

JULIE MEHRETU

“Ensemble”

Palazzo Grassi

17 March 2024—

6 January 2025

PIERRE HUYGHE

“Liminal”

Punta della Dogana

17 March—

24 November 2024

EDITH DEKYNDT

“Song to the Siren”

Teatrino di Palazzo Grassi

13—17 March

15—22 April 2024

Pinault  
Collection

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PALAZZO GRASSI

# The exhibition "Julie Mehretu. Ensemble"

With Nairy Baghramian, Huma Bhabha, Tacita Dean, David Hammons, Robin Coste Lewis, Paul Pfeiffer, and Jessica Rankin.

**Presented at Palazzo Grassi from 17 March 2024 to 6 January 2025, "Ensemble" is the largest exhibition of Julie Mehretu's work to date in Europe.**

**Curated by Caroline Bourgeois, Chief Curator of the Pinault Collection, with Julie Mehretu, the exhibition brings together a selection of more than fifty works, between painting and printmaking, that she produced over the timespan of 25 years, including several of the artist's recent paintings from 2021-2024. Presented over two floors of Palazzo Grassi, the exhibition unites 17 works from the Pinault Collection, as well as loans from international museums and private collections.**

The exhibition is punctuated by the presence of the works by some of her closest artist friends, with whom she has developed a powerful affinity over the years and with whom she has exchanged and collaborated. Organised following a principle of visual echoes, this exhibition is conceived as a free, non-chronological journey through Julie Mehretu's work. It allows us to explore her artistic practice, to understand both how it came into being and how it is constantly renewed.

The palimpsest of her work, forming multiple surfaces images, echoes with the collective dimension, the idea of working together, which we have sought to bring out here. In this exhibition, pieces by Mehretu's friends Nairy Baghramian, Huma Bhabha, Tacita Dean, David Hammons, Robin Coste Lewis, Paul Pfeiffer and Jessica Rankin enter into a rich dialogue with her own art. Beyond their formal differences, common concerns and shared driving forces become apparent, challenging the idea that the artist is self-sufficient and showing that, on the contrary, she is connected to others, to their thoughts and sensibilities. Their works inspire her and resonate with her own, with her way of looking at the world—all the more since each of these artists, like Julie Mehretu herself, experienced displacements that deeply shaped who they became, by force or by choice, leaving or fleeing Ethiopia, Iran, Pakistan. Their participation in the exhibition is a testament to Julie Mehretu's acute attention to these gradually woven relationships, to their seminal role and creative power.

The exhibition is realised in cooperation with K21–Kunstsammlung Nordrhein-Westfalen (Düsseldorf) that will present it in 2025.

It is accompanied by a visitor's guide and a catalogue published by Marsilio Arte, Venice, with texts by Hilton Als, Caroline Bourgeois, Patricia Falguières, Julie Mehretu, Jason Moran and two conversations, one between Julie Mehretu, Paul Pfeiffer and Lawrence Chua and another between Julie Mehretu and Caroline Bourgeois.

The exhibition will also be enriched by a series of conferences and cultural events open to the public, that will bring light to the protagonists of the project and explore its themes within the frame of the cultural programme of the Teatrino di Palazzo Grassi. Among others, a conversation with Julie Mehretu and the artists of the "Ensemble" exhibition is scheduled on 20 March, and the performance *Archive of Desire* will be presented on 21 March.

# Biographies

## Julie Mehretu

Born in Addis Ababa, Ethiopia in 1970, Julie Mehretu lives and works in New York City. She received a Master's of Fine Art with honors from The Rhode Island School of Design in 1997, a Bachelor's from Kalamazoo College in 1992, and studied at University Cheikh Anta Diop in Dakar, Senegal.

Mehretu's practice in painting, drawing and printmaking engage us in a dynamic visual articulation of contemporary experience, a depiction of social behavior and the psychogeography of space by exploring palimpsests of history, from geological time to a modern-day phenomenology of the social.

Mehretu is a recipient of many awards, including the The MacArthur Award (2005), The American Art Award granted by The Whitney Museum of American Art (2005), the Berlin Prize: Guna S. Mundheim Fellowship at The American Academy in Berlin, Germany (2007). In 2015 she was awarded the US Department of State Medal of Arts Award.

An important survey of Mehretu's work opened in 2019 at Los Angeles Museum of Contemporary Art, California, touring to High Museum of Art, Atlanta, Georgia (2020), The Whitney Museum of American Art, New York City (2021) and Walker Art Center, Minneapolis, Minnesota (2021-22).

A selection of solo exhibitions include *They departed for their own country another way (a 9x9x9 hauntology)* at White Cube Bermondsey, London (2023), *about the space of half an hour* at Marian Goodman Gallery, New York (2020); Kettle's Yard at the University of Cambridge, UK (2019); Fundacion Botín, Santander, Spain (2018); Serralves Museum of Contemporary Art, Porto, Portugal (2017); the Modern Art Museu, Addis Ababa, Ethiopia (2016); the Guggenheim Museum, New York (2010); a major traveling show entitled *Black City*, which began at Museo de Arte Contemporáneo de Castilla y León, Spain in 2006 and traveled to the Kunstverein Hannover, Germany and the Louisiana Museum of Modern Art, Humlebaek, Denmark in 2007.

Mehretu is a member of the American Academy of Arts and Letters, the American Academy of Arts and Sciences and the National Academy of Design.

## Nairy Baghramian

Nairy Baghramian was born in Isfahan (Iran) in 1971. She now lives and works in Berlin, where she fled at the age of thirteen. Nairy Baghramian explores the practice of sculpture to create works that question their setting and subvert expected modes of presentation, along with the architectural, sociological, political, and historical contexts that underpin them. Using an abstract vocabulary that often combines geometric and organic forms, and mixing industrial materials and processes with more supple and graceful elements, Baghramian highlights the vulnerability of the human body transformed by history.

## Huma Bhabha

Born in 1962 in Karachi (Pakistan) and based in Poughkeepsie, New York, Huma Bhabha moved to the United States in 1981 and earned her BFA from the Rhode Island School of Design, Providence, and her MFA from Columbia University, New York. Her complex work reinvents the human figure and profoundly explores its evocative potential. Bhabha's practice, which embraces sculpture, drawing and photography, and draws references ancient and contemporary art alike, while also nodding to elements of pop culture such as science-fiction and horror films.

# Tacita Dean

Born in Canterbury (UK) in 1965, Tacita Dean is a British European artist who now lives between Berlin and Los Angeles. Since the late 1980s, she has developed a singular body of work, a series of astonishing precipitations of time, matter, space, and perception that unfold through varied mediums that include film, photography and sound, drawing, printmaking, and collage. The artist counters the dematerialization of images by the slow work of the hand, reinvesting the materiality of her mediums, foremost among them 16mm film. She is particularly known for her series of filmed portraits of artists such as Cy Twombly, Merce Cunningham, Mario Merz, and Michael Hamburger, and, more recently, of Julie Mehretu and Luchita Hurtado. In 2023, the Bourse de Commerce — Pinault Collection in Paris organised a major solo exhibition of her work.

# David Hammons

Born in Springfield, Illinois (USA), in 1943, David Hammons has been developing since the 1960s an elusive and subversive body of work, often taking the form of discreet actions presented in public spaces or at a distance from the art world, such as his now-legendary *Bliz-aard Ball Sale* (1983), a snowball sale held in the middle of the street without any announcement or publicity. While the assemblages, installations, and sculptures he creates take a wide variety of forms, often using discarded objects, they can also incorporate the imprints of his own body (the “body prints” series, 1968-79) or abstract canvases (his “tarp paintings,” since 2009). The artist draws on the realities of everyday life and the territory of the street, as well as on scholarly references to the history of modern art—Dada, Arte Povera, Marcel Duchamp—and to Black American culture, particularly jazz, and on a range of African and diasporic cultural traditions. His incisive works, marked by a strong symbolic charge that is as much poetic as it is political, point to the deleterious effects of racism, oppression, and precariousness.

# Robin Coste Lewis

Born in 1964 in Compton, California (USA), Robin Coste Lewis is an American poet, visual artist, and scholar. From 2017 to 2020 she was the Poet Laureate of Los Angeles. Her current research focuses on the intersecting histories of vernacular photography and constructions of time. As well as writing essays, libretti, and poems, Lewis also creates mixed-media installations and collaborates on projects with visual artists, composers, and filmmakers. She has published two collections of poetry, *To the Realization of Perfect Helplessness* (Knopf, 2022), which won the PEN Award for Poetry, and *Voyage of the Sable Venus and Other Poems* (Knopf, 2017), for which she won the National Book Award.

# Paul Pfeiffer

Paul Pfeiffer was born in Honolulu (Hawaii, USA) in 1966. After a childhood spent in the Philippines, in 1990 the artist moved to New York, where he now lives and works. Known for his virtuoso use of image and sound technologies and editing tools, Pfeiffer has worked in mediums as diverse as video, photography, installation, and sculpture. He reuses and transforms key images from popular culture (sequences from sporting events, concerts, and Hollywood films), using a variety of visual techniques to invite us to look more attentively at these figures.

# Jessica Rankin

Jessica Rankin was born in Sydney (Australia) in 1971. Her art, rooted in language and abstraction, depicts mental landscapes dotted with signs and symbols that reflect the processes of memory and interpretation. Her works on textile and paper combine and merge schematic representations of mountains, rivers, and constellations with lines of text, which together appear to transform before our eyes. Expansive and intuitive, Rankin's work is also often marked by the presence of stains, splashes, or coiled lines in bright colors. Her exuberant compositions spill over the sides of the canvas, revealing lines of poetry drawn from the writings of poets such as Etel Adnan, Paul Celan, and Brenda Shaughnessy. She lives and works in New York.

# Caroline Bourgeois

Caroline Bourgeois is Chief Curator of the Pinault Collection.

