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THE ILLUSION OF LIGHT

1 PRESENTATION OF THE EXHIBITION 13/04/2014 – 31/12/2014

The exhibition “The Illusion of Light” explores the physical, aesthetic, symbolic, philosophical and political stakes of an essential dimension of human experience that has also been, since (at least) the Renaissance, a fundamental element of art: light.

It is the light that makes the invisible dimension become visible. The blazing light that, at its maximum intensity, nullifies the ability to actually see. The light of revelation, of illumination, which brings us beyond the visible... The exhibition is built on these extremes and, through the works of twenty artists from the 1960s to today, evokes the profound ambivalence of light, its numerous meanings and values. Thus, the visitor could discover it as if going through all the synonyms of the verbs “to light up”, “bring to light”, “come to light”, “shed light on” provided by languages: appear, bring to notice, clarify, comment on, detect, dig up, disclose, elucidate, emerge, enlighten, explain, expose, identify, lay bare, manifest, materialize, reveal, set alight, set on fire, shine, show up, transpire, turn up, uncover, unearth, unveil...

Conceived by Californian artist Doug Wheeler, the first work of “The Illusion of Light” occupies the entire atrium of Palazzo Grassi. Light becomes matter and redefines space and time by eliminating the perceptual markers of the visitor, who is left between a mirage and reality, nature and artifice, fullness and emptiness, moment and duration. In his use of neon lights, Robert Irwin resorts to a more minimal and distanced artistic language to transform space, the setting, through light: the neon tube, a raw industrial material, is left visible. In Dan Flavin’s work, this connection with architecture is consistent with a close relationship with the history of avant-garde art movements, in this case Tatlin, the main representative of Russian Constructivism. With its modest and fragile materials, Vidya Gastaldon’s installation offers a delicate and joyous counterpoint to these approaches to the transformation of space.

As for him, Julio Le Parc, one of the main protagonists of optical art since the 1960s, plays with the hypnotic and kinetic potentialities of light. The light effects of Philippe Parreno’s *Marquee* refer to a mise en abyme of the system of signs on which the world of entertainment relies. It evokes its transience, its vacuity as well as its power of fascination. Antoni Muntadas and Robert Whitman get onto this notion of fascination of light but focus on its simplest and most modest tool: the light bulb; this ordinary object is transfigured and gives a material shape to the dreamlike dimension of light. Finally, Bruce Conner’s film exerts a fascination tainted by horror: to reveal a vision of the world that is both gloomy and politically committed, the artist used images made by the American government during the atomic bomb tests in 1946 at the Bikini Atoll.

The works by Sturtevant and Bertrand Lavier stem from radically different approaches, mediums and artistic languages but are here engaged in a dialogue. Both works refer to the history of art (in particular to the American artist Frank Stella), with a dialectic based on black versus colors, darkness versus light. As for her, Claire Tabouret, the youngest artist of the exhibition, refers to the great Renaissance painter Paolo Uccello and attempts to bring to mind all the nuances of lights, from day to night, in a single painting.

Troy Brauntuch's black paintings go straight to the heart of darkness, to the limits of the visible, to conjure up the desire to see everything, the visual obsession that permeates our society. General Idea, on the contrary, uses the blinding quality of white to make apparent the threat of Aids that weighs on us. The works by Marcel Broodthaers and Gilbert & George also deal with our basic fears – in first position death, obviously – but also our strategies to fight these fears. Finally, Eija-Liisa Ahtila's work invites us to an introspective approach. Set between dreams and reality, reason and madness, she evokes the need to conduct an inner search, to change point of view (to shed light) on our own history.

Shadows and light in relation to collective history are also evoked: contemporary Africa in David Claerbout's video, the Arab Spring in Latifa Echakhch's work, and colonialism in Danh Vo's great installation that unfolds over, and transforms, the central room on the *piano nobile*.

Clearly, the exhibition does not exhaust the vast field of questions posed by contemporary artists on these concepts. However, it encourages the visitors to invent, in absolute freedom and in light of their own intelligence and sensibility, their path between the opposite polarities of black and white, day and night, reality and illusion.

THE ILLUSION OF LIGHT

2 THE LIST OF ARTISTS

Eija-Liisa Ahtila

Born in 1959 at Hämeenlinna, Finland.
She currently lives and works in Helsinki, Finland.

Troy Brauntuch

Born in 1954 in Jersey City, United States.
He currently lives and works in Austin, United States.

Marcel Broodthaers

Born in 1924 in Brussels, Belgium. He died in 1976.

David Claerbout

Born in 1969 in Kortrijk, Belgium.
He currently lives and works in Antwerp, Belgium.

Bruce Conner

Born in 1933 in McPherson, United States.
He died in 2008.

Latifa Echakhch

Born in 1974 in El Khnansa, Morocco.
She currently lives and works in Martigny, Switzerland.

Dan Flavin

Born in 1933 in New York, United States.
He died in 1996.

Vidya Gastaldon

Born in 1974 in Besançon, France.
She currently lives and works in Geneva, Switzerland.

General Idea

Felix Partz / Ronald Gabe was born in 1945
in Winnipeg, Canada. He died in 1994.
Jorge Zontal / Slobodan Sala-Levy was born
in 1944 in Parma, Italy. He died in 1994.
AA Bronson / Michael Tims was born in 1946
in Vancouver, Canada.

Gilbert & George

Gilbert Prousch was born in 1943 in San Martino
in Badia, Italy. He lives and works in London,
United Kingdom.
George Passmore was born in 1942 in Plymouth,
United Kingdom. He lives and works in London,
United Kingdom.

Robert Irwin

Born in 1928 in Long Beach, United States.
He currently lives and works in San Diego,
United States.

Bertrand Lavier

Born in 1949 in Châtillon-sur-Seine, France.
He currently lives and works in Paris and
Aignay-le-Duc, France.

Julio Le Parc

Born in 1928 in Mendoza, Argentina.
He currently lives and works in Cachan, France.

Antoni Muntadas

Born in 1942 in Barcelona, Spain.
He currently lives and works in New York,
United States.

Philippe Parreno

Born in 1964 in Oran, Algeria.
He currently lives and works in Paris, France.

