris/Bruxelles
© 2022, ProLitteris, Zurich

"If cruelty can only be human, since only humans are capable of representing suffering and death, Jérôme Zonder takes up a taboo subject, namely death in the gas chambers. Following in the footsteps of filmmakers such as Spielberg, Nanni Moretti and László Nemes, he uses drawings of the terrible photographs that have recently been unearthed, photographs that haunt the guilty conscience of the West, in the series *Les Chairs grises*. These drawings are made with the fingers, as if the artist wanted to involve himself in his own flesh. To be at one with history, in a physical relationship with reality beyond a narrative relationship, is to 'grasp the memory of these images with your fingertips rather than rewrite it'. These ghosts of history or 'these images in spite of everything' are disturbing, because they abolish the unrepresentability of the Shoah. Images in spite of everything, therefore, in spite of the hell of Auschwitz, in spite of the risks involved. In return, we must contemplate them, assume them, try to give an account of them. Images in spite of everything: in spite of our own inability to know how to look at them as they deserve, in spite of our own satiated, almost suffocated world of imaginary goods." Claire Stoullig, *op. cit.*, p. 27-28

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Publication

On the occasion of the exhibition *Art cruel*, a publication of the same name is being brought out jointly by the Jenisch Museum Vevey and Éditions Snoeck, Ghent. Richly illustrated, the book brings together essays by Claire Stoullig and Luc Lang dedicated to the theme of cruel art, as well as two literary fictions by Sophie Daull and Yves Ravey.



Cover of the publication

Art cruel
Format 17,5 x 23,5 cm
Essays by Claire Stoullig and Luc Lang, literary fictions by Sophie Daull and Yves Ravey
Co-publication by Jenisch Museum Vevey and Éditions Snoeck, Ghent
CHF 36.00 / CHF 30.00 on presentation of museum admission ticket

Sophie Daull (1965), an actress, entered literature in 2015 with *Camille, mon envolée* (best novel prize of the magazine *Lire* in 2015), written after the sudden loss of her sixteen-year-old daughter Camille. The following year, she published *La Suture,* which stitches together her daughter's impossible future and her mother's mysterious past. Her third novel, *Au grand lavoir*, published in 2018 and awarded the European Union Prize for Literature 2019, addresses questions of forgiveness and redemption by imagining the unexpected confrontation between a murderer turned gardener and his victim's daughter, who has become a novelist.

The novelist and playwright Yves Ravey (1953) was awarded the Prix Marcel-Aymé in 2004 and the Prix Renfer in 2011 for his body of work. Published by Éditions de Minuit, he is known for his thrillers with a strong literary content, a tense atmosphere and a quick, often violent ending. Playing with the many codes of the *roman noir*, he builds plots with a diffuse anguish that is distilled by successive touches.

Luc Lang (1956) is the author of a dozen novels and a collection of short stories (Prix Goncourt des lycéens in 1998 for his novel *Mille six cents ventres* and Prix Médicis in 2019 for *La Tentation*). Also an art theorist, he has written artist monographs, aesthetic texts and essays on contemporary art (*Les Invisibles*, 2001), architecture and contemporary literature (*Délit de fiction*, 2011). He teaches aesthetics at the École nationale supérieure d'arts de Paris-Cergy.

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Practical information

Programme et dates sous réserve de modifications
Merci de vous référer à notre site internet : museejenisch.ch

* Sur inscription : info@museejenisch.ch

Exhibition	***Art cruel***
Dates	**From 8 April to 31 July 2022**
Vernissage	**Thursday 7 April at 6.30 pm** Joint vernissage of the exhibitions *Art cruel* *Pietro Sarto – Chemins détournés* *Oskar Kokoschka – Grand voyageur*
Curatorship	Claire Stoullig, guest curator, assisted by Emmanuelle Neukomm, curator Beaux-Arts
Publication	*Art cruel* Texts by Claire Stoullig, Luc Lang, Sophie Daull and Yves Ravey Copublication Musée Jenisch Vevey and Éditions Snoeck, Ghent CHF 36.– / CHF 30.– during the exhibition, on presentation of the museum admission ticket
***Tête coupée, couleur sanguine** ** *(Severed head, colour of blood)*	**Thursday 14 April a 6.30 pm** Brief incursion into the iconography of decapitation with Dr Dominic-Alain Boariu, senior FNS, researcher, University of Fribourg Included in the admission fee
Guided tour ***Art cruel** *	**Thursday 5 May at 6.30 pm** by Claire Stoullig, guest curator, and Emmanuelle Neukomm, curator Beaux-Arts, CHF 3.– (in addition to the admission fee), free for Friends On registration: info@museejenisch.ch
Night of the museums of the Riviera *Guided tour Art&Sons and* Art cruel	**Saturday 21 May, 10.30 pm** by Stéphanie-Aloysia Moretti, artistic director of the Montreux Jazz Artists Foundation and art historian, curator of a dialogue between image and music. Try out a new way of understanding the works in the exhibition. Admission free
Art therapy workshop ***Art cruel** *	**Saturday 9 April, 2.30 pm to 4.30 pm** with Jessica Di Ciocco, art therapist Included in the admission fee