Born in Switzerland in 1959, Caroline Bourgeois obtained a master's degree in psychoanalysis from the University of Paris in 1984. She has worked on a wide range of contemporary art projects, including the direction of Le Plateau, Frac Île-de-France, and the development of the video collection for the Pinault Collection between 1998 and 2001.

Since 2007, she has curated numerous exhibitions for the Pinault Collection: *Passage du temps* (2007) at the Tripostal in Lille, *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) at the Conciergerie in Paris, *Debout* (2018) in Rennes and *Jusque-là* (2022) at Le Fresnoy, Tourcoing.

In Venice, she curated the exhibitions *Éloge du doute* (2011-2013), *Prima Materia* (2013-2014), in collaboration with Michael Govan, *Slip of the Tongue* (2015), in collaboration with Danh Vo, *Accrochage* (2016) and *Untitled* with Muna El Fituri and Thomas Houseago at Punta Della Dogana as well as *Le Monde vous appartient* (2011), *Madame Fisscher* (2012), *Paroles des images* (2012-2013), *L'illusion des lumières* (2014), *Martial Raysse* (2015), *Albert Oehlen. Cows by the Water* (2018) and *La Pelle. Luc Tuymans* (2019), and in 2022, with Marlene Dumas, *open-end* at Palazzo Grassi. In 2022 at Bourse de Commerce, she presented an exhibition of Roni Horn and Felix Gonzalez-Torres and curated the exhibition of Charles Ray. In 2023, she curated Danh Vo's *carte blanche* in the Rotonde and an exhibition of Ser Serpas.

# Excerpts from the catalogue

## François Pinault

President of Palazzo Grassi — Punta della Dogana

It is always a great moment for an artist to conceive an exhibition in a place like Palazzo Grassi, so charged with the enduring presence of the artists who, from Rudolf Stingel to Marlene Dumas, have masterfully engaged with it. Today, it is Julie Mehretu's turn to make history. I am very pleased that she has accepted the *carte blanche* that I extended to her.

What has fascinated me about her work, ever since I discovered it in the early 2000s, is the sensitive way in which she transcribes the chaos of a world in constant upheaval, with intersecting architectural, political, social, and cultural influences. In a way, her work reflects her own history, since she was born in Africa and moved to America, before traveling across Europe.

At Palazzo Grassi, Julie Mehretu has chosen to present some fifty major paintings and engravings produced over a period of twenty-five years, displaying the successive stages of her artistic practice.

She also called on her artist friends: Nairy Baghramian, Huma Bhabha, Tacita Dean, David Hammons, Robin Coste Lewis, Paul Pfeiffer, and Jessica Rankin. The exhibition is thus enriched with a choral and living space, where other gazes and other contexts interact.

I would like to express my gratitude to Julie Mehretu and her artist friends, who have enthusiastically committed themselves to this exhibition. My thanks also go to the Pinault Collection team, and especially to Caroline Bourgeois, as well as the team at Palazzo Grassi headed by Bruno Racine.

## Bruno Racine

Director and Chief Executive Officer of Palazzo Grassi — Punta della Dogana

Julie Mehretu is undoubtedly one of the artists best represented in François Pinault's collection, evidence of an interest that has never wavered over more than twenty years. Palazzo Grassi is proud to be able to present the largest exhibition of the artist's work in a European museum. Spanning two decades, it reveals the continuity, but also the incessant renewal, of an approach that is recognisable anywhere in its fidelity to abstraction. While the drawings of cities or architectures that formed the background of Mehretu's oldest paintings have disappeared, her most recent works are still made up of successive strata that give them an incomparable depth. Several refer to contemporary events, such as the war in Syria or the peril of migration. They remind us that the artist, even when she uses metaphorical language specific to painting, is in no way cut off from our world and the challenges it faces—which is unsurprising, given her personal history. While her works make up the vast majority of the exhibition, Julie Mehretu insisted on the presence of other artists with whom she has a close relationship. Hence the title, "Ensemble," which she herself proposed. As this term replaces the obsolete and inappropriate notion of a school, and evokes the idea of an orchestra, it is an elegant way of reminding us that creation always has a collective dimension, and that the work of the greatest artists is constantly nurtured by interaction with a community of peers. I therefore wish to express my deepest gratitude to Julie Mehretu for her generosity, which gives an extra dimension to the exhibition, to Caroline Bourgeois who curated it, and to all the team at Palazzo Grassi.

# Julie Mehretu

Artist

## **ENSEMBLE**

[...]

Since I was young, making art and friendships with artists, poets, novelists, filmmakers, and activists has always been crucial to me and the world I inhabit. In this exhibition we have included the work of seven artists who have been important to me and are close friends of mine, save David Hammons, who I have known of for so long and has been somewhat of a guiding star. When Caroline Bourgeois first approached me to do this show, I was still recovering from the more than five years it took Christine Y. Kim and I to put together the survey at LACMA, which had suddenly closed early due to Covid and quarantine. I expressed my concerns about what it takes to assemble such an ambitious show, especially on the scale of Palazzo Grassi, so soon after. She assured me that there was plenty of work to pull from and that, after having made so many shows for the Palazzo herself, we would be able to create a rhythm and find a way. An idea emerged from our many discussions—to include the work of a community of close friends that I have either been in conversation with over many years or have collaborated with more recently. This idea felt liberating and exciting as a way to move forward in making a new exhibition that could look back at earlier work and bring it into conversation with newly emerging work, all within the context of discourse and community.

[...]

# Patricia Falguières

Professor at École des hautes études en sciences sociales (EHESS), Paris

## **DUSK**

[...]

Mehretu describes the process of invention as a germination resulting from the superimposition of the layers that make up the painting. Her first “maps,” drawn in Indian ink, were built up by superimposing sheets of paper and translucent polyester film (mylar). Each layer of signs is coated with a mixture of acrylic and silicate which, as it dries, solidifies into a smooth, transparent surface open to a new layer of signs. Topography after topography, *character* after *character* are thus buried, invested in the stratigraphy like so many fossils in geological sedimentation. Mehretu has reinvented for herself the complicated play of what we used to call the “primers” of painting—the demanding time-scale of undercoats, “preparations,” gesso, varnishes and lacquers—but here each layer plays its part and ventures to appear intermittently through the layer that covers it. It is in the interference between the layers that *the action* takes place. “As the work grew, it developed cities, histories, wars, and geographies [...],” states Mehretu: communities form, migrate, build cities, a narrative is sketched out, a mythography that is immediately collective and political. Here we are in the register that, in the United States, is that of poetry, of Ezra Pound’s *Cantos*, Charles Olson’s *Maximus Poems* or Louis Zukofsky’s “A”: the epic. This is the register into which Mehretu’s work naturally falls, in which genealogy and geography bleed into each other, and the history of all cuts through the subjectivity of each individual. Henceforth, politics and history can once again enter into the work of painting. But this temporality that she uncovers, the logic of overlapping and superimposition, is also the invention of an ambiguous space, difficult to identify, from which painting emerges, an in-between space that she has explored tirelessly ever since.

[...]

# Hilton Als

Writer and critic

## **THE EXPLORER**

[...]

We still lived in a world of maps and subdivisions, of states and capital, for sure, but part of our collective feeling of destabilization had to do with being consumers in a world where, suddenly, nothing could be bought. Nothing stayed. Not even love.

In the midst of thinking about all that, I thought about Julie—where was she?—and the questions she’d raised in her work long before Covid, questions such as: Where was home? Were we a collective disease polluting the world with our craven desire for capital, and our robber baron ways, always asking for more, even as the world said Enough, we’re depleted? What was a citizen?

In seminal works such as *Back to Gondwanaland* (2000), the artist says a great deal about place—the ways in which the world gets divided and cut up, literally and figuratively. Gondwanaland: I had never heard of it before encountering Julie’s painting. Quick research revealed that some 200 million years ago, Antarctica was attached to those places—Africa, India, Australia, and so on—that we now think of as separate continents. Back then, when the world was safe from humans, Gondwanaland—as we imagine it now—was a lush universe, one that could flourish. But then that idyllic spot began to separate, crack apart, and form different continents, each surrounded by water. Then, after Gondwanaland, man entered the picture, further separating fields, people, the stars.

[...]

Like Kandinsky, Julie enjoys a line in space, but they are lines that don’t reinforce the grid, they are lines that attack the very notion of being contained, of being informed by the limited and limiting shape of a canvas. In her extraordinary *Vanescere* (2007), using acrylic and ink on linen, Julie’s line is many lines. Those lines have the energy of a meteor whose center is energy—visible and invisible—and once that energy is detonated, it tells a different story. The energy is no longer contained in a rock, but falls outward, to the universe—and that frame. Julie doesn’t fill the frame—there are lovely bits of air in the work, particularly in the bottom left side of the painting—which suggests that there’s space on the other side of all this activity, a world of particles we can’t see.

[...]

# Jason Moran

Pianist and composer

## ***A MELODIC WORLD FREE OF BAR LINES. A WAVERING PULSE, TIME NO CHANGES. DISSONANCE IS HARMONY TOO.***

I witnessed the sprawling *Mogamma (A Painting in Four Parts)*. I sent Julie a message proclaiming the suite of paintings a musical score. Endless ascending glissandi blurring the air with dynamic phrase markings and billowy gestures. This was a sonic text in which I imagined a melodic world. All melodies begin with a rhythm, but *Mogamma* begins with a bang. Imagine listening to John Coltrane’s four-part masterpiece “A Love Supreme.” Instead of listening to each piece one by one, we listen to them simultaneously. We hear the sunrise, the explosion, the prayer, the confusion, the clarity, the inhale and the exhale. Each of Coltrane’s compositions are relatively short, but the improvisations become his quartet’s essential canon. The melodic world is completely unraveled in the group’s expansive improvisational language.

[...]