Sturtevant

Born in 1930 in Lakewood, United States.
She currently lives and works in Paris, France.

Claire Tabouret

Born in 1981 in France.
She currently lives and works in Pantin, France.

Danh Vo

Born in 1975 in Bà Rịa, Vietnam.
He currently lives and works in Berlin, Germany.

Doug Wheeler

Born in 1939 in Globe, United States.
He currently lives and works in Santa Fe
and Los Angeles, United States.

Robert Whitman

Born in 1935 in New York, United States.
He currently lives and works in Warwick,
United States.

THE ILLUSION OF LIGHT

3 CAROLINE BOURGEOIS, CURATOR OF THE EXHIBITION

Born in Switzerland in 1959, Caroline Bourgeois graduated in Psychoanalysis at Paris University in 1984. She was director of the Eric Franck Gallery in Switzerland from 1988 to 1993 and co-director of the Jennifer Flay Gallery from 1995 to 1997.

From 1998 to 2001, she worked on contemporary art installations in tube stations in Paris with a number of artists including Dominique Gonzalez-Foerster. In 1998 she was appointed to be in charge of the video section of François Pinault's collection. In this context she gave the collection broad horizons that enable to trace the history of the moving image through art installations.

In 2001, with the Pinault Collection, she worked on the production team of Pierre Huyghe's artworks for the Biennale's French pavilion. She has also worked on a number of independent projects, among which: the video program "Plus qu'une image" for the first edition of the *Nuit Blanche* in Paris; the exhibition "Survivre à l'Apartheid" at the Maison Européenne de la Photographie during the Paris photography month on the theme *Emergences Résistances Résurgences* (2002); the production of the video collection "Point of view: an Anthology of the Moving Image", in association with New Museum of Contemporary Art (2003) and "Valie Export – an Overview", a travelling exhibition co-organized with the Centre National de la Photographie (CNP) of Paris (2003-2004).

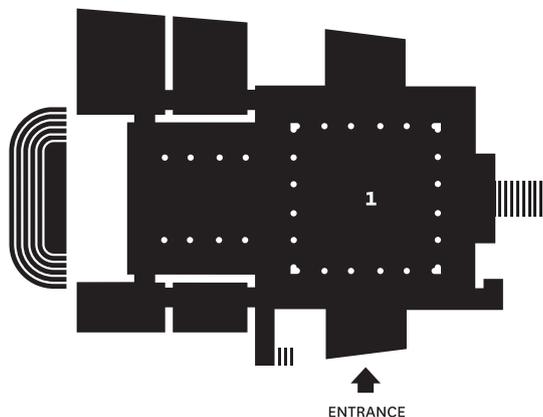
From 2004 to 2008 she was Artistic Director of the Plateau, a contemporary art centre in Paris, where she curated several exhibitions: "Ralentir Vite", "Joan Jonas", "Loris Gréaud", "Díaz & Riedweg", "Jean-Michel Sannejouand", "Archipeinture", "En Voyage", "Adel Abdessemed", "Société Anonyme", "Nicole Eisenman", "Dr Curlet reçoit Jos de Gruyter et Harald Thys", "l'Argent", "Cao Fei", "Melik Ohanian".

Since 2007 she has been curating exhibitions of the Pinault Collection: "Passage du temps" (2007) at Lille's Tripostal, "Un certain état du monde" (2009) at the Garage Center for Contemporary Culture in Moscow, "Qui a peur des artistes?" (2009) in Dinard, "À triple tour" (2013) in Paris.

In Venice she has curated "In Praise of Doubt" (2011-2013) and, with Michael Govan, "Prima Materia" (2013-2014) at Punta della Dogana, "The World Belongs to You" (2011), "Madame Fisscher" (2012), and "Voice of Images" (2012-2013) at Palazzo Grassi.

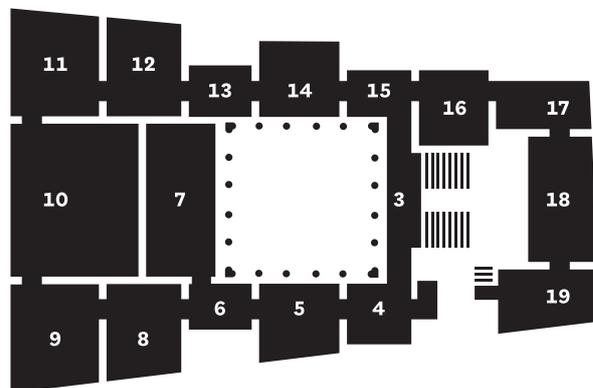
THE ILLUSION OF LIGHT

4 MAP OF THE EXHIBITION



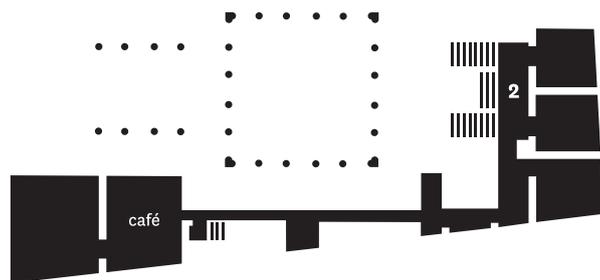
GROUND FLOOR

- 1. Doug Wheeler,**
D-N SF 12 PG VI, 2012



FIRST FLOOR

- 3. Vidya Gastaldon,**
Escalator (Rainbow Rain), 2007
- 4. Marcel Broodthaers,**
Le Salon Noir, 1966
- 5. Dan Flavin,**
Monument for V. Tatlin, 1964
- 6. Antoni Muntadas,**
Diálogo, 1980/2012
- 7. Eija-Liisa Ahtila,**
Anne, Aki and God, 1998
- 8. Julio Le Parc,**
Continuel Lumière Cylindre, 1962-2012
- 9. Troy Brauntuch,**
Criminal, 2013
State Trooper, 2013
Mark's Camera 2, 2013
- 10. Danh Vo,**
Autoerotic Asphyxiation, 2010
- 11. Latifa Echakhch,**
A chaque stencil
une révolution, 2007
Fantôme (Jasmin), 2012
- 12. David Claerbout,**
Oil workers (from the Shell
company of Nigeria)
returning home from work,
caught in torrential rain,
2013
- 13. Robert Whitman,**
Untitled (Light Bulb),
1994-1995
- 14. Bruce Conner,**
CROSSROADS, 1976
- 15. Gilbert & George,**
Dead Boards No.11, 1976
- 16. Bertrand Lavier,
Sturtevant,**
Ifafa III, 2003
Stella Die Fahne hoch!,
1990
- 17. Robert Irwin,**
#8 x 8' Fourfold, 2010
- 18. General Idea,**
White AIDS #1 (red), 1993
White AIDS #2 (green), 1993
White AIDS #3 (blue), 1993
- 19. Claire Tabouret,**
Les Veilleurs, 2014



