



La Biennale di Venezia

61. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

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Pavillon français
Pavilion of France
La Biennale di Venezia
09.05—22.11.26

Sous le commissariat de
Curated by Myriam Ben Salah

En partenariat avec *In partnership with* Pace Gallery et *and* Sfeir-Semler Gallery Beirut/Hamburg.

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Jean-Noël Barrot
Ministry for Europe and Foreign Affairs

Catherine Pégard
Ministry of Culture

Since 1895, the International Art Exhibition of La Biennale di Venezia has been among the world's most prestigious art events, welcoming global professionals and visitors to each of its editions. For the artists representing their country in the national pavilions, it is an opportunity to present an exceptional project, with a promise of outstanding visibility. In 2024, over 530,000 people visited the French Pavilion. Participation in the Art Biennale is a unique milestone in an artist's career as well as an essential showcase for the French artistic scene, extended by "resonances" coordinated by the Institut français and the cultural diplomacy network. This testifies to France's position as a leading player in contemporary art, to the strength of its artists' creativity, as well as to the diversity and complementarity of public and private actors densely connected across its territory.

Following the success of the "off-site" Pavilion in 2025, the 2026 edition marks the return to the historic Pavilion, renovated in 2025 to meet the government's ecological transition objectives. This 61st edition is presented under the posthumous general curatorship of Koyo Kouoh, a beloved leading figure of the international scene and the first woman from the African continent to direct the International Art Exhibition of La Biennale di Venezia, who passed away in May 2025. The curatorial team she assembled is presenting her project *In Minor Keys* exactly as she conceived it, imagined as a polyphony of emotions—joy, melancholy, consolation—expressing a discreet form of resistance.

For this edition, following a proposal by a committee of recognised experts, the Ministry for Europe and Foreign Affairs, the Ministry of Culture and the Institut

français entrusted the French Pavilion to artist Yto Barrada. Known for her multidisciplinary research on cultural phenomena and historical narratives, she displays a body of work that interweaves film, photography, sculpture, painting, printmaking and publishing. In Venice, she will focus on textiles, a material central to her work, in conversation with the thematic project of Koyo Kouoh. She is accompanied by curator Myriam Ben Salah, Executive Director and Chief Curator of the Renaissance Society in Chicago, with whom she shares a longstanding artistic affinity.

Entitled *Comme Saturne*, her installation calls upon the ambivalent figure of Saturn—understood as the god of time and agriculture, who devoured his children; and as the planet the Renaissance associated with contemplation. This figure sheds light on the perceptive gaze that Yto Barrada casts on the contradictions of our time. Starting from gestures and words drawn from the history of textiles, she quite literally thinks her project through—and with—the material. Through her exploration of the "dévoré" technique in particular, she shows how alteration and absence can give rise to new motifs. The French Pavilion thus becomes a laboratory of forms and time spans, an installation under the aegis of Oulipo and Surrealism, inviting visitors to circulate freely and trace their own path.

The Ministry for Europe and Foreign Affairs and the Ministry of Culture are delighted and proud to support this project, whose resourcefulness and originality will resonate widely with Venetian and international audiences. Our warmest thanks go to all the public and private partners involved in *Comme Saturne*!

Eva Nguyen Binh
President of the Institut français

In the lead up to the Biennale, I invariably feel that same peculiar anticipation at the thought of returning to a place where artists show us the world as it transforms. For over a century now, the gathering has created a setting for formal experimentation and the circulation of ideas that make art a common language, attentive to singular histories as well as collective narratives.

It is in this spirit, upon the joint invitation of Monsieur Jean-Noël Barrot, Minister for Europe and Foreign Affairs, and Madame Catherine Pégard, Minister of Culture, that Yto Barrada is representing France at the 61st International Art Exhibition – La Biennale di Venezia. The Institut français is particularly proud to be accompanying this artist whose practice spans mediums, territories and temporalities.

From textile to installation, sculpture to film, Yto Barrada composes a body of work in which modest gestures, fragile memories and narratives long held at the margins overlap—and I am delighted that the French Pavilion, entirely renovated after a year of works, is now hosting an exhibition that so faithfully reflects her practice. Conceived around the tutelary figure of Saturn, it summons ancient mythologies, literary references and artisanal know-how, in a mechanical cadence at once evoking labour, cultural transmission and attention to the rhythms of the living world.

The artist chose to team up with curator Myriam Ben Salah, Executive Director and Chief Curator of the Renaissance Society in Chicago. Together, they have designed a surprising and poetic pavilion, inhabited by microhistories, inviting us to slow down and listen to the minor keys—to paraphrase Koyo Kouoh,

the curator of this International Art Exhibition of La Biennale di Venezia, who tragically passed away in 2025.

The project also resonates with Yto Barrada's three-decade body of work, and with the spaces she has created to preserve, share and pass along: the Cinemathèque de Tanger, which is celebrating its 20th anniversary this year, and the Mothership, a garden-residency devoted to the dye plants and natural dyeing techniques. This artistic geography oriented toward the Mediterranean basin resonates particularly with the 2026 Mediterranean Season, implemented by the Institut français, which will be taking place in France at the same time as the Biennale Arte in Venice.

It also echoes the thinking and initiatives implemented since 2022 by the Institut français regarding our practices and their environmental impact. This includes the ambitious challenge to significantly reduce the French Pavilion's carbon footprint by the end of 2026; an objective well on its way to being achieved.