Mehretu speaks of the revolutions that have marked her life as a child and as an adult. Coltrane’s “A Love Supreme” was written in 1964, a year ripe with revolutions in the United States. *Mogamma* responds to the Arab Spring. Mehretu and Coltrane capture the rare poetic turmoil. Within four movements, they transport us with volumes of spiritual counterpoint, emotional architecture, and gripping rigor. Mehretu’s layers accumulate, swerve, then coalesce across the four movements. No intermission. Wind.

# Julie Mehretu in conversation with Caroline Bourgeois

[...]

**CB** Your artist friends are all committed to a kind of political dimension, in the civic sense of the word, as in the Italian Renaissance—to a responsibility of art towards the community, towards the people.

**JM** Towards the public, in a sense? Recently Paul [Pfeiffer], Lawrence [Chua], and I have been talking about the failures of modernity and the failures of the promises that we were born into—of this new possible world. Most of us in this ensemble are of the generation that was raised during the early postcolonial moment, and we've dealt with the many violences that grew out of that: Nairy [Baghramian] comes from Iran, I come from Ethiopia, Huma [Bhabha] comes from Pakistan. These are places where revolution and promises were completely co-opted and fractured into military or religious repressive dictatorships. Paul [Pfeiffer] comes from the Philippines and Hawaii (part indigenous American/Hawaiian and part Filipino), negotiating the history of coloniality and then the fracturing and suturing back together of those ruptures, trying to invent a different kind of thing. All of these projects failed in a way or got co-opted, but the promises of the various modernities are still part of some sense of drive and belief in the possibility of something else. It's something all of the artists of the exhibition have in common, even if they engage in different kinds of discrete ways.

[...]

**CB** When I curated the show with Marlene Dumas [*Marlene Dumas. Open-end*, Palazzo Grassi, Venice, March 27, 2022–January 8, 2023], she insisted on the fact that she was not the “author” of her paintings, and in the same way you expressed the idea that these different marks go through you. I feel there's a connection there. And the fact that you've included works by friends is also quite political, because it's the opposite of individualism and heroism.

**JM** I agree. I've always learned collectively. The first gallery I worked with in New York, The Project, was a commercial gallery, but it operated and had a kind of spirit of a collective, not that artists were necessarily working in collective ways, but the kind of discourse that was happening between everybody's various ways of making and thinking had this connection. And then the other part is Denniston Hill—among me and my friends Paul [Pfeiffer] and Lawrence [Chua] and others who were involved over almost twenty years, there was this constant discursive engagement. We've been building this kind of discursive space for experimenting and collective thinking and working and interrogating each other. And yet our practices are so different. Paul is a sculptor and video artist, Lawrence became a historian and went into architectural scholarship. We all have very different ways of approaching making, and yet there's this place where we're constantly informing one another and interrogating what we are trying to make sense of: where are we all and who are we? We have this space of collective study and engagement.

[...]

# List of works

## Julie Mehretu

*Rise of the New Suprematists*, 2001  
Ink and acrylic on canvas  
243.8 × 304.8 cm  
Forman Family Collection

*Black City*, 2007  
Ink and acrylic on canvas  
304.8 × 487.7 cm  
Pinault Collection

*Vanescere*, 2007  
Ink and acrylic on linen  
152.4 × 213.4 cm  
Pinault Collection

*Fragment*, 2009  
Ink and acrylic on canvas  
303.5 × 415.8 cm  
Private collection

*Invisible Line (collective)*, 2010-2011  
Ink and acrylic on canvas  
347.3 × 758.8 cm  
Pinault Collection

*Invisible Sun (algorithm 1)*, 2012  
Ink and acrylic on black canvas  
304.8 × 426.7 cm  
Pinault Collection

*Iridium over Aleppo*, 2012-2018  
Ink and acrylic on linen  
274.3 × 365.8 cm  
Hood Museum of Art, Dartmouth. Purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange

*Being Higher I*, 2013  
Ink and acrylic on canvas  
213.4 × 152.4 cm  
Tiqui Atencio for Artapar Art Trust

*Chimera*, 2013  
Ink and acrylic on canvas  
243.8 × 365.8 cm  
Pinault Collection

*Heavier than air (written form)*, 2014  
Ink and acrylic on canvas  
122 × 183 cm  
Pinault Collection

*Invisible Sun (algorithm 6, third letter form)*, 2014  
Ink, acrylic and graphite on canvas  
304 × 424.2 cm  
Louisiana Museum of Modern Art, Humlebaek, Denmark. Acquired with funding from The Augustinus Foundation and Museumsfonden on December 1966

*Conjured Parts (tongues)*, 2015  
Ink and acrylic on canvas  
243.8 × 304.8 cm  
Private collection

*Conjured Parts (epigraph), Aleppo*, 2016  
Ink and acrylic on canvas  
152.4 × 182.9 cm  
Pinault Collection

*Conjured Parts (Syria), Aleppo and Damascus*, 2016  
Ink and acrylic on canvas  
152.4 × 305.4 cm  
Private collection

*Epigraph, Damascus*, 2016  
Photogravure, sugar lift aquatint, spit bite aquatint, open bite  
248 × 572  
AP 1/2  
Printed and published by Borch Editions  
Courtesy the artist and Borch Editions

*Atlas*, 2016-2021  
Ink and acrylic on canvas  
274.3 × 426.7 cm  
The Broad Art Foundation

*Oceanic Beloved (A.C.)*, 2017-2018  
Ink and acrylic on canvas  
152.4 × 182.9 cm  
Private collection

*Orient (after D. Cherry, post Irma and summer)*, 2017-2020  
Ink and acrylic on canvas  
274.3 × 304.8 cm  
Private collection

*Hineni (E. 3:4)*, 2018  
Ink and acrylic on canvas  
243.8 × 304.8 cm  
Don de la George Economou Collection, 2019.  
Centre Pompidou, Paris, Musée national d'art moderne—Centre de création industrielle

*Rubber Gloves (O.C.)*, 2018  
Ink and acrylic on canvas  
243.8 × 182.9 cm  
Private collection

*Sun Ship (J.C.)*, 2018  
Ink and acrylic on canvas  
274.3 × 304.8 cm  
Pinault Collection

*When Angels Speak of Love (Barcelona)*, 2018  
Ink and acrylic on canvas  
203.2 × 152.4 cm  
Pinault Collection

*Maahes (Mihos) torch*, 2018-2019  
Ink and acrylic on canvas  
243.8 × 182.9 cm  
Pinault Collection

*A Mercy (after T. Morrison)*, 2019-2020  
Ink and acrylic on canvas  
243.8 × 304.8 cm  
Collection of Marguerite Steed Hoffman

*about the space of half an hour (R. 8:1) 3*, 2019-2020  
Ink and acrylic on canvas  
243.8 × 182.9 cm  
Pinault Collection

*about the space of half an hour (R. 8:1) 6*, 2019-2020  
Ink and acrylic on canvas  
243.8 × 182.9 cm  
Private collection

*Conversion (S.M. del Popolo / after C.)*, 2019-2020  
Ink and acrylic on canvas  
243.8 × 304.8 cm  
Lent by The Metropolitan Museum of Art, Purchase, Allison and Larry Berg and Marietta Wu and Thomas Yamamoto Gifts, 2021 (2021.123)

*Loop (B. Lozano, Bolsonaro eve)*, 2019-2020  
Ink and acrylic on canvas  
243.8 × 304.8 cm  
Pinault Collection

*Ghosthymn (after the Raft)*, 2019-2021  
Ink and acrylic on canvas  
365.8 × 457.2 cm  
Private collection

*Bare*, 2020  
Ink and acrylic on canvas  
137.2 × 104.1 cm  
Private collection

*Slouching Towards Bethlehem, First Seal (R 6:1)*, 2020  
Aquatint, open bite, photogravure, sugar lift aquatint on Somerset White Satin 400g  
170 × 208 cm  
Edition of 18 plus 3 artist's proofs  
Printed and published by Borch Editions  
Pinault Collection

*Slouching Towards Bethlehem, Second Seal (R 6:3)*, 2020  
Aquatint, open bite, photogravure, sugar lift aquatint on Somerset White Satin 400g  
170 × 208 cm  
Edition of 18 plus 3 artist's proofs  
Printed and published by Borch Editions  
Pinault Collection

*Slouching Towards Bethlehem, Third Seal (R 6:5)*, 2020  
Aquatint, open bite, photogravure, sugar lift aquatint on Somerset White Satin 400g  
170 × 208 cm  
Edition of 18 plus 3 artist's proofs  
Printed and published by Borch Editions  
Pinault Collection

*Slouching Towards Bethlehem, Fourth Seal (R 6:7)*, 2020  
Aquatint, open bite, photogravure, sugar lift aquatint on Somerset White Satin 400g  
170 × 208 cm  
Edition of 18 plus 3 artist's proofs  
Printed and published by Borch Editions  
Pinault Collection

*Among the Multitude VIII*, 2020-2022  
Ink and acrylic on canvas  
121.9 × 152.4 cm  
The Detroit Institute of Arts. Museum Purchase, Modern and Contemporary Art General Fund with funds from the David Kabiller Family Foundation

*Among the Multitude V*, 2021  
Ink and acrylic on canvas  
121.9 × 152.4 cm  
Private collection

*Among the Multitude VII*, 2021-2022  
Ink and acrylic on canvas  
121.9 × 152.4 cm  
Private collection

*Among the Multitude XI*, 2021-2022  
Ink and acrylic on canvas  
121.9 × 152.4 cm  
Courtesy Blenheim Art Foundation

*Among the Multitude XII*, 2021-2022  
Ink and acrylic on canvas  
121.9 × 152.4 cm  
Private collection

*Among the Multitude XIII*, 2021-2022  
Ink and acrylic on canvas  
121.9 × 152.4 cm  
Private collection

*Oneironaut 1*, 2021-2022  
Ink and acrylic on canvas  
243.8 × 182.9 cm  
Courtesy the artist and White Cube

*Your hands are like two shovels, digging in me (sphinx), 2021-2022*  
Ink and acrylic on canvas  
243.8 x 304.8 cm  
Courtesy the artist  
and White Cube