MEZZANINE

- 2. Philippe Parreno,**
Marquee, 2013

IRVING PENN, RESONANCE

5 PRESENTATION OF THE EXHIBITION 13/04/2014 – 31/12/2014

From April 13 through December 31, 2014, Palazzo Grassi presents “Irving Penn, Resonance”, the first major exhibition dedicated to the American photographer Irving Penn (1917-2009) in Italy.

The exhibition “Irving Penn, Resonance”, curated by Pierre Apraxine and Matthieu Humery, brings together on the second floor of Palazzo Grassi 130 photographs, taken between the end of the 1940s and the mid-1980s. It is the first time Palazzo Grassi-Punta della Dogana-François Pinault Foundation presents an exhibition of photographs from the collection, thereby demonstrating its commitment to this major medium of creation. Part of these photographs comes from Kuniko Nomura’s collection, which was assembled in the 1980s with the help of Irving Penn himself. He indeed put together photographs that, according to him, could sum up his work in a complete and coherent way.

The exhibition is a collection of 82 platinum prints, 29 gelatin silver prints, 5 colorful dye transfer prints and 17 internegatives, which will be shown to the public for the first time. It tackles the themes dear to Irving Penn and which, beyond their apparent diversity, all capture every facet of ephemerality.

This is true of the selection of photographs from the series “small trades”, taken in France, England and the United States in the 1950s. Convinced that their trades would eventually disappear, Irving Penn immortalized, in his studio, newspaper men, street vendors, rag dealers, chimney sweeps, and many more, all in their work clothes.

It is also the case for the portraits taken between the 1950s and the 1970s of celebrities from the world of art, cinema, and literature - Pablo Picasso, Truman Capote, Marcel Duchamp and Marlene Dietrich, among others. Exhibited alongside ethnographic photographs of the people of Dahomey (from the 1960s) and of tribesmen from New Guinea and Morocco (from the 1960s and 1970s), they strongly underline the brevity of human existence, whether affluent or resourceless, famous or unknown.

The exhibition path, which encourages dialogue and connections between works that differ in subject matter and period of time, gives prominence to still life photography from the late 1970s and the beginning of the 1980s: they are composed of cigarette ends, fruit dishes, *vanitas* – assemblages of skulls, bones and other objects – as well as animal skulls photographed at the Narodni National Museum in Prague in 1986 for the series “Cranium Architecture”.

This broad overview of Irving Penn’s work puts relatively unknown images side-by-side with the most iconic ones, thereby revealing the particular ability to synthesize that characterizes this photographer: in his work, modernity is not necessarily in opposition with the past and the way he exerts control over every step of the process, from the studio to the printing (to which he dedicates a lot of attention and unprecedented care), enables one to come nearer to the truth of things and people, through a constant questioning of the meaning of time, of life and of its fragility.

IRVING PENN, RESONANCE

6 IRVING PENN

Irving Penn was born in 1917 in Plainfield, New Jersey. In 1934 he enrolled at the Philadelphia Museum School of Industrial Art where he studied design with Alexey Brodovitch. In 1938 he began a career in New York as a graphic artist - then, after a year painting in Mexico, he returned to New York City and began work at *Vogue* magazine where Alexander Liberman was art director.

Liberman encouraged Penn to take his first color photograph, a still life which became the October 1, 1943 cover of *Vogue*, beginning a fruitful collaboration with the magazine that lasted until his death in 2009. In addition to his editorial and fashion work for *Vogue*, Penn also worked for other magazines and for numerous commercial clients in America and abroad.

He published many books of his photographs including: *Moments Preserved* (1960); *Worlds in a Small Room* (1974); *Inventive Paris Clothes* (1977); *Flowers* (1980); *Passage* (1991); *Irving Penn Regards The Work of Issey Miyake* (1999); *Still Life* (2001); *Dancer* (2001); *Earthly Bodies* (2002); *A Notebook At Random* (2004); *Dahomey* (2004); *Irving Penn: Platinum Prints* (2005); *Small Trades* (2009); and two books of drawings and paintings.

Penn's photographs are in the collections of major museums in America and abroad, including the Metropolitan Museum of Art, Moderna Museet in Stockholm, The National Gallery of Art in Washington, D.C., Smithsonian American Art Museum in Washington, D.C., The J. Paul Getty Museum in Los Angeles, and the Museum of Modern Art in New York, which honored him with a retrospective exhibition in 1984. This exhibition was circulated to museums in twelve countries. Irving Penn made a donation, in 1997, to the Art Institute of Chicago of prints and archival material. In November of that year, the Art Institute mounted a retrospective that also toured to 5 museums around the world beginning at The State Hermitage in St. Petersburg, Russia.

In 2002, two exhibitions of Penn's nude studies opened concurrently in New York City. "Earthly Bodies: Nudes from 1949-50" at the Metropolitan Museum of Art and "Dancer: 1999 Nudes" at the Whitney Museum of American Art. Both shows toured in the U.S. and Europe.

7 PIERRE APRAXINE AND MATTHIEU HUMERY, CURATORS OF THE EXHIBITION

Pierre Apraxine

Born in Estonia and educated in Belgium, Pierre Apraxine resides in New York. As curator for the Gilman Paper Company he assembled a world renowned collection of early photography, now at the Metropolitan Museum of Art, and a collection of visionary architectural drawings, now at the Museum of Modern Art. He is a frequent guest curator for the Metropolitan Museum's Department of Photography and serves on its Visiting Committee. He also serves on the Architecture and Design Committee of the Museum of Modern Art. Pierre Apraxine has collaborated on exhibitions with the Bibliothèque Nationale de France, the Musée d'Orsay and the Maison Européenne de la Photographie. In 2005, he was made *Chevalier dans l'Ordre des Arts et des Lettres* by the French Republic.