By presenting this project, France is affirming its commitment to contemporary creativity that is rigorous, free and resolutely open to the world—mindful of what art can repair and provide: an ability to break down geographical and artistic boundaries, to foster community, draw from history in order to question the present, and to make overlooked narratives visible, especially those of women and minorities. Moreover, France will be broadly represented in Venice, at the Pavilion—as well as in the International Exhibition—a testament to the vitality and diversity of our art scene.

Yto Barrada (born in Paris in 1971, lives and works in New York) is an artist recognised for her multidisciplinary investigations of cultural phenomena and historical narratives. Her installations, photography, publications and films combine documentary strategies with a more metaphorical and poetic approach. Her practice draws upon archives, oral traditions and vernacular narratives to revisit the fictions that dominate official history.

Her works are exhibited and held in the collections of institutions such as the Metropolitan Museum (New York), MoMA (New York), Tate Modern (London), Renaissance Society (Chicago), Haus der Kunst (Munich), Centre Pompidou (Paris), Whitechapel Gallery (London), Stedelijk Museum (Amsterdam), Fondazione Merz (Turin) and Kunsthaus Zürich.

In Morocco, Yto Barrada is co-founder of the Cinémathèque de Tanger and The Mothership, a research and residency centre built around a garden of dye plants.

She has received a number of awards, including The Queen Sonja Print Award in 2022, the Roy R. Neuberger Prize in 2019, the Tiger Award for Short Film at Rotterdam Film Festival in 2016, and the Abraaj Prize in 2015. She was nominated for the Marcel Duchamp Prize in 2016, the Robert Gardner Fellowship in Photography (Peabody Museum at Harvard University) in 2013, and the Deutsche Guggenheim Artist of the Year award in 2011.

Yto Barrada is represented by Pace Gallery, Sfeir-Semler Gallery Beirut/Hamburg, and Galerie Polaris.



Myriam Ben Salah (born in Algiers in 1985, lives and works in Chicago) is a French-Tunisian curator. After living and working in Paris between 2003 and 2020, she settled in the United States where she has been Executive Director and Chief Curator of the Renaissance Society, Chicago since 2020. In this capacity, she organised a number of solo exhibitions of international artists, rolling out a high standard of programming, attentive to engaged contemporary practices and distinctive narrative forms.

In 2020, she co-organised the Made in L.A. biennial at the Hammer Museum in Los Angeles. Previously, she was editor-in-chief of Kaleidoscope magazine between 2016 and 2020, helping to establish it as a leading editorial platform for contemporary art and

culture. From 2009 to 2016, she also worked at the Palais de Tokyo in Paris, where she oversaw cultural programming and special projects.

In 2018, Myriam Ben Salah was guest curator for the 10th edition of the Abraaj Group Art Prize in Dubai, collaborating with artist Lawrence Abu Hamdan. She also sits on the scientific committee of MUDAM (Luxemburg) as well as the production and acquisition committee of the Hartwig Art Production | Collection Fund.

Her curatorial work, her writing, and her public positions reflect a way of thinking profoundly attuned to artists, rooted in intellectual rigour, curatorial integrity, and a constant attentiveness to the social, political and institutional contexts in which artworks are created.



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In the Renaissance, artists were said to be born under the influence of Saturn, planet of melancholy, withdrawal and slow thinking. With *Comme Saturne*, Yto Barrada taps into this cosmological imaginary, extending it to rites and myths, while being guided by wordplay across several languages.

Before unfolding in the pavilion's spaces, *Comme Saturne* takes shape through an experimental process based on association and constraint. Yto Barrada proceeds through successive shifts: one word leads to another, a technique opens onto a myth, a colour evokes a material history, an error becomes a gesture. Language games around textile, chromatic research, literary references and systems of rules—each serving as creative levers.

The title also refers to the famous phrase: "Like Saturn, the Revolution devours its children," that Pierre-Victorien Vergniaud, a figure of the French Revolution, pronounced at his trial in 1793, shortly before being decapitated. Dévoré, also known as burn out, is a textile finishing technique that provided Yto Barrada with a paradoxical and unsettling starting point for her new research.

The pavilion unfolds as a suite for Saturn, following the logic of *dorica castra*; a literary device built on sequence and repetition. At the threshold, in a liminal space between interior and exterior, a goatskin kite symbolically connects sky and earth and opens a ritual passage into the exhibition. The visitor then enters a draped interior, an architecture of time made of folds.