*Everywhen, 2021-2023*  
Ink and acrylic on canvas  
304.8 x 304.8 cm  
Courtesy Marie-Josée  
and Henry R. Kravis.  
Promised gift to  
The Museum of Modern Art,  
New York

*Panoptes, 2022*  
Ink and acrylic on canvas  
274.3 x 304.8 cm  
ALBERTINA, Wien

*Revenant, Maroons, 2022*  
Ink and acrylic on canvas  
274.3 x 304.8 cm  
Courtesy The George  
Economou Collection

*Desire was our breastplate, 2022-2023*  
Ink and acrylic on canvas  
243.8 x 304.8 cm  
Pinault Collection

*Oneironaut 2, 2022-2023*  
Ink and acrylic on canvas  
243.8 x 182.9 cm  
Private collection

*Your Eyes are two blind eagles, That Kill what they can't see, 2022-2023*  
Ink and acrylic on canvas  
243.8 x 304.8 cm  
Private collection

*They departed for their own country another way, 2023*  
Ink and acrylic on canvas  
365.8 x 487.7 cm  
Courtesy YAGEO Foundation  
Collection, Taiwan

*TRANSpaintings (recurrence), 2023*  
Ink and acrylic on monofilament  
polyester mesh framed  
in an aluminum sculpture  
conceived by Nairy Baghramian  
243.8 x 304.8 cm  
Framed dimensions variable  
Pinault Collection

*TRANSpaintings (hand), 2023*  
Ink and acrylic on monofilament  
polyester mesh framed  
in an aluminum sculpture  
conceived by Nairy Baghramian  
182.9 x 152.4 cm  
Framed dimensions variable  
Courtesy the artist  
and White Cube

*TRANSpaintings (mask), 2023*  
Ink and acrylic on monofilament  
polyester mesh framed  
in an aluminum sculpture  
conceived by Nairy Baghramian  
182.9 x 152.4 cm  
Framed dimensions variable  
Courtesy the artist  
and White Cube

*TRANSpaintings (skull), 2023*  
Ink and acrylic on monofilament  
polyester mesh framed  
in an aluminum sculpture  
conceived by Nairy Baghramian  
274.3 x 213.4 cm  
Framed dimensions variable  
Courtesy the artist  
and White Cube

*TRANSpaintings (emergence), 2023-2024*  
Ink and acrylic on monofilament  
polyester mesh framed  
in an aluminum sculpture  
conceived by Nairy Baghramian  
182.9 x 152.4 cm  
Framed dimensions variable  
Courtesy the artist  
and Marian Goodman Gallery

*TRANSpaintings (green ecstatic), 2023-2024*  
Ink and acrylic on monofilament  
polyester mesh framed  
in an aluminum sculpture  
conceived by Nairy Baghramian  
274.3 x 213.4 cm  
Framed dimensions variable  
Courtesy the artist  
and Marian Goodman Gallery

#### Nairy Baghramian

*S'accrochant (crépuscule), 2022*  
Casted aluminum,  
aluminum, stainless steel,  
painted steel, c-print  
Framed print: 105 x 84 x 12 cm  
Casted aluminum, two elements:  
50 x 29 x 12 cm, 58 x 36 x 18 cm  
Courtesy the artist  
and kurimanzutto,  
Mexico City / New York

*S'accrochant (ventre de biche), 2022*  
Casted aluminum,  
aluminum, stainless steel,  
painted steel, c-print  
Casted aluminum, three  
elements: 31 x 27 x 13 cm,  
47 x 58 x 12 cm, 81 x 82 x 12 cm  
Courtesy the artist  
and kurimanzutto,  
Mexico City / New York

*S'allongéant, 2022*  
Casted aluminum, silicon  
Two elements: 12 x 103 x 60 cm;  
12 x 120 x 78 cm  
Courtesy the artist  
and kurimanzutto,  
Mexico City / New York

*S'appuyant, 2022*  
Casted aluminum,  
bronze, silicon  
172 x 123 x 10 cm  
Courtesy the artist  
and kurimanzutto,  
Mexico City / New York  
and Marian Goodman Gallery,  
New York / Paris / Los Angeles

*S'asseyant, 2022*  
Casted aluminum, silicon  
Casted aluminum, three  
elements: 25 x 40 x 10 cm;  
55 x 65 x 10 cm; 180 x 65 x 10 cm  
Courtesy the artist  
and kurimanzutto,  
Mexico City / New York

*Se levant (mauve), 2022*  
Cast aluminum, bronze, steel,  
stainless steel, ceramic  
180 x 152 x 171 cm  
Courtesy the artist  
and kurimanzutto,  
Mexico City / New York

#### Huma Bhabha

*I Even Dream of You Sometimes, 2023*  
Cork, skull, acrylic, oil  
stick, oil, MDF  
156.5 x 53.7 x 53.7 cm  
(with pedestal)  
Courtesy the artist  
and David Zwirner

*New Human, 2023*  
Cork, skull, acrylic,  
oil stick, oil, MDF  
249.5 x 101.6 x 101.6 cm  
(with pedestal)  
Courtesy the artist  
and David Zwirner

*The Kind One, 2023*  
Cork, skull, acrylic,  
oil stick, oil, MDF  
184.1 x 71.4 x 71.4 cm  
(with pedestal)  
Courtesy the artist  
and David Zwirner

#### Tacita Dean

*GDGDA, 2011*  
Two 16mm color films, silent  
continuous loop  
4 min. and 3 min.  
Courtesy the artist,  
Frith Street Gallery, London  
and Marian Goodman Gallery  
New York / Paris / Los Angeles

*One Hundred and Fifty Years of Painting, 2021*  
16mm color film,  
optical sound, continuous loop  
50 min. 30 sec.  
Courtesy the artist,  
Frith Street Gallery, London  
and Marian Goodman Gallery,  
New York / Paris / Los Angeles

*Taormina Tree, 2010*  
Gouache on found postcard  
22 x 27,6 cm (framed)  
Courtesy the artist

*One dear son, 2018*  
Spray chalk, gouache and  
charcoal pencil on slate  
39 x 52 cm (framed)  
Courtesy Rufus Hale

**David Hammons**

*I Dig the Way This Dude Looks*,  
1971  
Pigment on paper  
88.3 × 58.2 cm  
Pinault Collection

*Untitled*, 1976  
Pigment on silver coated paper  
64.1 × 49.5 cm  
Private collection

*Forgotten Dream*, 2000  
Cast iron, vintage wedding dress  
470 × 90 × 90 cm  
Pinault Collection

*Untitled*, 2008  
Mixed media  
180.3 × 233.7 × 4 cm  
Pinault Collection

*Untitled*, 2010  
Plastic and brown paper  
228.6 × 213.3 × 7.6 cm  
Pinault Collection

*Oh say can you see*, 2017  
Cloth, two metal grommets  
242.6 × 154.2 cm  
Pinault Collection

**Robin Coste Lewis**

*Intimacy*, 2022  
Single-channel video  
installation, 66 images,  
text, sound, 23 min. 52 sec.,  
continuous loop  
dimensions variable  
Courtesy the artist  
and Marian Goodman Gallery

**Paul Pfeiffer**

*Incarnator (Pampanga)*, 2018  
*Kurt*  
3D print duplicated in Alalangad  
wood  
30.5 × 22 × 24 cm  
Courtesy the artist and carlier |  
gebauer, Berlin / Madrid

*Incarnator (Manila)*, 2021  
*Justin Bieber Right Arm (Manila)*  
*Justin Bieber Left Arm (Manila)*  
*Justin Bieber Legs (Manila)*  
*Justin Bieber Torso (Manila)*  
Balayong wood  
Sculptor: Luis Ac-Ac  
Paete, Laguna, Philippines  
Variable dimensions  
Courtesy the artist and carlier |  
gebauer, Berlin / Madrid

*Incarnator (Manila)*, 2021  
Leg on Branch,  
Balayong wood  
Sculptor: Rolly Cordez  
Paete, Laguna, Philippines  
69 × 54 × 20 cm  
Private collection

*Incarnator (Seville)*, 2024  
*Justin Bieber Study*  
*for Ecce Homo*  
Cedar wood, rope, paint  
Sculptor: Jose Antonio  
Navarro Arteaga  
Seville, Spain  
Variable dimensions  
Courtesy the artist and carlier |  
gebauer, Berlin / Madrid

*Child's feet*, 2021  
From the series *Incarnator*  
Balayong wood  
20.3 × 19 × 7.6 cm  
Courtesy the artist and carlier |  
gebauer, Berlin / Madrid

**Jessica Rankin**

*Passage Dusty (Humming)*,  
2007  
Embroidery on organdy  
106 × 152.4 cm  
Private collection

*Field of Mars*, 2016  
Embroidery on organdy  
131.5 × 172.3 cm  
Collection of the artist

*Thus the Light of the sun, CP*,  
2021  
Acrylic, embroidery on linen  
182 × 244 cm  
Private collection

*Forever on the Verge*  
*of Becoming*, 2023  
Acrylic, embroidery,  
pencil on linen  
121 × 121 cm  
Private collection, Asia

*Or Spirit Everywhere*, 2023  
Acrylic and embroidery on linen  
213.4 × 152.4 cm  
Collection of the artist

# Public programme

The public programme dedicated to the exhibition opens on **20 March** with an **Art Conversation with Julie Mehretu at the Teatrino di Palazzo Grassi**. Together with curator Caroline Bourgeois, Patricia Falguières, one of the authors of the exhibition catalogue, and the artists Jessica Rankin, Nairy Baghramian, Tacita Dean, and Robin Coste Lewis, Julie Mehretu discusses her career and the founding themes of her artistic research.