Matthieu Humery

After studying History of Art in Paris and Berlin, Matthieu Humery carried out many projects in the field of contemporary art and photography by working with the Watermill Foundation/Robert Wilson Art Collection ("Summer Archive Project", two archive exhibitions in 2005 and 2006), for the Magnum agency (Paris Photo 2007), and for the Luma Foundation (exhibitions "How Soon is Now?", Arles 2011; "To the Moon via the Beach", Arles 2013), among others. In 2007, he joined Christie's New York, where he was Head of the Photography department, before moving to the Paris offices in 2010, as Photography Specialist. With Benjamin Millepied he also cofounded the "Los Angeles Dance Project", an artist collective that aims at presenting dance in all its forms by establishing links between choreographers, artists, musicians, and contemporary authors. The first projects of this new artistic platform were presented in 2012 in Los Angeles at the Music Center Disney Hall and at the Museum of Contemporary Art (MOCA), and, more recently, at the Théâtre du Châtelet in Paris.

IRVING PENN, RESONANCE

8 THE WORKS EXHIBITED

Room 1

Platinum-palladium print
Woman with Roses (Lisa Fonssagrives-Penn in Lafaurie Dress), Paris, 1950

Room 2

Platinum-palladium prints
Pompier, Paris, 1950
Les Garçons Bouchers, Paris, 1950
Tree Climber and Pruner (A), New York, 1951
Charwomen, London, 1950
Rag and Bone Man (A), London, 1950
Fishmonger, London, 1950
Deep-Sea Diver (C), New York, 1951
Motorcycle Policeman, New York, 1951
Train Coach Waiter, New York, 1951

Room 3

Internegatives
Cuzco Children, 1948
Barnett Newman, New York, 1966
Cigarette No. 37, New York, 1972
Black and White Vogue Cover (Jean Patchett), New York, 1950
Pâtissiers, Paris, 1950
New York Still Life, 1947
Picasso (1 of 6), Cannes, France, 1957
Nude No. 143, New York, 1949-1950
Two Guedras, Morocco, 1971
Marc Chagall (1 of 2), New York, 1947
Saul Steinberg in Nose Mask, New York, 1966
Hippie Family (Kelly), San Francisco, 1967
Rochas Mermaid Dress (Lisa Fonssagrives-Penn), Paris, 1950
Three Asaro Mud Men, New Guinea, 1970
Ballet Theatre, New York, 1947
Nubile Young Beauty Of Diamaré, Cameroon, 1969
Two Young Nondugl Girls, New Guinea, 1970

Room 4

Platinum-palladium prints
Chieftain's Wife (Torso), Cameroon, 1969 [with typography as a poster]
Three Dahomey Girls, One Reclining, 1967
Seated Warrior, Reclining Girl, Cameroon, 1969
Dahomey Children, 1967
Old Dahomey Man (A), 1967
Scarred Dahomey Girl, 1967

Room 5

Dye-transfer prints
Ripe Cheese, New York, 1992
Still Life with Watermelon, New York, 1947
Platinum-palladium prints
Three Rissani Women with Bread, Morocco, 1971
New York Still Life, 1947
Ballet Theatre, New York, 1947

Room 6

Platinum-palladium prints
Nude No. 143, New York, 1949-1950
Nude No. 147, New York, 1949-1950
Nude No. 151, New York, 1949-1950

Room 7

Silver gelatin prints except works marked * that are platinum-palladium prints
Marcel Duchamp (2 of 2), New York, 1948 *
Duchess of Windsor (1 of 2), New York, 1948
Marlene Dietrich, New York, 1948
Joe Louis (A), New York, 1948
Georgia O'Keeffe (A), New York, 1948
Salvador Dali (1 of 3), New York, 1947
Alfred Hitchcock (1 of 3), New York, 1947
Ballet Society, New York, 1948 *

Room 8

Platinum-palladium prints except the work marked * that is a dye-transfer print
Twisted Paper, New York, 1975
Cigarette No. 48, New York, 1972
Cigarette No. 69, New York, 1972
Cigarette No. 37, New York, 1972
Mud Glove, New York, 1975
Single Oriental Poppy (A), New York, 1968 *
Single Oriental Poppy (A), New York, 1968

Room 9

Platinum-palladium prints except the works marked * that are gelatin silver prints
Jean Cocteau (1 of 3), Paris, 1948
John Marin (1 of 4), New York, 1947
Cecil Beaton (1 of 4), London, 1950
Barnett Newman, New York, 1966
Woody Allen as Chaplin (1 of 3), New York, 1972
Truman Capote (1 of 2), New York, 1965
Tennessee Williams, New York, 1951
The Hand of Miles Davis (C), New York, 1986 *
The Hand of Miles Davis (B), New York, 1986 *
Picasso (1 of 6), Cannes, France, 1957
Marc Chagall (1 of 2), New York, 1947
Colette (1 of 2), Paris, 1951