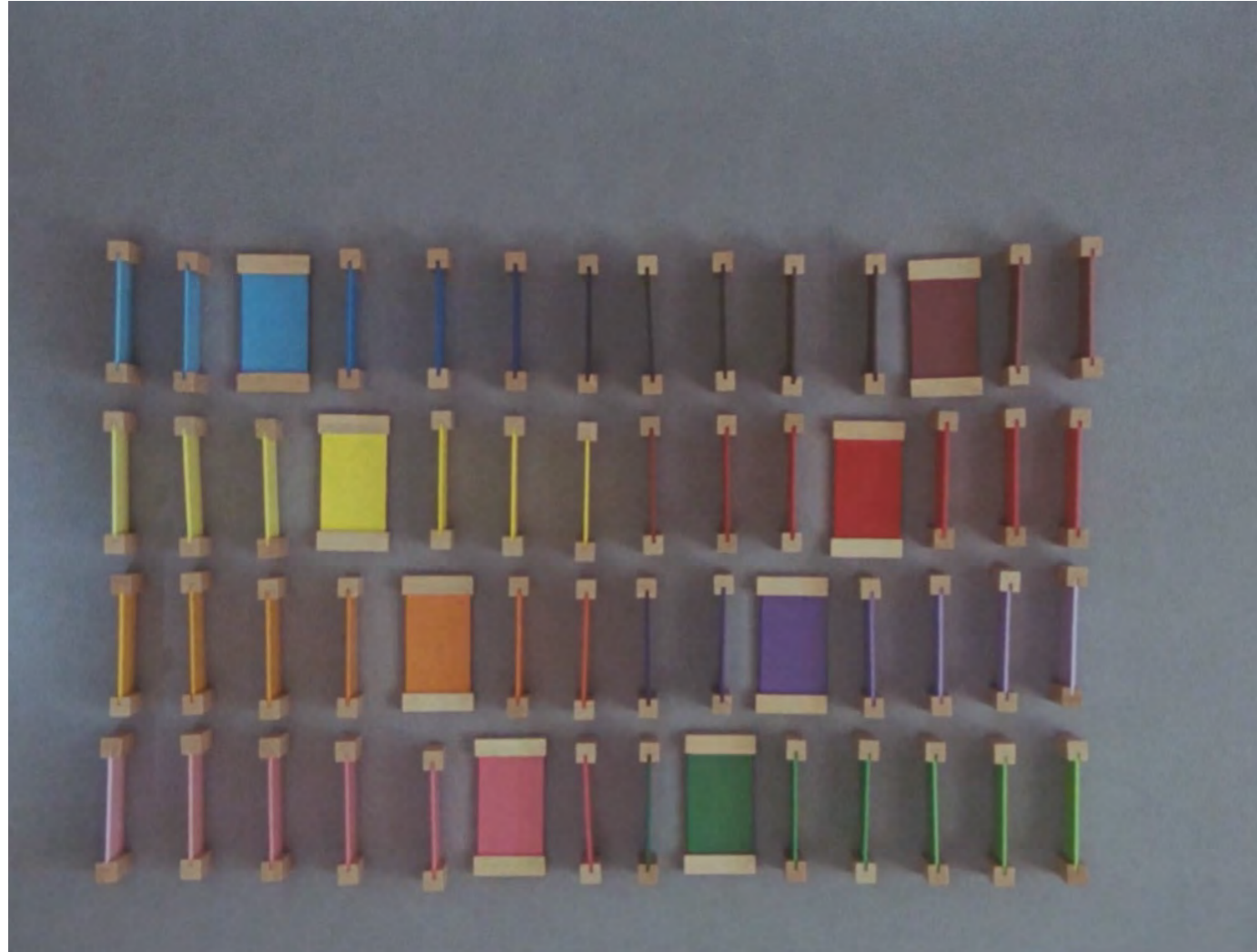
The Room of Folds is dressed with large wool broadcloth drapes, partially activated by a mechanism and fading with daylight over the course of the exhibition. Following a non-linear conception, cosmic time merges with Cronos' mythical time; that of generation and destruction, of continuity and loss. At the centre of the space, Barrada places a wheel of rules and constraints, borrowed from the OuLiPo (Workshop of Potential Literature).

The Work Room explores the Saturnalia, moments of reversal of gender and hierarchies in which power is laid bare.

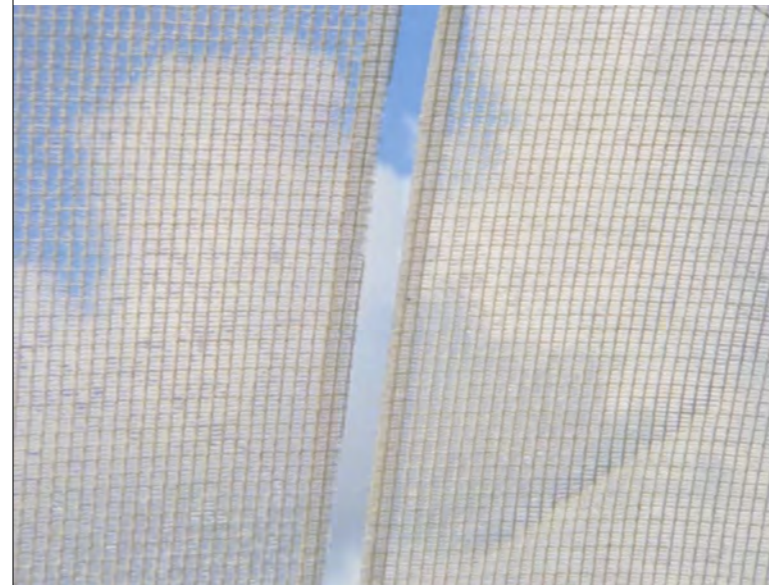
In *The Study Room*, this reflection is extended through an agricultural and cosmic detour grounded in The Mothership; the dye garden created by the artist in Tangier. Barrada champions the ethics and labour of natural colouring in the face of industrial processing and synthetic colours. Far from an ideal of purity, colour becomes knowledge collectively shared among artists, craftspeople and gardeners.

Finally, the *Room of the Dévoré* condenses saturnian violence. Through a textile technique in which the material is literally eaten away by an acid (devouring it), Barrada stages an economy of fragmentation. Wear, abrasion and formlessness become aesthetic and political strategies.

Comme Saturne offers less of an escape than a tool for poetic survival, at the confines of irony, anxiety and earnestness—a way not to remain melancholic, but rather to lucidly inhabit an unstable world.



Yto Barrada, *Tree Identification for Beginners*, 2017, 16mm film transferred to digital, color, sound, 36'



Yto Barrada, *A Day Is Not A Day*, 2022, 2-channel film installation, 16mm film, color, sound, 18' each

The publication documents the research led by Yto Barrada for her project *Comme Saturne*, devised for the French Pavilion at the 61st International Art Exhibition – La Biennale di Venezia. Its release in summer 2026 will allow for the inclusion of exhibition views and offer a precise account of the artist's most recent experiments in the realms of language, colour and material culture.