**On 21 March, the Teatrino** hosts *Archive of Desire*, a **performance** commissioned by Onassis Fondation and produced by Visionart, that was inspired by the work of the poet C. P. Cavafy and presented for the first time as part of the homonymous festival celebrating the 160<sup>th</sup> anniversary of the Greek author's birth at the National Sawdust in New York on 3 and 4 May 2023. Focusing on the concept of desire, artists Robin Coste Lewis, Julie Mehretu, Vijay Iyer, Jeffrey Zeigler and Charlotte Brathwaite explore the importance of sensuality in the poetics of the great Greek writer, as well as the themes of diasporic identities and liminal spaces that are omnipresent in his work. The event draws on Cavafy's archives, exploring the sonic, visual and cultural references in his poetry in a new way, to create a rich universe of sounds and images that evoke the sense of solitude characteristic of many of his writings. The performance will be accompanied by a constellation of images of Julie Mehretu's abstract works.

**On 18 and 19 April**, Palazzo Grassi — Punta della Dogana and Bourse de Commerce present a **programme of concerts** reflecting artist's different sources of influences. On 18 April, jazz pianist **Maya Dunietz** will be performing on piano **in the Atrium of Palazzo Grassi**, accompanied by a group of musicians, presenting works by the Ethiopian composer **Emahoy Tsegué-Maryam Guèbrou** (1923-2023), whose spiritual music has been rediscovered in the last twenty years. The concert is also presented at Bourse de Commerce on 12 and 13 April 2024. On 19 April, following a tribute to the American minimalist composer **Julius Eastman** (1940-1990) at Bourse de Commerce in March 2022, British composer **Devonté Hynes**, with a group of musicians, will offer a new interpretation of Eastman's work, including the piece *Femenine* (1974)—one of the sources of inspiration for Julie Mehretu's cycle of paintings *Femenine in nine*.

The **autumn season** will also feature a much-anticipated concert by **Jason Moran**, one of the leading jazz musicians working on the international scene, fellow artist and friend of Julie Mehretu, and author of a text for the catalogue of her major exhibition at Palazzo Grassi.

# Publications

## The exhibition's catalogue

The catalogue of the exhibition “Julie Mehretu. Ensemble” in three languages (Italian, English, French) is published by Marsilio Arte, Venice.

Graphic project by Joseph Logan.

428 pages

17 × 24 cm

With texts by:

**François Pinault**, President of Palazzo Grassi — Punta della Dogana;

**Bruno Racine**, Director and Chief Executive Officer of Palazzo Grassi — Punta della Dogana;

**Hilton Als**, Writer and critic;

**Caroline Bourgeois**, Chief Curator at the Pinault Collection and curator of the exhibition;

**Patricia Falguières**, Critic and art historian;

**Julie Mehretu**, Artist;

**Jason Moran**, Pianist and composer

and conversations between:

**Julie Mehretu, Paul Pfeiffer and Lawrence Chua;**

**Julie Mehretu and Caroline Bourgeois**

## Visitors guide

The exhibition is accompanied by a visitor's guide in three languages, available for free in the exhibition and downloadable from the website [pinaultcollection.com/palazzograssi](http://pinaultcollection.com/palazzograssi)

PUNTA DELLA DOGANA

# Exhibition “Pierre Huyghe. Liminal”

**From 17 March to 24 November 2024, Punta della Dogana presents *Liminal*, one of the most ambitious projects of Pierre Huyghe. Conceived by the artist together with curator Anne Stenne, the exhibition is centred around major new works, combined with those from the last ten years, in particular from the Pinault Collection.**

Pierre Huyghe has since long questioned the relation between the human and the non-human, and conceives his works as speculative fictions from which emerge other modalities of world. Fictions, to him, are “vehicles for accessing the possible or the impossible—what could be or could not be.”

With *Liminal* Pierre Huyghe transforms Punta della Dogana into a dynamic, sensitive milieu perpetually evolving. The exhibition is a transitory state inhabited by human and non-human creatures and becomes the site of formation of subjectivities that are constantly learning, changing, and hybridizing. Their memories are expanding with information captured from events, both perceptible and imperceptible, that permeate the exhibition.

The exhibition opens with the eponymous work *Liminal*, a simulation of an enigmatic human form, without brain, without face, and without world. It is a passageway between worlds that are unaware of each other: between our sentient reality and an inhuman entity. It is crossed by emerging forms of cognition and sensation, including a cerebral organoid that reacts to pain.

At the same time, strange voices are circulating in the space. A new, unknown language, *Idiom*, is invented during the exhibition based on stimuli captured by masks worn by humans.

Meanwhile, the film *Human Mask* reveals a monkey wearing a mask of a human. Alone, it repeats the same gestures, almost like a robot, in an abandoned restaurant on the outskirts of Fukushima.

At Punta della Dogana, the film *Camata*, without beginning or end, endlessly edited, shows an unknown ritual performed by machines around an unburied skeleton found in the desert. In a constant state of learning, an exchange takes place between a mind without a body and a body without life.

Finally, the mental images, captured in someone's brain while he or she is imagining the anime character Annlee. Captured by a neural interface, these images, a co-production between human and machine, multiply at the same rate as dividing cancer cells, and are transformed according to the elements present in the environment.

For Pierre Huyghe, the exhibition is an unpredictable ritual in which new possibilities are generated and coexist, without hierarchical distinction or determinism. With *Liminal*, he invites us to follow other realities, to become strangers to ourselves from a perspective other than human—inhuman.

This exhibition is presented in partnership with Leeum Museum of Art, Seoul, which will host an exhibition of Pierre Huyghe in February 2025.

The show is accompanied by a visitor's guide and a catalogue published by Marsilio Arte, Venice, in collaboration with Les Éditions Dilecta for the French version, with texts by Tristan Garcia, Patricia Reed, Chiara Vecchiarelli, Tobias Rees and a conversation between Pierre Huyghe and Anne Stenne.

A programme of talks and screenings will be organised throughout the exhibition to explore the themes addressed by the artist. These include a conversation with Flora Katz at the Teatrino di Palazzo Grassi on 22 May, a screening of Pierre Huyghe's film *The Host and the Cloud*, (2009-2010) on 23 May, and a conversation with Pierre Huyghe in the autumn.

This exhibition is supported by Bottega Veneta. Outfits for the work *Idiom* are designed by Bottega Veneta Creative Director, Matthieu Blazy, in collaboration with the artist.

Pierre Huyghe has chosen to present Bruce Nauman's *Three Heads Fountain (Three Andrews)* in one of the rooms of the Torrino at Punta della Dogana, as an echo to *Liminal*.

This work is also a reminder of the artist's solo exhibition, *Contrapposto Studies*, at Punta della Dogana in 2021-2022, curated by Carlos Basualdo and Caroline Bourgeois.

Echoing this emblematic exhibition in Venice, Tai Kwun (Hong Kong) will be opening the first retrospective of Bruce Nauman in Asia from 14 May to 18 August 2024, curated by Carlos Basualdo, Caroline Bourgeois and Pi Li.

Pierre Huyghe has also chosen to present two series of works by Anthony Nosiku Ikwueme (born in 1997), a neurodivergent artist who has reached out to Pierre in 2014 to establish a bridge between their differing languages.

### **3 HEADS FOUNTAIN (3 ANDREWS) (2005) BY BRUCE NAUMAN**

Three identical, scar-covered male heads, hung by their necks, are continuously fed by water through a tube and pierced so to leave thin jets of water run out of their wholes. Bruce Nauman regularly incorporates the human body into his work. Playing with the contradictions of human life (love and hate, life and death, pleasure and suffering), the renowned US artist, born in 1941, likes to subject his viewer to a physical and psychological test, at the same time as raising existential questions.

### **FIRE FROM EYES (2014) / TIME LENGTH (2014) BY ANTHONY NOSIKU IKWUEME**

Numerics and energy, emanating from the figures, as seen in the drawings, inform his practice and act as windows into his kaleidoscopic world. It gives another perspective to the diverse spectrum of human cognition.

# Biographies

## Pierre Huyghe

Pierre Huyghe (born in 1962, Paris) lives and works in Santiago, Chile. His work is internationally known and presented in various exhibitions around the world.

Pierre Huyghe studied at the École nationale supérieure des Arts décoratifs in Paris. He initially focused on film and video, continually questioning the relationship between reality and fiction. From *Streamside Days* (2003), in which the artist staged a fictional festival in a real town, to *The Host and the Cloud* (2009-2010), where he took over an abandoned Musée des Arts et Traditions Populaires for several months, allowing a series of events to develop, Pierre Huyghe has been moving towards setting up live situations. *Untilled* (2012), where contingent reality constitutes the very nature of the work, marked a turning point in his oeuvre that led to an increasingly programming dimension, notably with *After ALife Ahead* (2017) and, more recently, *Variants* (2022), where simulation makes it possible to escape prediction and opens up infinite possibilities.

By questioning the relationship between human and non-human, the artist sees his works as speculative fictions from which other ways modalities of the world emerge, inhabited by a multitude of biological or artificial subjectivities that learn, change and evolve.

For Pierre Huyghe, the ritual of the exhibition is an encounter with a sensitive environment in which time and space are constitutive of its essence.

Recent exhibitions include *Chimera*, EMMA, Espoo (2023); *Variants*, Kistefos Museum, Jevnaker (2022); *After UUmwelt*, Luma Foundation, Arles (2021); *UUmwelt*, Serpentine Gallery, London (2018); *After ALife Ahead*, Skulptur Projekte Münster (2017); *The Roof Garden*, Metropolitan Museum, New York (2015). In 2012, his work *Untilled* was one of the most critically acclaimed contributions to dOCUMENTA (13) in Kassel.

In 2013, a retrospective of Pierre Huyghe's work at Centre Pompidou curated by Emma Lavigne, General Curator and General Director of the Pinault Collection, travelled to the Ludwig Museum, Cologne, Germany and LACMA, Los Angeles, USA. In 2019, he has been appointed Artistic Director of *Okayama Art Summit: If the Snake*.