Room 10

Platinum-palladium prints except the work marked * that is a dye-transfer print

Nubile Young Beauty Of Diamaré, Cameroon, 1969

Poppy: Showgirl, London, 1968 *

Black and White Vogue Cover (Jean Patchett), New York, 1950

Kate Moss (Hand on Thigh), New York, 1996

Four Guedras, Morocco, 1971

Playing Card, New York, 1975

Vionnet Dress with Fan (1925-1926), New York, 1974

Cuzco Children, 1948

Hell's Angels, San Francisco, 1967

Harlequin Dress (Lisa Fonssagrives-Penn), New York, 1950

Pâtisseries, Paris, 1950

Room 11

Platinum-palladium prints

Dr. and Mrs. Gilbert Grosvenor, Washington D.C., 1951

Two Thin New Guinea Women, 1970

Hippie Family (Kelly), San Francisco, 1967

Three Asaro Mud Men, New Guinea, 1970

Two Guedras, Morocco, 1971

Hell's Angel (Doug), San Francisco, 1967

Five Okapa Warriors, New Guinea, 1970

Man in White, Woman in Black, Morocco, 1971

Sitting Man with Pink Face, New Guinea, 1970

Room 12

Platinum-palladium prints except the work marked * that is a dye-transfer print

Bird and Fish Bones, New York, 1980

Bird Bones (Sweden), New York, 1980

Pitcher with Bones, New York, 1979

The Poor Lovers, New York, 1979

Ospedale, New York, 1980

Composition with Bones and Paper Cup, New York, 1980

Estuche, New York, 1979

Bone Landscape, New York, 1980

Cottage Tulip: Sorbet, New York, 1967 *

Edifice, New York, 1979

Room 13

Silver gelatin prints

Tapir, Prague, 1986

Ocelot, Prague, 1986

Lion (Front View), Prague, 1986

Red Deer, Prague, 1986

Gorilla (Female), Prague, 1986

Boar (Domestic), Prague, 1986

Black Rhino, Prague, 1986

Mandrill, Prague, 1986

Zebra, Prague, 1986

Giraffe, Prague, 1986

Polar Bear, Prague, 1986

Spotted Hyena, Prague, 1986

Lion (3/4 View), Prague, 1986

Gorilla (Male), Prague, 1986

Roe Deer, Prague, 1986

Warthog, Prague, 1986

Brown Bear, Prague, 1986

Hippopotamus, Prague, 1986

Red Fox, Prague, 1986

Camel, Prague, 1986

Dog, Prague, 1986

Room 14

Platinum-palladium prints

Coalman (B), London, 1950

Charbonnier (B), Paris, 1950

Marchand de Journaux, Paris, 1950

News Seller (A), London, 1950

Road Sweeper, London, 1950

Street Photographer (A), New York, 1951

Sewer Cleaner, New York, 1951

Plumber (A), New York, 1951

Room 15

Platinum-palladium prints

Marchande de Ballons (B), Paris, 1950

Rock Groups, San Francisco, 1967

Four Unggai, New Guinea, 1970

Two Young Nondugl Girls, New Guinea, 1970

Rochas Mermaid Dress (Lisa Fonssagrives-Penn), Paris, 1950

Saul Steinberg in Nose Mask, New York, 1966

9 THE INSTALLATION BY WADE GUYTON IN THE CUBE OF PUNTA DELLA DOGANA

After Punta della Dogana opened in 2009, Rudolf Stingel, for the exhibition “Mapping the Studio”, and Julie Mehretu, for “In Praise of Doubt”, developed specific projects for the Cube. In 2013 François Pinault decided to set a steady pace for these projects, to give them their own dynamics and a strong identity within the activities of Palazzo Grassi – Punta della Dogana: each year a different artist is now invited to work in the Cube in absolute freedom. After Zeng Fanzhi in 2013, Wade Guyton is therefore the second artist invited to participate to this project.

Wade Guyton’s installation *Zeichnungen für ein kleines Zimmer* (Drawings for a Small Room), 2011, encompasses the entire space of the Cube of Punta della Dogana and consists in a group of table vitrines. Each contains a heap of pages ripped out of art books or magazines and then passed through a printer to be covered by ink and geometric shapes produced in Word. The original illustrations of these pages are thus entirely or partly masked by superimposed abstract “drawings”.

By delegating the act of painting to a printer and by replacing paint by industrial inks, Wade Guyton puts a mechanical process, and its potential hazards, in control of the artistic production: snags, drips, streaks and drying issues are an integral part of his work. The technologies he uses therefore represent a source of failure as well as the possibility of unexpected results.

Moreover, by manipulating, reproducing and printing over pages from books, the artist blurs the relationship between past and present, archive and memory, while raising questions of originality and reproducibility of a work of art, of the forming or warping of an image in the digital age.

The project gives rise to a book designed by the artist and edited by Walther König.

Wade Guyton

Wade Guyton was born in 1972 in Hammond, United States. He currently lives and works in New York. His work has previously been exhibited at the Kunsthalle, Zürich (2013), at the Whitney Museum of American Art, New York (2012-2013), at Secession, Vienna (2011), and at Captain Petzel Gallery in Berlin (2011).

10 THE PUBLICATIONS

The catalogue “The Illusion of Light”

232 pages, 64 illustrations, 45 €
One version in three languages (Italian / English / French)

The catalogue of the exhibition “The Illusion of Light” is published by Electa and was designed by Leonardo Sonnoli of the studio Tassinari/Vetta. It includes texts and interviews of artists presented in the exhibition as well as a large selection of archive images and installation views of the works exhibited.

Texts

Carlos Basualdo, Frédéric Bonnet, Daria De Beauvais, Michel Gauthier, Thierry Grillet, Will Heinrich, Chrissie Iles, Christophe Kihm, Thomas McDonough, Gianfranco Maraniello, Harmony Murphy, Marco Pasi, Philippe Piguet, Pascal Rousseau

Interviews

Latifa Echakhch/Caroline Bourgeois, Danh Vo/Elena Filipovic, Doug Wheeler/Caroline Bourgeois

The expanded edition “Le Salon Noir”

20 pages, 11 black and white illustrations
One version in three languages (Italian / English / French)

The opening of the exhibition “The Illusion of Light” is the occasion to publish a new edition of “Le Salon Noir”, from the title of the work by Marcel Broodthaers presented at Palazzo Grassi. The first edition of “Le Salon Noir” catalogue, was edited by Marie Gilissen and Marie-Puck Broodthaers and published in an edition of 500 copies by the Ronny Van de Velde Gallery in Antwerp. It presented information about this work, which Broodthaers created in 1966 as a posthumous homage to his friend Marcel Lecomte, the Surrealist poet who passed away that same year.

This second expanded publication is conceived by Marie Gilissen and Marie-Puck Broodthaers, in collaboration with Giorgio Mastinu Fine Art, Venice.

The catalogue “Irving Penn. Resonance”

160 pages, 70 images

The catalogue of the exhibition “Irving Penn, Resonance”, realized in collaboration with The Irving Penn Foundation, includes texts by Pierre Apraxine, Matthieu Humery and Vince Aletti, and a large selection of images and installation taken at Palazzo Grassi.

The catalogue will be published in summer 2014 and will be available in three languages, Italian, English and French.