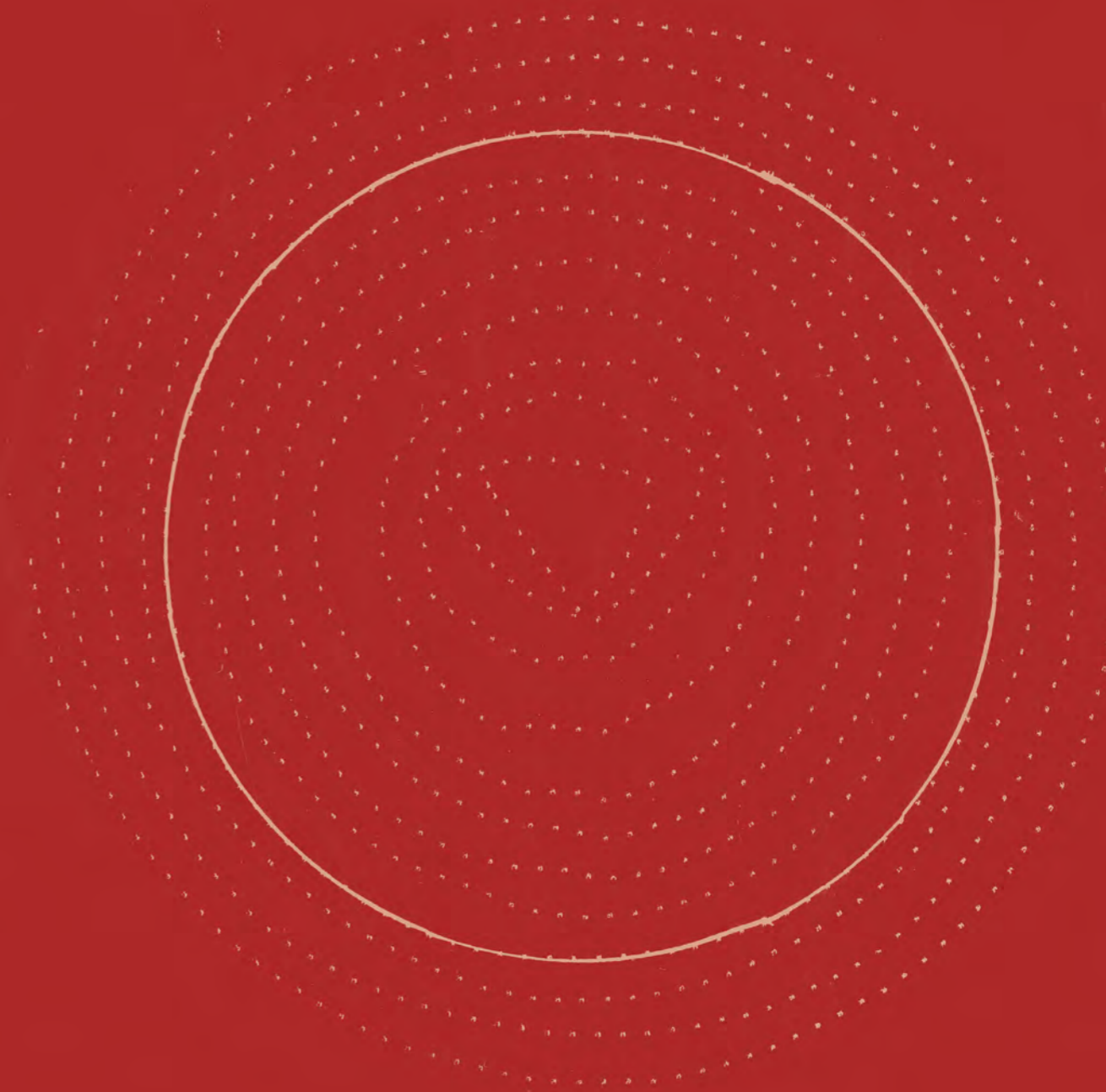
The book opens with a glossary presenting terms related to dyes, fabrics and the textile techniques through which Yto Barrada developed the artworks and installations for the pavilion. In the glossary, a collection of polysemic terms is brought to the fore—words such as *attrister* (to sadden), *épuisement* (exhaustion), *dévoré* (burnout/devoured), *lacune* (lacuna), or *doublure* (lining/understudy), whose meanings shift according to the context in which they are uttered or materialised. This sets the stage for a certain freedom in relation to established forms of knowledge.

The main body of the publication is made up of “plates” where the image occupies the centre and the text recedes to the margins, subtly subverting Western bookish conventions and the academic primacy of the textual over the visual. Echoing the way that the margins find themselves at the centre of the pavilion, illustrations and footnotes here come first, accompanied by commentary.

Details of an artwork, a studio or exhibition view, an iconographic reference, or a production snapshot, are in conversation with notations, quotations, oral memories, putting into practice an aesthetic of relation, of arborescence and of thinking in motion. In this “subjective encyclopaedia,” the reader diverges and drifts to the rhythm of associations and cross-references, not least back to the introductory glossary. This is how the book is woven out of numerous perspectives and lines of flight carrying forward the experience of the Venice exhibition.

The publication also includes an introduction by Myriam Ben Salah, Executive Director of the Renaissance Society (Chicago) and curator of the pavilion, an essay by Arnaud Dubois, anthropologist of colour (CNRS) and the pavilion's scientific advisor, and a special contribution by OuLiPo historian and writer Marcel Bénabou.