The artist's works are included in the collections of the Centre Pompidou, Paris; The Los Angeles County Museum of Art, Los Angeles; Kunstmuseum Basel; Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Musée d'Art moderne de la Ville de Paris, Paris; National Gallery of Canada, Ottawa; National Gallery, Staatliche Museen zu Berlin, Berlin; Solomon R. Guggenheim Museum, New York; Walker Art Center, Minneapolis; SFMOMA, San Francisco; Tate Modern, London, among others.

# Anne Stenne

Anne Stenne (born in 1983, France) is an independent curator.

Establishing a long-standing relationship with artists, she has closely worked with Pierre Huyghe since 2014. Her recent curatorial projects with him are *Chimera*, EMMA, Espoo (2023); *Variants*, Kistefos Museum, Jevnaker (2022); *After UUmwelt*, Luma Foundation, Arles (2021). She has previously worked as curatorial advisor and producer for *If the Snake*, Okayama Art Summit (2019); *UUmwelt*, Serpentine Gallery, London (2018); *After ALife Ahead* in Skulptur Projekte Münster (2017); *The Roof Garden*, Metropolitan Museum, New York (2015); and co-edited the catalog *Pierre Huyghe* with Serpentine Galleries, Koenig Books, and Luma Foundation (2019).

Recently, she has curated *Infantia (1894-7231)* with Fabien Giraud and Raphaël Siboni at the IAC-Institute of Contemporary Art, Villeurbanne/Rhône-Alpes (2020); and edited their catalogue *The Unmanned*, Mousse Publishing (2022).

In 2023, Anne Stenne became co-artistic director and co-founder of *The Feral* with Fabien Giraud & Raphaël Siboni, a 1000-year collective artwork at the scale of a landscape, based in Limousin, France.

She has worked in several institutions: CCCOD, Tours; MACBA, Barcelona; IAC, Villeurbanne; with the artists Saâdane Afif, Joachim Koester, Matt Mullican, Manfred Pernice, Bojan Sarcevic, Hans Schabus, among others.

# Excerpts from the catalogue

## François Pinault

President of Palazzo Grassi — Punta della Dogana

For more than twenty years, I have been constantly following the career of Pierre Huyghe, an exceptional explorer driven by the incessant desire to push back the boundaries, both between human and animal and between human and machine, and to cross them or erase them, undermining our certainties in a perpetual play of masks. For the 2024 Art Biennale, I wanted to offer him an opportunity to return to Venice by giving him carte blanche at the Punta della Dogana, a much larger and more complex space than the French pavilion in the Giardini that he so masterfully occupied in 2001. He saw it as a formidable challenge and I am grateful to him for agreeing to tackle it, with the help of Anne Stenne, the exhibition curator. The project he conceived and refined almost up to the last moment constitutes, in my view, a new step forward in his work, which already placed him among the most remarkable artists of our time. The established pieces in the collection are supplemented by works on the scale of the spaces created by Tadao Ando, which visitors will find arresting, as they touch on the fundamental question of what makes or unmakes humanity, in the era of genetic manipulation and machines capable of accumulating infinitely more knowledge than our brain. Steeped in an atmosphere imbued with mystery, and vibrant with sounds and movements, the show is populated by masked figures and organized by technological devices which continually modify it. This will give visitors ample food for thought while involving them in a unique and highly engaging experience, offering them an overview of the work of Pierre Huyghe, as it constantly evolves in new directions.

## Bruno Racine

Director and Chief Executive Officer of Palazzo Grassi— Punta della Dogana

In inviting Pierre Huyghe to occupy the Punta della Dogana, François Pinault offered him the chance to pursue still further his exploration of what he calls the “inhuman.” For me, as for the whole team at Palazzo Grassi, it was a unique experience to follow the project from its inception to its conclusion—a fascinating journey, in the course of which the artist, eliminating false trails, focused ever more precisely on his definitive choices. Under his impetus, the spaces of the Punta were thus transformed into an immersive sequence, culminating in Tadao Ando’s cube room.

What is at play in the works, conceived as perpetually evolving systems, is an extraordinarily audacious reflection on our very condition, as it has been formed over the millennia and could yet mutate in the future. So, *Idioms*, those at once human and non-human entities, engage us in the emergence of an unprecedented form of language, in the same way that robots perform a funeral rite without any model around an anonymous skeleton found in the Acatama desert in Chile.

While the exhibition draws on the most recent developments in science and technology, it is the birth of every culture, past, present, or future, its fundamental matrix, that visitors will experience on this enthralling journey titled *Liminal*. It is a great honor for Palazzo Grassi to have been associated with such an undertaking, thanks to the collaboration established with Pierre Huyghe and Anne Stenne, the exhibition curator. The show has given rise to a fruitful cooperation with the Leeum Museum in Seoul, which will take it over in 2025, and also with Bottega Veneta. I offer them my most sincere thanks.

# Tristan Garcia

Philosopher and writer

## ***ON THE RUINS OF THE WILL***

[...]

Pierre Huyghe's works belong to this contemporary field; they have both emerged from it and they inform it. They constitute a breeding ground of artefactual naturalness and natural artefactualness. Any preestablished dividing line between the domains of nature and art they elude, delivering chimeras that are perpetually transforming and learning, that never seem to be entirely intended, and that do not themselves have a properly determined aim. In the process, these works undo themselves as "works." They blur the boundary between an artefact—the product of an artist's will—and a multitude of decentered human, animal, vegetable, machinic, and algorithmic effects, amidst a vast network of relations.

In this, we could see an apocalypse of human will: at once the disclosure and the end of our fully determined "will," become indiscernible from everything that is not it, merging with this other in the general decomposition of subjectivities and objectivity.

If we look a little closer, however, a doubt persists. I would like to make the hypothesis that this persistent doubt is what Pierre Huyghe's work holds on to, never entirely dissolving in the field it has emerged from. Not only can traces of intention be found throughout his works, along with meticulous craftsmanship and a general impression of formal mastery; the creatures that emerge from all this seem to emanate a sort of low-intensity will to bring forth other intentions—new ones, perhaps inhuman, perhaps bodiless, lifeless...

On the ruins of a thoroughly determined will, something is taking shape again.  
[...]

# Chiara Vecchiarelli

Philosopher and curator

## ***THE IMAGINAL***

[...]

In Pierre Huyghe's work, worlds are constituted, and through them a reality appears—not all of reality, but rather the reality of relation, which is understood as prior to the terms it relates to: as coming before the object just as much as the subject, before the past just as much as the future, in a logical priority that constitutes the artwork's present.

Indeed, the reality of Huyghe's work is in the present tense: it is never an aftereffect of pure representation, every occurrence—or "appearance" (*apparaiscence*), in Huyghe's own words—of his work manages to produce an endlessly renewable occasion for being different to the substance of an already completed reality. These works are not inserted into an already pre-supposed space and time, but rather create their own space and their own time, positing these as the conditions of possibility for a world-constituting place of existence, even as this remains nameless. Such worlds call on our ability to name (things), for they aspire to the place of intelligibility that a new name makes possible. This dimension appears when reality no longer answers to any of the names that are already available, that are overburdened with meanings to the point of masking the transformation at work in the reality they once claimed to name.

[...]

The imaginal includes the space of bodies, but it is not reducible to this. It has a mental existence without coinciding with the mind. It is not limited by the constraints of chronological time, nor by those of physical space. The imaginal is not essentially localized in time or in space. It is a certain chronotopological arrangement that corresponds neither to the schemas of immanence nor to transcendence. When it takes root, spatially and temporally, it gestures towards the improper, to-wards a possible overcoming—an overflowing.

[...]

# Patricia Reed

Artist, writer and designer

## **FROM PROJECTION TO EMBEDDING: SENSE-MAKING AND CONCEPTUAL INADAPTATION**

[...]

Encounters with the modeled nature of our given world, enabled through our perpetually mediated sensibilities of immediacy, offer a metacontext for the *conceptual environments* orchestrated by Pierre Huyghe. Or, conversely, *environmental conceptions*, since these orchestrations operate as a synthesis of the mental and material, playing out in feedback loops that indiscriminate between the seeming dichotomies of form and idea, pattern and substance, simulation and empiricism, the organic and the inorganic, language and noise, technology and soil, animal and mineral, the living and the dead, entropy and negentropy. It is by tinkering with the *pre-existing* modeled nature of givenness, along with the mediation of immediate experience this begets, that alien worlds are crafted into existence.

[...]

It is within this recursive interplay, captured by the notion of ‘conceptual environments/environmental conceptions,’ that we can discern an implicit hypothesis in Huyghe’s oeuvre: the inseparability between the material (world or stuff) and the informational (model or schema). In this scenario, the creation of an alien world for “the birth of an idea” is irreducible to empirical materials alone. Rather, it includes the operators setting processes in motion, manifesting conceptual models into reality through protocols, encodings, fictions, organic relations, artificial settings, and parameters; not to mention the black-box discrimination of Machine Learning systems, chemotaxis, photosynthesis, pollination, etc. Integrating the long-upheld division between pattern and substance (arguably dating back to the Pythagoreans), such a view of model-based mediation contains a decisive standpoint: a broader commitment to a refiguring of the human as organism (despite the notable absence of the human in much of Huyghe’s work over the last decade).

[...]

Rather, this new condition emphasizes the coexistence of diverse relations—across intelligences, across sub-systems, across entities, across scales—to the point of not necessarily requiring a human gaze at all. In his recursively structured, systemically mutating works, Huyghe can be seen as a writer of descriptive statements from conditions of embeddedness: conceptual operators unleashing worlds into existence, in which their world-models grant semantic valence to otherwise unnavigable alien, empirical conditions. These models serve as vehicles for transporting sensing agents into other worlds of thought, from which to orient sensitivities and draw inferential meanings according to these alter-frameworks.

[...]

# Tobias Rees

Professor and philosopher

## **OUTSIDES**

[...]