“Drawings for a Small Room”, Wade Guyton

132 pages, 129 illustrations, 28 €

As with his exhibitions at the Museum Ludwig in Cologne (2010), the Secession in Vienna (2011), the Whitney Museum in New York (2012) and the Kunsthalle Zürich (2013), Wade Guyton has created a new volume in his series Drawings, published, like its predecessors, by Walther Koenig. The artist applies the same systematic, radical principle to each new book. Taking up the pages of the books or magazines he uses as material for his drawings, he piles these on the floor of his kitchen. He then photographs this pile, maintaining the framing as he removes one document in each shot. The book accompanying Guyton’s Venetian exhibition begins where another, the book published for the exhibition at the Secession, left off. It completes the process started there, until all that remains are the flaws in the tiling, the cable of the projector, a reflection of the overhead light.

11 THE WEBSITE

Palazzo Grassi's website offers a variety of tools to enrich your visits of the exhibitions. It features interactive maps of the museums and information about each room.

Furthermore, the calendar of the website is regularly updated and offers a comprehensive schedule of all the initiatives organized at Palazzo Grassi, Punta della Dogana and at the Teatrino, around the exhibitions: meetings with the artists of the Pinault Collection, weekly appointments of *Opera parla* organized in collaboration with the professors of the Universities of Venice, conferences by contemporary art experts, educational workshops for children, screenings of films directed by artists and of documentaries, classic or contemporary music concerts and many more activities organized in collaboration with numerous Italian and international cultural institutions. Some of these activities are streamed live on the website of Palazzo Grassi.

www.palazzograssi.it

12 FRANÇOIS PINAULT

François Pinault was born on August 21, 1936, in Champs-Géraux in Brittany. He established his first wood business in Rennes in 1963. Subsequently, he widened the scope of his activities to include wood importing and, eventually, manufacturing, sales, and retailing. In 1988, the Pinault group went public on the French stock market. In 1990, François Pinault decided to refocus the group's activities on specialized sales and retailing and to withdraw from the wood business. From then on the group began to acquire other companies: first the CFAO (Compagnie Française de l'Afrique Occidentale), a leader in sales and distribution in sub-Saharan Africa; then Conforama, a leader in the household goods field, La Redoute, leader in the French mail-order business. Renamed PPR, the group expanded its portfolio with the acquisition of FNAC.

In 1999, PPR became the third largest firm in the luxury-goods sector worldwide, after acquiring the Gucci Group (Gucci, Yves Saint-Laurent, Bottega Veneta, Sergio Rossi, Boucheron, Stella McCartney, Alexander McQueen, and Balenciaga). In 2007, the Group seized a new opportunity for growth when it acquired Puma, a leading brand in sports/lifestyle goods. Thus, PPR continues to develop its activities in key markets, through its major and most famous brands.

At the same time, François Pinault has pursued a plan of investment in companies with strong growth potential in sectors outside the specialized retailing and luxury goods fields covered by PPR. In 1992, he created Artemis, a private company entirely owned by the Pinault family. Artemis controls the Château-Latour vineyard in Bordeaux, the news magazine *Le Point* and the daily newspaper *L'Agefi*. François Pinault also controls the auction house Christie's, a world leader in the art market, as well as being a shareholder in Bouygues Group and Vinci. François Pinault is also the owner of a French premiere league football team, Stade Rennais Football Club, and of the Théâtre Marigny in Paris. In 2003, François Pinault entrusted his group to his son François-Henri Pinault.

A great lover of art, and one of the leading collectors of contemporary art in the world, François Pinault has decided to share his passion with the greatest number of people possible. In May 2005, he acquired the prestigious Palazzo Grassi in Venice, where he then presented a part of his collection during three exhibitions: "Where Are We Going?" (2006), "Post-Pop" (2007), and "Sequence 1" (2007). François Pinault was named the most influential person in the world of contemporary art for two years running (2006 and 2007) by the magazine *Art Review*. He was nominated President of the Comité Français in October 2008 and appointed International Adviser to the candidate selection committee for the Praemium Imperiale.

In June 2007, François Pinault was selected by the City of Venice to undertake the transformation of Punta della Dogana into a new center for contemporary art, where a selection of works from the Pinault Collection are exhibited. Renovated by Tadao Ando, Punta della Dogana opened in June 2009 with the exhibition "Mapping the Studio" (2009-2011) followed by "In Praise of Doubt" (2011-2013) which was conceived to coincide with the exhibition "The World Belongs to You" (2011), presented simultaneously at Palazzo Grassi, followed by "Madame Fisscher" (2012), a personal exhibition of Urs Fischer's work, "Voice of Images" (2012-2013), "Rudolf Stingel" (2013-2014), a personal exhibition of Rudolf Stingel, and at Punta della Dogana by "Prima Materia" (2013-2014).

Solicited by many municipalities, public and private institutions, François Pinault also presents part of his collection outside of Venice, for instance, with the exhibition "Passage du Temps" (2007) at the Tri postal in Lille, "Un certain état du Monde" (2009) at the Melnikov Garage in Moscow, "Qui a peur des artistes?" (2009) at Dinard, "Agony and Ecstasy" (2011) at the SongEun Foundation in Seoul, "L'Art à l'épreuve du monde" (2013) in Dunkirk, and "À triple tour" (2013) in Paris.

13 MARTIN BETHENOD

Martin Bethenod, born 1966, has been CEO and Director of Palazzo Grassi – Punta della Dogana – François Pinault Foundation since June 1, 2010. He had previously held a number of positions in the fields of contemporary art and culture.

He began his career as Project Director for the Director of Cultural Affairs for the City of Paris (1993-1996), going on to work as Chief of Staff for the President of the Pompidou Centre (1996-1998), before creating and chairing the Direction of Publications at the Pompidou Centre (1998-2001).

After being Deputy Editor of *Connaissance des Arts* magazine (2001-2002), and then Culture and Lifestyle Editor at *French Vogue* (2002-2003), he worked at the French Ministry of Culture and Communication as Arts Delegate (2003-2004).

From 2004 to 2010, he was Director General of FIAC (International Contemporary Art Fair, Paris), which he steered to its current position as one of the most important international art events. In 2010, he was the Artistic Director of the *Nuit Blanche* in Paris.