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Booklet for children
From age 6
Available free at reception

Audioguide
An audioguide to the exhibitions is available at the museum or on the IZI Travel application

Schools
Class visits
Information and registration
sterrier@museejenisch.ch

Groups
Guided tour for adults and children
In French or English
Registration: T+41 21 925 35 20
info@museejenisch.ch

Opening hours
Tuesday to Sunday from 11 am to 6 pm
Monday closed
Open until 8 pm on special Thursdays
Open Easter Monday and Whit Monday

Admission fees
Adults CHF 12.-
Pensioners CHF 10.-
Under 18 free
Students and apprentices CHF 5.-
Free admission on the first weekend of the month

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Partners

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'' [...] It is conscience that gives to the exercise of any act of life its colour of blood, its cruel nuance, since it is understood that life is always the death of someone''.

Antonin Artaud, « Lettres sur la cruauté », *Œuvres complètes*, Gallimard, 2004

Exhibition

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Illustrations for the press

This press file can be downloaded from www.museejenisch.ch/fre/informations/presse

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All illustrations in this press file are available by contacting ocouturier@museejenisch.ch



Antonio Saura (1930-1998)
Crucifixion rouge, 1963
Huile sur toile, 130 x 162 cm
MAH, Musée d'art et d'histoire, Ville de Genève
Crédit photographique : © MAH, Musée d'art et d'histoire, Ville de Genève, photographe : Flora Bevilacqua
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Annette Messager (*1943)
Les Piques, 1992
47 éléments, matériaux divers, dessins, métal, papier, crayons de couleur, textile, env. 270 x 480 x 70 cm
Courtesy de l'artiste et Marian Goodman Gallery
Crédit photographique : © Studio Annette Messager
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Jakob Matthias Schmutzer, dit le Jeune (1733-1811)
Tête de saint Jean-Baptiste, non daté
Sanguine sur papier vergé filigrané, 402 × 384 mm
Musée Jenisch Vevey, collection particulière
Crédit photographique : © Musée Jenisch Vevey, collection particulière, photographes : Mauro Magliani et Barbara Piovan, Padoue



Claude Mellan (1598-1688) d'après Simon Vouet (1590-1649)
Hérodiade, avant 1628
Gravure au burin sur papier, 169 x 115 mm
Nancy, musée des Beaux-Arts, donation Jacques et Guy Thuillier
Crédit photographique : © Musée des Beaux-Arts, Nancy, Lorraine, France
photographe : Ville de Nancy, P. Buren

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Paul Pontius (1603–1658) d'après Peter Paul Rubens (1577–1640)
Le Massacre des Innocents, 1643
Burin sur papier, 618 x 914 mm
MAH, Musée d'art et d'histoire, Ville de Genève, ancien fonds
Crédit photographique : © Musée d'art et d'histoire, Ville de Genève, photographe : André Lonchamp



Albrecht Dürer (1471-1528)
Caïn tuant Abel, 1511
Gravure sur bois sur papier vergé, 116 x 83 mm
Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex, don inaliénable de la famille Cuendet
Crédit photographique : © Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex, photographe : Julien Gremaud



Albrecht Dürer (1471-1528)
L'Homme de douleurs assis, planche de la *Petite Passion sur bois*, 1511
Gravure sur bois sur papier, 89 × 76 mm
Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex, don inaliénable de la famille Cuendet
Crédit photographique : © Musée Jenisch Vevey - Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex, photographe : Julien Gremaud