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The French Pavilion's international resonances

The Institut français intends to extend and disseminate the French Pavilion of the 61st International Art Exhibition – La Biennale di Venezia, in partnership with the cultural network abroad, by developing international resonances to Yto Barrada's work, in collaboration with her curator Myriam Ben Salah. Occurring before, during and after the Biennale Arte, these initiatives take the form of conversations, projections, exhibitions, workshops and residencies, and take place in territories related to the artist's journey, from New Delhi to Paris, London to Tangier.

The first of Yto Barrada's resonances took place at KHOJ in **New Delhi** in the form of a conversation between the artist and Indian curator Anushka Rajendran (Prameya Art Foundation). It was organised by the French Institute in India in partnership with the India Art Fair, parallel to the artist's residency in Kerala, in May 2025, in preparation for her exhibition *Estranged Geographies* at Durbar Hall (Kochi).

The second took place in **London**, during Frieze art fair, with the first public conversation between the artist and her curator Myriam Ben Salah taking place at the Institut français in London in October 2025, in the context

of the 15-year anniversary of Fluxus art projects. The event coincided with Yto Barrada's solo exhibition at South London Gallery: *Yto Barrada: Thrill, Fill and Spill*.

In **Paris**, two resonances were planned. In autumn, a conversation took place during Art Basel Paris week between the artist, her curator and directors of major international museums participating in the Institut français' FOCUS visual arts programme.

At the end of 2025, the artist took part in the Franco-Indian festival at the Mobilier National entitled *Ce qui se trame – Histoires tissées entre l'Inde et la France*, a special event dedicated to textile creation, at the crossroads of contemporary art and artistic craftsmanship. On this occasion, a textile work by the artist was presented in the exhibition, and a conversation took place between Yto Barrada and publisher and art critic Clément Dirié on 7 December 2025.

A new resonance is scheduled in **Tangier** from 10 to 12 July 2026, on the occasion of the 20th anniversary of the Cinémathèque co-founded by Yto Barrada. This will be followed by the French Pavilion's international tour following the 61st International Art Exhibition of La Biennale di Venezia.



The façade of the Tangier Cinémathèque

Entitled *In Minor Keys*, the exhibition presented by Koyo Kouoh and the curatorial team brings together artists in the central Giardini pavilion and the Arsenale whose singular trajectories question history, memory, identity and forms. Eight artists from the French scene are featured in the exhibition.

Kader Attia

Born in 1970 in Dugny (Seine-Saint-Denis, France), Kader Attia is a French-Algerian artist who lives and works between Berlin and Paris. His work explores questions of repair, memory, colonialism and intercultural relations. Spanning disciplines, he uses photography, installation, film and sculpture to examine historical traces and social wounds. Attia has notably received the Marcel Duchamp Prize, and his work is exhibited internationally.

Éric Baudelaire

Born in 1973 in Salt Lake City (United States), Éric Baudelaire is a French-American artist based in Paris. He approaches artistic practice as a tool for critically observing the world, working across film, photography, installation, and text to examine the systems of representation that shape contemporary societies. His work often turns toward the margins, dysfunctions, and what escapes political, judicial, and media frameworks. The recipient of the 2019 Marcel Duchamp Prize and a Guggenheim Fellowship, he published the monograph *FAIRE AVEC* (Make Do With) in 2023.

Ranti Bam

Born in 1982 in Lagos (Nigeria), Ranti Bam is an artist of Nigerian and British heritage living and working in Paris. Her practice focuses on ceramic sculpture, where she explores themes of vulnerability, intimacy and connection to the earth through organic and sensual clay forms. Her works have been presented in numerous international exhibitions and are part of public collections.



Joana Hadjithomas & Khalil Joreige

Born in 1969 in Beirut (Lebanon), Joana Hadjithomas and Khalil Joreige are an artist duo living and working between Beirut and Paris. Their collaboration, which began in the 1990s, combines photography, video, film and installation to question archives, historical narratives and invisible traces. Their work explores the links between fiction and reality based on Lebanese political and social contexts. They were awarded the Marcel Duchamp Prize in 2017.