Martin Bethenod is also Chairman of CREDAC (Ivry) and of the Fondation de France cultural committee.

14 THE EXHIBITION “PRIMA MATERIA” AT PUNTA DELLA DOGANA

The exhibition “Prima Materia”, curated by Caroline Bourgeois and Michael Govan, will remain open to the public at Punta della Dogana until December 31, 2014. It brings together nearly 80 works, from the 1960s to today, by approximately thirty artists of the Pinault Collection.

“Prima Materia” establishes a dialogue between artists who come from very different geographical and cultural backgrounds and confronts Arte Povera with the Mono-ha, two historical artistic movements that emerged at the same time, the former in Italy and the latter in Japan. Works by well-known artists are exhibited alongside the productions from the younger generation: from Roman Opalka, Thomas Schütte, Bruce Nauman to Loris Gréaud and Lizzie Fitch & Ryan Trecartin. The concept of dialogue, polarities, tensions between full and empty, noise and silence, materiality and immateriality, structures the entire exhibition path.

The diversity of the works on display, from the installation playing with sound and light to painting, also clearly reveals the ability of Tadao Ando’s architecture to become an environment that renews and enriches the visitors’ perception of the works of art.

The artists presented in “Prima Materia” are: Adel Abdessemed, Robert Barry, Alighiero Boetti, James Lee Byars, Marlene Dumas, Lizzie Fitch & Ryan Trecartin, Lucio Fontana, Llyn Foulkes, Theaster Gates, Dominique Gonzalez-Foerster, Loris Gréaud, Mark Grotjahn, David Hammons, Roni Horn, Kishio Suga, Koji Enokura, Lee Ufan, Sherrie Levine, Mario Merz, Bruce Nauman, Nobuo Sekine, Roman Opalka, Giulio Paolini, Philippe Parreno, Giuseppe Penone, Michelangelo Pistoletto, Bridget Riley, Thomas Schütte, Arakawa, Susumu Koshimizu, Diana Thater.

The exhibition is accompanied by a catalogue in three languages (Italian, English, French), published by Electa, that includes texts and interviews of the artists.

Caroline Bourgeois, Germano Celant, Erich Franz, Madeleine Gins, Michael Govan, Jarrett Gregory, Fabrice Hergott, Philippe-Alain Michaud, Hans-Ulrich Obrist, Elisabeth Lebovici, Adrian Searle, Franklin Sirmans, Ali Subotnick, Jochen Volz have contributed to the texts and interviews.

15 CHRONOLOGY OF EXHIBITIONS AT PALAZZO GRASSI AND PUNTA DELLA DOGANA SINCE 2006

April 29, 2006 – October 1, 2006

Opening of Palazzo Grassi

“Where Are We Going?”, first exhibition of a selection of works from the Pinault Collection, curated by Alison Gingeras

November 11, 2006 – March 11, 2007

“Picasso, la joie de vivre. 1945-1948”, curated by Jean-Louis Andral

“François Pinault Collection: a Post-Pop selection”, curated by Alison Gingeras

May 5, 2007 – November 11, 2007

“Sequence 1 – Painting and Sculpture from the François Pinault Collection”, curated by Alison Gingeras

January 26, 2008 – July 20, 2008

“Rome and the Barbarians, the Birth of a New World”, curated by Jean-Jacques Aillagon

September 27, 2008 – March 22, 2009

“Italics. Italian Art between Tradition and Revolution, 1968-2008”, curated by Francesco Bonami

June 6, 2009 – April 10, 2011

Opening of Punta della Dogana

“Mapping the Studio. Artists from the François Pinault Collection” at Punta della Dogana and Palazzo Grassi, curated by Francesco Bonami and Alison Gingeras

April 10, 2011 – March 17, 2013

“In Praise of Doubt”, curated by Caroline Bourgeois, at Punta della Dogana

June 2, 2011 – February 21, 2012

“The World Belongs to You”, curated by Caroline Bourgeois, at Palazzo Grassi

April 15, 2012 – July 15, 2012

“Madame Fisscher”, solo exhibition by Urs Fischer at Palazzo Grassi, curated by the artist and Caroline Bourgeois

August 30, 2012 – January 13, 2013

“Voice of Images”, curated by Caroline Bourgeois, at Palazzo Grassi

April 7, 2013 – January 6, 2014

“Rudolf Stingel”, curated by the artist in collaboration with Elena Geuna, at Palazzo Grassi

May 30, 2013 – December 31, 2014

“Prima Materia”, curated by Caroline Bourgeois and Michael Govan, at Punta della Dogana

April 13, 2014 – December 31, 2014

“The Illusion of Light”, curated by Caroline Bourgeois at Palazzo Grassi

“Irving Penn, Resonance” curated by Pierre Apraxine and Matthieu Humery at Palazzo Grassi

16 THE TEATRINO OF PALAZZO GRASSI

Entirely renovated by Japanese architect Tadao Ando, the Teatrino reopened its doors to the public in May 2013 and now hosts in its auditorium (225 seats) numerous cultural activities organized by Palazzo Grassi – Punta della Dogana - meetings with artists, conferences on major themes of the history of art, screenings of films by artists or documentaries, readings, classic and contemporary music concerts.

This calendar of activities enables the institution to strengthen its presence in the cultural and artistic life of Venice. It also bears witness to its will to place at the heart of its project the thoughts and words of main figures from the art world. Since its opening to the public, the Teatrino has welcomed, among others, Achille Bonito Oliva, Francesco Bonami, Daniel Mendelsohn, Georges Didi-Huberman, Mitra Farahani, Theaster Gates, Lee Ufan, Philippe-Alain Michaud, Alexander Nagel, Hans-Ulrich Obrist, Philippe Parreno, Yves Aupetitallot, Jef Cornelis, Hervé Tullet.