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Françoise Pétrovitch (*1964)
Saint Sébastien (Nicola di Maestro Antonio d'Ancona), 2019
Lavis d'encre sur papier, 800 × 1200 mm
Courtesy Semiose, Paris
Crédit photographique : © Courtesy Semiose, Paris, photographe : Aurélien Mole
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Jacques Callot (1592-1635)
Les Misères et les malheurs de la guerre, planche 11 : *La Pendaison*, 1633
Eau-forte sur papier vergé, 95 × 202 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud
Crédit photographique: © Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud, photographe: Julien Gremaud



Charles Clément (1889-1972)
Massacres de Septembre (Scènes de la Révolution Française), 1929
Eau-forte sur papier vergé, 344 x 409 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud
Crédit photographique: © Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud, photographe: Julien Grémaud
© Fondation Charles Clément, Lausanne

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Zoran Music (1909-2005)
Nous ne sommes pas les derniers, vers 1975
Eau-forte sur papier vélin, 570 x 740 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de la Ville de Vevey
Crédit photographique © Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de la Ville de Vevey, photographe : Julien Grémaud
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Jacques Grinberg (1941-2011)
Martien contaminé par la petite vérole terrienne, vers 1970
Encre de Chine sur papier, 650 × 500 mm
Collection famille Grinberg
© Collection famille Grinberg, photographe : Arnaud Legrain
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Jérôme Zonder (*1974)
Chairs grises #7, 2014
Fusain et graphite sur papier, 2000 x 1500 mm
Collection privée, Bâle
Crédit photographique : © Jérôme Zonder et Galerie Nathalie Obadia, Paris/Bruxelles
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Sophie Ristelhueber (Paris, 1949)
Every One #10, 1994
Tirage argentique noir et blanc contrecollé sur plaque de fibre de bois, 270 × 190 cm
Courtesy Galerie Poggi
Crédit photographique : © Courtesy Galerie Poggi
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Francisco José de Goya y Lucientes (1746–1828)
Los desastres de la guerra [Les Désastres de la guerre],
planche 39 : *Grande hazaña! Con muertos!*
[Grande prouesse ! Contre des morts !], 1810-1820
Eau-forte, lavis et pointe sèche sur papier, 240 × 330 mm
MAH, Musée d'art et d'histoire, Ville de Genève
Crédit photographique : © MAH, Musée d'art et d'histoire, Ville de Genève, photographe : André Longchamp



Rembrandt Harmensz van Rijn, dit Rembrandt (1606–1669)
Jésus-Christ en croix, ou *La Crucifixion*, vers 1635
Eau-forte sur papier vergé, 96 × 68 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection des estampes du Professeur Decker
Crédit photograpique © Musée Jenisch Vevey – Cabinet cantonal des estampes, collection des estampes du Professeur Decker



Hans Baldung (1484-1545)
Der kleine heilige Sebastian [Le Petit Saint Sébastien], 1512
Gravure sur bois sur papier, 127 x 87 mm
Kunstmuseum Basel, Kupferstichkabinett, Amerbach-Kabinett 1662
Données photographiques relevant du domaine public – Kunstmuseum Basel

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Hendrick Goltzius (1558-1617) d'après Cornelis van Haarlem (1562-1638)
Le Dragon dévorant les compagnons de Cadmus, 1588
Burin sur papier vergé filigrané, 255 × 325 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud
Crédit photographique: © Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud, photographe : Julien Gremaud



Hendrick Goltzius (1558-1617) d'après Bartholomeus Spranger (1546-1611)
Judith tenant la tête d'Holopherne, vers 1585
Burin sur papier vergé filigrané, 182 × 183 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud
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Émile Chambon (1905 - 1993)
Carmélites déterrées et exposées sur les marches des églises - Espagne 1936, non daté
Linogravure sur papier vélin fin, 316 x 375 mm
Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud
Crédit photographique: © Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud, photographe : Julien Grémaud
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Arnulf Rainer (*1929)
Marat (Totenmaskenserie) [Série de masques mortuaires], 1978
Photographie sur papier (tirage argentique) reprise au pastel à la cire noir et à la peinture à l'huile verte, rouge et blanche, avec sgraffite, 601 x 506 mm
Collection MAMCO, Fonds Michel Foëx
Crédit photographique : © MAMCO Genève, photographe : Julien Gremaud
© Arnulf Rainer