Mohamed Joha

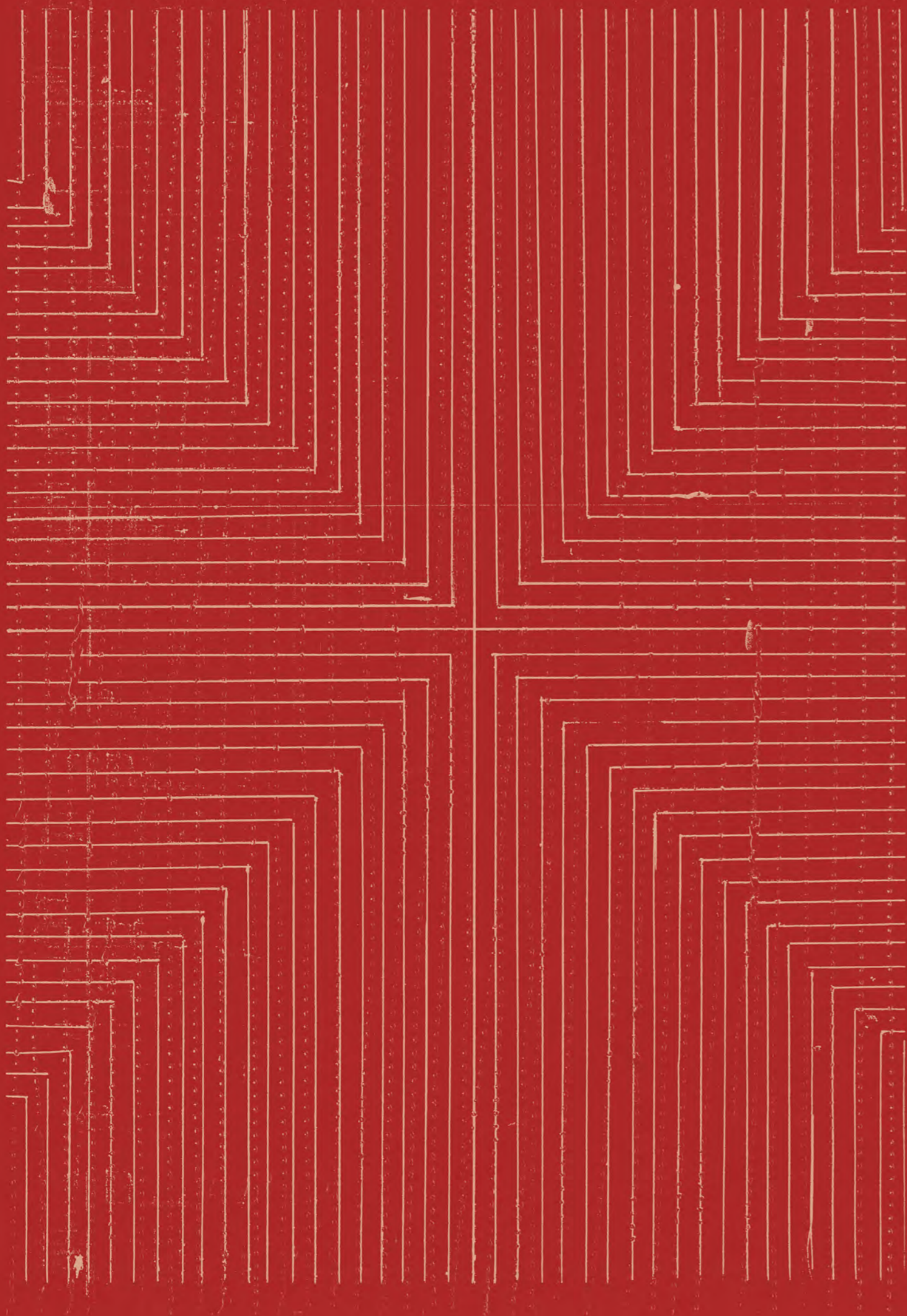
Born in 1978 in Gaza, in the Gaza Strip. He lives and works between Paris and Marseille. Mohammad Joha transforms fragments of memory into landscapes of resilience. His works incorporate a variety of materials and techniques, blending painting, photography, sculpture and collage to explore issues arising from his experience as a Palestinian who has lived through numerous wars in Gaza. Themes such as displacement, homeland, war, exile and nostalgia feature prominently in his work.

Florence Lazar

Born in 1966 in Paris (France), Florence Lazar is a French photographer and videographer of Serbian origin. She is known for her documentary works that address social and historical questions, particularly through portraiture and photographic investigation. Her approach highlights individual and collective memories in their political and cultural dimensions.

Tabita Rezaire

Born in 1989 in Paris, Tabita Rezaire is a French-Guianese-Danish artist, based in Cayenne (French Guiana) whose work combines art, technology and spirituality. Since her studies in Paris, Copenhagen and London, she has lived in Paris, Mozambique and Johannesburg. Her work explores the intersections of colonialism, technology and healing practices, often through video, sound installations and performances.



The Café français

Building on the success of previous editions at the Biennale Arte and Biennale Architettura, the Institut français is holding another Café français gathering on Wednesday 6 May. This unifying event, which marks the launch of the professional days, is an opportunity for the Institut français to bring together French art scene and international art world professionals for a moment of networking. Close to 300 people attended the 2024 edition.

The French Pavilion's Low-Carbon Strategy

As part of its ecological transition roadmap adopted in 2022, the Institut français set itself the goal of reducing the carbon footprint of projects presented in the French Pavilion in Venice by 25% over 5 years (2022–2026), in line with the 2015 Paris Agreement and the National Low-Carbon Strategy.

2026 thus marks the completion of the French Pavilion's low-carbon trajectory. Thanks to sustained efforts in favour of more local and sustainable production methods, as well as renovation work aimed at optimising the building's energy consumption, the measures implemented have made it possible to achieve, or even exceed, the set objective. The resulting dynamic translates into an average carbon footprint for the pavilion over the 2022–2025 period of 112 tCO₂e, representing an average reduction of 38%, greater than the target of 25%.

Although this strategy has sustainably established a virtuous management approach, the Institut français is already considering the next steps for a low-carbon trajectory beyond 2026, notably by launching an experiment around sustainable mobility as part of its projects in Venice.

Through the French Pavilion, the Institut français is part of the Global Green Lion, an initiative by the commissioners of international art and architecture exhibitions that integrates principles of environmental sustainability into the design, installation and dismantling of their exhibitions.

Ministry for Europe and Foreign Affairs
Supporting the visual arts is one of the priorities in cultural diplomacy for the Ministry for Europe and Foreign Affairs.

Our conception of cultural diplomacy, shared at the European level, rests on a conviction: culture is at once a space of freedom and creativity, a vehicle for expressing values and fostering dialogue, a factor of social cohesion and economic development.