A few figures on the activities since the opening of the Teatrino in May 2013:

- Over a 100 days of screenings of videos and films by artists from the Pinault Collection and of documentaries on some important art exhibitions from the last 50 years
- More than 15 conferences on the main themes of the history of art with experts from the international art scene (89+, Anacronismi, Archives, Art Conversation, Incroci di civiltà, Origini del film...)
- 9 sessions of readings organized in collaboration with Casa delle Parole
- 6 concerts of jazz and baroque music
- 1 short film festival organized in collaboration with Circuito Off
- 1 selection of films by artists and documentaries on contemporary art presented by the Schermo dell'Arte Film Festival from Florence
- Nearly 15 institutions currently participate to the elaboration of the cultural activities offered by the François Pinault Foundation: Venezia Jazz Festival, Circuito Off, 89+, Venetian Centre for Baroque Music, Università Ca' Foscari, Università Iuav, Accademia di Belle Arti di Venezia, Electa-Mondadori, Bureau des Vidéos, ARGOS, Le Magasin, Centre Pompidou, Casa delle Parole, Schermo dell'Arte Film Festival.

Calendar of the Teatrino

11-12-13/04/2014

On the occasion of the opening of the exhibitions "The Illusion of Light" and "Irving Penn, Resonance" at Palazzo Grassi, the Teatrino opens to the public with screenings of the works by three artists from the Pinault Collection:

From 10 am to 1 pm
Eija-Liisa Ahtila
The Annunciation, 2011, 30'

From 1 pm to 4 pm
Ed Atkins
Even Pricks, 2013, 8'

From 4 pm to 7 pm
Grazia Toderi
Il fiore delle 1001 Notte, 1998, 17'41"

Free entrance until capacity is reached

For more information on the activities of Palazzo Grassi - Punta della Dogana
www.palazzograssi.it, section <activities>

GENERAL INFORMATION AND CONTACTS

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PALAZZO GRASSI

Campo San Samuele 3231
30124 Venice
Vaporetto stops: San Samuele (line 2),
Sant'Angelo (line 1)

PUNTA DELLA DOGANA

Dorsoduro 2
30123 Venice
Vaporetto stop: Salute (line 1)

TEATRINO OF PALAZZO GRASSI

San Marco 3260
30124 Venezia
Vaporetto stops: San Samuele (line 2), Sant'Angelo
(line 1)

Tel: +39 041 523 16 80
Fax: +39 041 528 62 18

More information on opening hours, prices and
activities of Palazzo Grassi and Punta della Dogana
available on the website:
www.palazzograssi.it

OPENING HOURS

Palazzo Grassi

“The Illusion of Light” / “Irving Penn, Resonance”
April 13, 2014 – December 31, 2014
Open every day from 10am to 7pm
Closed on Tuesdays
Ticket office closes at 6pm

Punta della Dogana

“Prima Materia”
Until December 31, 2014
Open every day from 10am to 7pm
Closed on Tuesdays
Ticket office closes at 6pm

Teatrino of Palazzo Grassi

The complete calendar of events is available on the
website of Palazzo Grassi:
www.palazzograssi.it, section activities

TICKET OFFICE

The admission ticket for Palazzo Grassi and Punta
della Dogana is valid for three days.

- Full price: 20€ for two museums /
15€ for one museum
- Discounted price: 15€ for two museums /
10€ for one museum
- Discounted price for schools: 10€ for two museums /
6€ for one museum (reserved to classes that book
a guided tour or a st_art workshop).

Free: children under 12, Palazzo Grassi and Punta
della Dogana Members, 3 adults for every school
group of 25 students, 1 guide for every group of 15
adults, the disabled, chartered tour guides by the
City of Venice, journalists (upon presentation of
press ID valid for the current year), the unemployed.

On Wednesdays, free admission for residents of
the city of Venice, on presentation of a valid identity
document, and for the students of the Venetian
universities.

BOOKING AND GUIDED TOURS

Call center Vivaticket
www.vivaticket.it

By phone from Monday to Friday from 8am to 8pm
and Saturday from 8am to 1pm (paying call)
From Italy / 199 112 112
From abroad / + 39 041 2719031
By email: visite@palazzograssi.it

ST_ART PROJECT

st_art is an educational program for schools and families who want their children to embark on a path of discovery of contemporary art. Art labs and itineraries are suited to each age group's needs.

For school groups, on booking

Via Vivaticket:

From Italy / 199 112 112

From abroad / +39 041 2719031

For all children from 4 to 10 years, every Saturday afternoon at Palazzo Grassi or Punta della Dogana, on booking by phone:

+39 041 24 01 304

A LIS-speaking educator (Italian Sign Language) attends all activities, which are therefore accessible to hearing impaired children and families.

MEMBERSHIP

The Membership offers three categories with benefits and discounts:

Young 12 months: 20€ | 24 months: 36€

Individual 12 months: 35€ | 24 months: 63€

Dual 12 months: 60€ | 24 months: 108€

Every year, an artist from the Pinault Collection designs the Membership Card. Wade Guyton created this year's card.

PRESS CONTACTS

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PALAZZO GRASSI AND DOGANA SHOPS

Located on the ground floor of Palazzo Grassi and Punta della Dogana, the bookshops are managed by the Italian publisher Electa, specialized in art and architecture publications. In the premises fully designed by Tadao Ando, you may purchase the various catalogues illustrating Palazzo Grassi and Punta della Dogana exhibitions as well as a wide range of art and architecture books and exclusive merchandising items.

Open every day from 10am to 7pm

Closed on Tuesdays

Palazzo Grassi Shop: +39 041 5287706

Dogana Shop: +39 041 24 12000

PALAZZO GRASSI AND DOGANA CAFÉS

Since April 2013, the Palazzo Grassi Café and the Dogana Café have been managed by Rosa Salva, a Venetian caterer that has been representing the best pastry and culinary tradition for over a century.

Open every day from 10.30am to 6.30pm

Closed on Tuesdays

Palazzo Grassi Café: +39 041 24 01 337

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THE ILLUSION OF LIGHT
Exhibition curated by
Caroline Bourgeois

IRVING PENN, RESONANCE
Exhibition curated by
Pierre Apraxine,
Matthieu Humery

Venice, Palazzo Grassi
13.IV.2014 – 31.XII.2014

WADE GUYTON

Cube of Punta della Dogana
13.IV.2014 – 31.XII.2014

Graphic design
Tassinari/Vetta
Leonardo Sonnoli
with
Irene Bacchi, Igor Bevilacqua,
Anny Comello

Installation Views
Fulvio Orsenigo

Guided tours and workshops
Federica Pascotto / Saganaki

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