One: Huyghe’s works are, in addition to whatever else they are, *philosophical examinations*. What I mean by this phrase, philosophical examinations, is that his works often render visible the philosophies we humans have come to live by: the many small and large conceptual presuppositions that, without us noticing, organize how we understand ourselves and experience the world around us. The way Huyghe produces this visibility is by arranging scenes—like at the Dazaifu Tenmangu shrine—that defy our conceptual certainties and thereby lead us into an unknown elsewhere; an outside.

Two: The most prominent of the presuppositions that Huyghe has examined and exposed in his recent works, at least since his monumental 2009–2010 *The Host and the Cloud*, the modern concept of the human. Indeed, Huyghe’s recent works are poetic invitations to let oneself be constituted differently: through experiences of scenes and situations that unfold outside of the concept and experience of reality that the modern concept of the human gave rise to.

[...]

To me, *Human Mask* is Huyghe's break with the human. It is a mise-en-scene—a ruthless exposure—of the human as a condition of possibility of the modern experience of reality.

The movie scrupulously documents how the differentiation of humans, nature, and technology into mutually exclusive ontological fields produces disasters, yet it offers no escape from these disasters; there is no escaping because Huyghe strictly adheres to these three ontological categories and stays within them.

Of course, humans are absent from the film. But this absence is a mere reflection of the destructive assumption that humans are more than nature, that they—due to their (seemingly) unique power to invent things—are somehow set apart from it. Humanism, arguably, provides no escape from the disasters provoked by the human.

The nature of *Human Mask* is distinctively modern. On the one hand, it is the volatile domain of horror—exemplified by earthquakes and tsunamis—which early humans were helplessly exposed to before they managed to increase the distance between themselves and nature with the help of technology. On the other hand, nature is that which is threatened by human exceptionalism. It is a victim: defenseless, polluted, and contaminated by the human.

[...]

# List of works

## Pierre Huyghe

### *Camata*, 2024

Robotics driven by machine learning; self-directed film, edited in real time by Artificial Intelligence; sound, sensors  
Courtesy the artist  
and Galerie Chantal Crousel, Marian Goodman Gallery, Hauser & Wirth, Esther Schipper, and TARO NASU

### *Idiom*, 2024

Real time voice generated by Artificial Intelligence, golden LED screen masks  
Courtesy Leeum Museum of Art

### *Liminal*, 2024

Real time simulation, sound, sensors  
Courtesy the artist and Galerie Chantal Crousel, Marian Goodman Gallery, Hauser & Wirth, Esther Schipper, and TARO NASU

### *Portal*, 2024

Brass totem with environmental sensors, camera, micro, sound, light, solar panel, real time recording and emitting  
Courtesy the artist and Galerie Chantal Crousel, Marian Goodman Gallery, Hauser & Wirth, Esther Schipper, and TARO NASU

### *Umwelt—Annlee*, 2018-2024

Deep image reconstructions, real-time generated reconstructions, face recognition, sensors, brain waves sound  
Courtesy the artist, and Galerie Chantal Crousel, Marian Goodman Gallery, Hauser & Wirth, Esther Schipper, and TARO NASU  
© Kamitani Lab / Kyoto University and ATR

### *Mind's Eyes*, 2024

Materialized deep image reconstruction, synthetic and biological material aggregate  
72 x 103 x 81 cm  
Courtesy the artist and Galerie Chantal Crousel, Marian Goodman Gallery, Hauser & Wirth, Esther Schipper, and TARO NASU

### *Estelarium*, 2024

Basalt  
23 x 55 x 50 cm  
Courtesy the artist and Galerie Chantal Crousel, Marian Goodman Gallery, Hauser & Wirth, Esther Schipper, and TARO NASU

### *Fortuna*, 2024

Ventilator, wind sensor, scent  
Courtesy the artist

### *Offspring*, 2018

Sensor based, self-generative system for sound and light machine  
84 x 260 x 220 cm  
Courtesy Pinault Collection

### *Offspring*, 2018

Sensor based, self-generative system for sound and light machine  
84 x 260 x 220 cm  
Courtesy Leeum Museum of Art

### *Circadian Dilemma (el Dia del Ojo)*, 2017

Aquarium, Astyanax Mexicanus (eyeless and with eyes), algae, cave scan cast in concrete, black switchable glass, geo-localized program  
137 x 123 x 164 cm  
Courtesy the artist and Marian Goodman Gallery, New York, Paris, Los Angeles

### *Circadian Dilemma (el Dia del Ojo)*, 2017

Aquarium, Astyanax Mexicanus (eyeless and with eyes), algae, cave scan cast in concrete, black switchable glass, geo-localized program  
137 x 123 x 164 cm  
Private Collection, Germany

### *Cancer Variator*, 2016

Incubator, human cells, sensors, algorithm  
Courtesy the artist

### *Abysal Plane*, 2015

Aquarium, sand, stones and shells from Marmara Sea, concrete cast of a reclining figure  
117 x 88 x 147 cm  
Collezione La Gaia, Busca—Italia

### *Human Mask*, 2014

Film, colour, sound, 19 mins  
Courtesy Pinault Collection

### *De-extinction*, 2014

Film, colour, sound, 12 mins, 38 sec  
Courtesy Pinault Collection

### *Zoodram 6*, 2013

Aquarium, resin shell after Constantin Brâncuși's *Sleeping Muse* (1910)  
135 x 99 x 76 cm  
Staatliche Museen zu Berlin, Nationalgalerie  
2015 purchased by the Freunde der Nationalgalerie

### *Cambrian Explosion 19*, 2013

Aquarium, live, sand, floating rock  
175 x 220 x 190 cm  
Courtesy the artist and Hauser & Wirth

## Bruce Nauman

### *3 Heads Fountain (3 Andrews)*, 2005

Epoxy resin, fiberglass, wire, plastic tubes, water pump, wood basin, rubber pond liner  
Pinault Collection

## Anthony Nosiku Ikwueme

### *Fire from Eyes*, 2014

*Time Length*, 2014  
Series of drawings, ballpoint pen

## Maintenance of aquarium works

The exhibition features live animals—starfish, crabs, anemones and fish. Animal welfare in the artworks is very important to Palazzo Grassi — Punta della Dogana — Pinault Collection and to the artist, and precautions to ensure the animals' well-being began from the very start of the exhibition planning. The conditions in the aquariums are constantly monitored, and the more demanding care is provided by aquarium experts from outside the museum. For day-to-day maintenance, the staff of Palazzo Grassi — Punta della Dogana — Pinault Collection has received detailed instructions for each artwork individually. Furthermore all the necessary authorizations for animal exhibits have been requested. At the end of the exhibition, the animals will get a permanent home that takes into account the typical habitat of each species.

# *Idiom, 2024*

Outfits for the work *Idiom* were designed by Bottega Veneta in collaboration with the artist.

In his latest collaboration with contemporary art practice, Matthieu Blazy has designed outfits with Pierre Huyghe for the human carriers of the artwork *Idiom*. The genderless garments are conceived in fluid shapes and archetypal fabrics that allow for presence and ease of movement in the exhibition space, while obscuring the human body. With colors reduced to near-black neutrality, the outfits de-personify the wearer and express community and ritual beyond the human perspective.

# Public programme

To mark the exhibition, a programme of events is scheduled at the Teatrino di Palazzo Grassi.

On **22 May**, the Teatrino hosts an **Art Conversation** with Flora Katz, art critic and curator at LUMA Arles, as an introduction to earlier works of Pierre Huyghe. She examines his search for speculative forms, and how it allows for new possibilities to emerge, both in terms of forms and thinking.

The evening of **23 May** features a **screening** of Pierre Huyghe's film *The Host and the Cloud*, realised in 2009–2010. The film depicts scenes full of estrangement and unease, set in the spaces of an abandoned ethnographic museum located in a zoo. A group of people, who seem to be museum staff, circulate inside exposed to external stimuli and situations that occur randomly, fleetingly, sometimes simultaneously throughout the building. These new employees (guard, cleaner, director, archivist) are operators who perform a simple series of tasks: imitating, repeating or modifying the situations they may encounter.

## Publications

### The exhibition's catalogue

The catalogue of the exhibition "Pierre Huyghe. Liminal" in three languages (Italian, English, French) is published by Marsilio Arte, Venice in collaboration with Les Éditions Dilecta for the French version.

Graphic project by Irma Boom.  
448 pages, 600 color illustrations  
21,8 x 28 cm

With texts by:

**François Pinault**, Président of Palazzo Grassi — Punta della Dogana;

**Bruno Racine**, Director and Chief Executive Officer of Palazzo Grassi — Punta della Dogana;

**Tristan Garcia**, Philosopher and writer

**Patricia Reed**, Artist, writer and designer

**Tobias Rees**, Professor et philosopher

**Chiara Vecchiarelli**, Philosopher and curator

and conversation between:

**Pierre Huyghe and Anne Stenne**

### Visitors guide

The exhibition is accompanied by a visitor's guide in three languages, available for free in the exhibition and downloadable from the website.

[pinaultcollection.com/palazzograssi](http://pinaultcollection.com/palazzograssi)

TEATRINO DI PALAZZO GRASSI

# Installation

## *Song to the Siren*

### by Edith Dekyndt

In the morning light of an autumn day in 2022, Edith Dekyndt filmed a young woman lying in the water lagoon near the Monument to the Partisan Woman, which marks the entrance to the Giardini della Biennale in Venice. The young woman holds a white cloth in her hand with which, in a gesture of solace or consolation, she wipes or caresses a bronze statue, partially immersed—the figure of one of those partisan women executed, with her hands tied behind her back, during the Second World War.

In this film, presented in the Teatrino di Palazzo Grassi, Edith Dekyndt draws the viewer's attention to our duty to maintain and preserve the memory of those tragic events, in order to avert their recurrence.

The sculpture, created in 1969 by Augusto Murer, lies on a structure and a hydraulic plinth devised by the architect Carlo Scarpa.