Strengthening France's intellectual and cultural presence abroad as well as promoting and structuring the cultural and creative industries (CCI) make up two priorities of our cultural diplomacy. In 2025 alone, 37,000 events were organised via our diplomatic and cultural network, drawing 3.5 million spectators and visitors worldwide, thus contributing to the dissemination of French culture and those who keep it alive.

Regarding the visual arts more specifically, the Ministry for Europe and Foreign Affairs supports:

- strengthening the presence of French artists on the international scene, especially through three specialised visual arts desks it supports in New York, Berlin and Beijing, and more than sixty residency programmes worldwide
- structuring sustainable and balanced cultural cooperation around the world
- enhancing French expertise in cultural and museum planning
- facilitating the export and international structuring of French visual arts.

Since La Biennale di Venezia reopened in 1948 after its interruption during World War II, the ministry has been actively involved in bringing the French Pavilion to life as a showcase for French artistic creation. This involves overseeing the pavilion's realisation—a role entrusted to the Institut français since its founding in 2011—as well as

participating in the jury that selects the artist to represent France at the Biennale.

2026 is a special year that marks the reopening of the historic French pavilion following significant renovations aimed at enhancing the visitor experience and the building's energy performance. Financed by the Ministry of Europe and Foreign Affairs in 2025, the renovations were undertaken in line with France's international commitment to environmental protection.

Ministry of Culture

The Ministry of Culture – Direction générale de la création artistique (Directorate General for Artistic Creation, DGCA) defines, coordinates and evaluates state policy for the performing and visual arts.

The Directorate General's Visual Arts Delegation (Délégation aux arts visuels) supports artistic creation and dissemination in the fields of fine art, photography, design, fashion, arts and crafts throughout France.

- Nationwide, it supports and coordinates creative, production and dissemination organisations and networks, especially those having been awarded official labels (regional contemporary art funds, art centres)
- It encourages the organisation of national events dedicated to contemporary art (i.e. festivals and biennales of national importance) and supports organisations involved in the dissemination of contemporary art, photography, design and arts and crafts
- It develops a policy for the acquisition and commissioning of artworks, in particular through public commissions, the percent for art scheme (*1% artistique*), as well as encouraging private commissions through the *1 immeuble, 1 œuvre* (One Building, One Artwork) charter
- It ensures the conservation and promotion of public contemporary

art collections and other public art collections, and cultural assets in the care of institutions

- It monitors the contemporary art market and proposes measures to encourage its development, sustaining an ongoing dialogue with artists and professional networks
- It supports the international dissemination of French artistic creation, via the Institut français, notably for the French Pavilion at La Biennale di Venezia, by contributing to the artist selection committee, and the production and promotion of their work
- It oversees public institutions in the fields of visual arts, design and arts and crafts such as the Manufactures nationales, the Centre national des arts plastiques, the Villa Medici, the Palais de Tokyo and the Jeu de Paume

In 2026, the Ministry of Culture's priorities for the Visual Arts Delegation include: supporting actors and labelled organisations nationwide, implementing the plan to strengthen the French art scene, renovating and amplifying the percent for art scheme, continuing the national strategy for arts and crafts, organising the celebration of the Bicentenary of photography from September 2026 to September 2027 and revitalising the Conseil national des arts visuels (CNPAV) with all sector representatives.

L'Institut français

The Institut français is the Ministry for Europe and Foreign Affairs and the Ministry of Culture's key operator for the implementation of France's foreign cultural policy. Its missions are to support and moderate the French network of cooperation and cultural initiatives abroad; to accompany French creators and cultural and creative industries in their international development; to strengthen dialogue between cultures and societies; and, finally, to promote the French language and multilingualism.

Its activities include:

- 1 expertise, consulting, training and the provision of resources
- 2 mobility and residency programmes, and the structuring of French and foreign professional networks
- 3 organising major cultural events and idea forums
- 4 cofinancing projects

The Institut français operates worldwide. It devotes particular attention to the development of cultural entrepreneurship in Africa, the enhancement of cooperation between youth and civil society in Europe as well as the cultural and creative industries in the Indo-Pacific region.

Executive Producer

ARTER is an artistic production agency with an international scope, a vector for responsible, resilient, impactful culture. The agency produces exhibitions and major artistic events for cultural institutions, local authorities and luxury houses.

ARTER has supported the creation and execution of emblematic projects for La Biennale di Venezia, notably *Prenez Soins de Vous* by Sophie Calle (2007), *Studio Venezia* by Xavier Veilhan (2017), *Dreams Have No Titles* by Zineb Sedira (2022) and *Attila cataracte [...]* by Julien Creuzet (2024).

ARTER has placed the reduction of the cultural sector's environmental impact at the heart of its vision. Now a "mission-driven company" and certified ISO 20121, the Agency also obtained B Corp certification in 2023. It commits its positioning and the cultural outreach of its productions to accelerating the urgent ecological and social transitions, whatever the scale and artistic ambition of the projects it is entrusted with. Within the French Pavilion, this translates into the eco-design of art and architecture exhibitions, the assessment of their carbon footprint, as well as the development of multiannual low-carbon strategies with the Institut français aimed at reducing the carbon impact of the Pavilion from both a building and events perspective.

A R T E R

The Fondation des Artistes

Since 1976, the Fondation des Artistes has supported visual artists, from the moment they leave art school to the very end of their career.

Present at the strategic moments in an artist's life, the Fondation des Artistes supports art schools, awards production bursaries, ensures the exhibition of creative work in its contemporary art centre, the MABA, contributes to the international outreach of artists, offers them a production residency at Moly-Sabata, allocates studios to them, and provides them with accommodation in their old age at the Maison nationale des artistes.

This Foundation, whose resources come from its rental income, donations and legacies, is a tool for supporting artistic creation that is unique in its definition, its economic model, and in the range of its missions.

A la Fondation
des Artistes

Pillars Fund

Pillars Fund supports and promotes cultural and civic initiatives led by Muslims in the United States, in order to foster broader access to opportunities and promote a more just and inclusive society. Since 2010, the organisation has invested and mobilised over \$30 million to support projects that strengthen participation in public life, encourage artistic and intellectual expression and contribute to current theoretical discourses. Convinced that narrative production and cultural vitality are essential levers for social cohesion and equity, Pillars Fund supports initiatives that contribute to a sustainable transformation of systems of representation.

 pillars

La Halle Saint Pierre

Located at the foot of the Montmartre hill, in a Baltard-style market hall, Halle Saint-Pierre is a museum presenting exhibitions dedicated to art brut, *art singulier*, contemporary folk art and outsider art. It also houses a café and a bookstore specialising in artistic creation.

With more than 80 exhibitions over 30 years, Halle Saint-Pierre has become an essential venue on the art scene, now reaching beyond the national framework.

Halle Saint Pierre hosted the press conference presenting the French Pavilion.



Galerie Pace

Pace is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries. Founded by Arne Glimcher in 1960, and now in its seventh decade, the gallery—under the leadership of CEO Marc Glimcher and President Samantha Rubell—continues to steward its legacy artists and estates while investing in the practices of contemporary artists. Pace advances its mission through exhibitions, scholarly projects, and its imprint Pace Publishing, and operates nine locations worldwide, including New York, Los Angeles, London, Geneva, Berlin, Seoul and Tokyo.

Yto Barrada has been represented by Pace since 2012. Over the course of this relationship, she has presented seven solo exhibitions with the gallery and participated in numerous group shows across its international locations. Barrada has also played a key role in inaugurating Pace's galleries: her exhibition *Mobilier Urbain* opened Pace's first London space in 2012,

and in 2019, she created a site-specific installation for the inaugural programme at the gallery's global headquarters at 540 West 25th Street in New York.

PACE

Galerie Sfeir-Semler

Sfeir-Semler Gallery, founded in 1985 by Andrée Sfeir-Semler in northern Germany, is an international contemporary art gallery. In Hamburg since 1998 and Beirut since 2005, the gallery has had a particular focus on the Arab world since the 2000s. Thanks to a rigorous programme, it now occupies a major place on the international art scene and has been contributing for over 25 years to fostering ties between the West and the Arab world.

The gallery has represented Yto Barrada since 2010 and has devoted several solo exhibitions to her. Sfeir-Semler has also placed many works by the artist in important public collections, including the Metropolitan Museum of Art (New York), the Museum of Modern Art (New York), Tate Modern (London), the Guggenheim Abu Dhabi, the Stedelijk Museum (Amsterdam) and the LaM (Lille). It has also supported the organisation of numerous institutional exhibitions, including those at the Fondazione Merz, Turin, 2025, Kunsthaus Zürich, 2024, Kunsthalle Bielefeld, 2023, and the Stedelijk Museum, Amsterdam, 2022.

صفيير زمـلر غاليري
SFEIR-SEMLER GALLERY

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Mercedes Vilardell
And those who wish to remain anonymous

Credits

Comme Saturne: Yto Barrada
Pavilion of France
61st International Art Exhibition
– La Biennale di Venezia

Artist
Yto Barrada

Curator
Myriam Ben Salah

General commissioner
Institut français
operator of the Ministry for
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and the Ministry of Culture

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Arnaud Dubois

Scenography
Mira Van den Neste

Artistic collaborators
Thalia Bajon-Bouzid
Marcel Bénabou
Charlotte Marembert
Anaïs Masson
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Kuralai Abdukhalikova
Ragini Bhow
Justine Durand De Sanctis
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and Christina Vatsella
Mercedes Vilardell
And those who wish to
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The artists' galleries
Pace Gallery
Sfeir-Semler Gallery
Beirut/Hamburg
Galerie Polaris

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Paris Musées

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- ← Yto Barrada, *Le Grand Soir*, 2024–2026,
Public Commission view, MoMA P.S. 1,
Long Island City, New York, 2024–2026
- ↑ Yto Barrada, *Untitled (After Stella, Sunrise –
Highway VI)*, 2023, cotton and natural dyes,
142.24 × 151.8 cm



Yto Barrada, *Practice Piece (Sewing Exercise #4B)*, 2019, silver gelatin print, 35.6 × 27.9 cm



Yto Barrada, *The Power of Two or Three Suns*, 2020, 16mm film transferred to video, color, sound, 11'11"



- ← Yto Barrada, *Found-created object, Fig 5, 2026*
- ↑ Yto Barrada and Myriam Ben Salah at the artist's studio
- Yto Barrada, after *Practice Piece (Sewing Exercise #21W)*, 2019, silver gelatin print, 49.35 × 40 cm, unframed

Contacts presse
Press contact

Agence Pierre Laporte Communication

frenchpavilion@pierre-laporte.com, +33 (0)1 45 23 14 14
Christine Delterme, +33 (0)6 60 56 84 40
Camille Brulé, +33 (0)6 49 77 27 47
Pierre Laporte, +33 (0)6 21 04 45 79
Laurent Jourden, +33 (0)6 42 82 15 33

Institut français

Jean-Philippe Rouse
jeanphilippe.rouse@institutfrancais.com

Maya Mattelart
maya.mattelart@institutfrancais.com