*Song to the Siren* forms part of a series of performances by Edith Dekyndt in which the same gesture is enacted at historical monuments because they echo contemporary situations. Their titles are always taken from songs whose words have a timeless resonance. Here it is *Song to the Siren*, written by Larry Beckett and Tim Buckley and performed by many artists, from This Mortal Coil to Robert Plant: "Here I am, waiting to hold you."

**The installation will be on view from 13 to 17 March and from 15 to 22 April 2024 in the Foyer of the Teatrino at Palazzo Grassi and during events at the Teatrino open to the public.**

# Biography of Edith Dekyndt

The work of Edith Dekyndt (born in 1960 in Ypres, Belgium) proposes sensory experiences based on the careful observation of materials and the cultural contexts in which they exist. After initial studies in communication, Dekyndt entered the Mons School of Fine Arts. Her processual, conceptual approach focuses on the ordinary objects that make up our daily lives, and in how they are transformed in natural and architectural environments. Her installations and performances integrate natural and manufactured objects, photographs, videos, sound, and light, which is central to her work. Each project is rooted in the observation of the minute details through which seemingly ordinary objects and situations become both sublime and overwhelming. They invite the viewer to become aware of the precarious balance of chemical and physical phenomena, as well as of the transient and fluid nature of the material world.

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Huma Bhabha, Robin  
Coste Lewis, Tacita  
Dean, David Hammons,  
Paul Pfeiffer, Jessica  
Rankin

Palazzo Grassi  
Venice  
17.03.2024-06.01.2025

**Exhibition curated by**  
Caroline Bourgeois with  
Julie Mehretu

Assisted by  
Boris Atrux-Tallau  
and Alexandra Bordes

**Visual identity**  
for the exhibition  
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and Susan Wald  
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**Musical composition**  
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And all those who wish  
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Bacciolo Gelsomino  
e Figli, Cavallino-Treporti  
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The exhibition “Julie  
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**Pierre Huyghe*****Liminal***

Punta della Dogana  
Venice  
17.03.-24.11.2024

**Exhibition curated**

by Anne Stenne

**In collaboration with****PIERRE HUYGHE****STUDIO:**

Sofia Jirón Arcos  
Élise Blanc  
Fabian Elío  
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Rees, Chiara Vecchiarelli

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Les Graphiquants, Paris

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This exhibition is  
supported by Bottega  
Veneta. Outfits for the  
work Idiom are designed  
by Bottega Veneta  
Creative Director,  
Matthieu Blazy,  
in collaboration  
with the artist.

**Galleries**

Galerie Chantal Crousel  
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Hauser & Wirth  
TARO NASU  
Esther Schipper

# Practical information

## **Palazzo Grassi**

San Samuele 3231  
30124 Venice  
Vaporetto stop: San Samuele, Sant'Angelo

## **Punta della Dogana**

Dorsoduro 2  
30123 Venice  
Vaporetto stop: Salute

## **Teatrino di Palazzo Grassi**

San Marco 3260  
30124 Venice  
Vaporetto stop: San Samuele, Sant'Angelo

Tel: +39 041 2401 308

During the opening periods, Palazzo Grassi and Punta della Dogana are open every day, except Tuesdays, from 10 am to 7 pm. Last access at 6pm.

More information on opening times, prices, activities and accessibility are available on the website: [pinaultcollection.com/palazzograssi](http://pinaultcollection.com/palazzograssi)

## **TICKET OFFICE**

Full price: 18€ — Reduced: 15€ — 20-26 Ticket: 7€

Reduced price: Residents in the metropolitan city of Venice (upon presentation of the ID card); students up to 25 year old (upon presentation of a valid student ID card); teachers (upon presentation of their ID card or a letter from the school); groups of 15 or more adults; visitors aged over 65; accompanying person of a person with disabilities; Kering Group; holders of a admission ticket or a Membership Card of one of the institutions of the Dorsoduro Museum Mile; Members of the institutions that have signed a convention.

Free: Members Pinault Collection; under 20; Carta Giovani Nazionale holders; visitor with disabilities; authorised tour guides; 2 accompanying adults for each school group of 15 to 24 pupils; 3 accompanying adults for each school group of 25 to 29 pupils; 1 accompanying adult for each group of 15 to 29 adults; unemployed (with certificate); Members of ICOM, Members of AWI—Art Workers Italia.

On Wednesdays: residents in the Città Metropolitana di Venezia and students enrolled at the Venetian Universities.

### **Membership: one card, one collection, three museums**

- Membership Solo 1 year: 35 €
- Membership Duo 1 year: 60 €

Unlimited and priority access for one year to Bourse de Commerce (Paris), at Palazzo Grassi (Venice), Punta della Dogana (Venice) and the off-site exhibitions of the Pinault Collection.

The Membership card allows you to have access to many of the benefits listed on the website: [pinaultcollection.com/fr/membership](http://pinaultcollection.com/fr/membership)

## GUIDED TOURS

Guided tours focused on the exhibitions or on the architecture of Palazzo Grassi and Punta della Dogana can be booked.

Guided tours and activities are also available for families and schools who wish to discover the exhibitions.

Visits to the Teatrino with a specialised guide are also available, both during and outside regular opening hours.

The guided tours and activities are provided in Italian, English, French, Spanish and German.

Booking is required.

Online booking:  
[ticketlandia.com](http://ticketlandia.com)

For more information:  
[visite@palazzograssi.it](mailto:visite@palazzograssi.it)  
[education@palazzograssi.it](mailto:education@palazzograssi.it)

## MUSEUM FOR ALL-ACCESSIBILITY

Palazzo Grassi, Punta della Dogana and the Teatrino are completely accessible to visitors with motor disabilities thanks to the absence of architectural barriers from the landing stage of boats at the San Samuele (Palazzo Grassi and Teatrino) and at the Salute (Punta della Dogana) stops.

Inside, the buildings offer lifts, access ramps and wheelchairs. The spaces are equipped with lifts, mobile ramps and wheelchairs, allowing easy access to the rooms, with the exception of the Torrino of Punta della Dogana. In addition, the ticket offices at Palazzo Grassi and Punta della Dogana are equipped with magnetic induction audio systems.

A LIS-speaking (Italian Sign Language) service can be booked for all activities making them accessible to hearing-impaired visitors, at no extra cost. An accessibility guide for both current exhibitions is available free of charge, featuring texts in Italian and simple English. In addition, content in LIS and IS can be accessed by scanning QR codes.

## SERVICES FOR THE PUBLIC

At Palazzo Grassi and Punta della Dogana the cloakroom, bookshop and café are available to the public.

### **Museum interpreters**

In order to implement the public's experience at the museum, Palazzo Grassi – Punta della Dogana has built up a team of museum interpreters who comment specific aspects of the ongoing exhibitions and interact with the visitors. This service is free.

### **Visitors' guide**

Available for free at the museum and for download on the website in Italian, English and French.

### **Family guide**

Available in Italian, English and French, the activity book is a visitor's tool for children, and not only, that combines playful activities and observation exercises. It is produced in collaboration with artists, illustrators and designers.

### **Free wifi**

### **Restaurant services**

The Palazzo Grassi Café and the Dogana Café are managed by ChefYouWant.

### **Palazzo Grassi and Dogana bookshops**

Located on the ground floor of Palazzo Grassi and Punta della Dogana, the bookshops are managed by Marsilio Arte. These spaces were entirely conceived by Tadao Ando and, besides the exhibition catalogues, offer a wide range of international publications dedicated to art and architecture, children's books, as well as exclusive stationery and merchandising objects.

The catalogues of the exhibitions at Palazzo Grassi and Punta della Dogana are edited and published by Marsilio Arte.

Palazzo Grassi Shop: +39 041 241 2960

Dogana Shop: +39 041 4763 062

# Appendices

## Teatrino di Palazzo Grassi

Palazzo Grassi – Punta della Dogana offers a broad programme linked both to the exhibitions in progress and to the various forms of contemporary research and artistic expression. A policy of inclusion and accessibility is applied to the services and activities organised by the two museums and a constant and varied cultural offer allow the institution to reach an ever-wider audience.

The addition of the Teatrino in 2013, an auditorium designed by architect Tadao Ando, has reinforced the institution's commitment to establishing a dialogue with the public and encouraging knowledge by hosting a wide range of events, which aim at complementing the exhibitions organised at Palazzo Grassi and Punta della Dogana, as well as exploring a large variety of artistic forms.

In ten years, the Teatrino has become one of the most dynamic actors on the Venetian cultural scene: over 100 conferences, screenings, concerts and performances are organised each year. The majority of the events presented at the Teatrino are free and they are organised by Palazzo Grassi, often in collaboration with international, national and local partners.

In 2024, the Teatrino presents a rich calendar of cultural events. Encounters with artists and curators, screenings, concerts and performances, brand new programmes and re-editions of festivals exploring all areas of contemporary creativity, such as the conversations with authors of "Più libri più Laguna" and "Lo stato dell'arte", screenings with the Florentine festival "Lo schermo dell'arte", "FIFA" (The International festival of Films on Art) and the project "Alone among Others", along with the music projects "Musica nuova a Palazzo", "Long Playing" and two concerts co-produced with Bourse de Commerce.

# Educational services

Since 2018, to encourage the discovery of contemporary art, Palazzo Grassi – Punta della Dogana offers free admission to its exhibitions to young visitors up to the age of 19.

**Palazzo Grassi – Punta della Dogana offers a vast programme of activities for the public of all ages, for schools, universities and families:**

## **Activities for the public: Masterclass, Superlab**

Masterclasses and talks with professionals from the cultural and artistic field are open to university students and young professionals, as opportunities for in-depth study and practice-based exchange.

## **Families and schools**

Workshops and guided tours are available for schools, teachers and young visitors. The activities provide them with keys to understanding contemporary artistic languages, to allow them to enjoy in a constructive way the works in one of the most important collections in the world.

## **Palazzo Grassi Teens and PCTO**

Palazzo Grassi Teens is the programme for teenagers to encourage a free and creative perspective on contemporary art. Based on the peer-to-peer approach, the initiatives involve the participants in the production of contents focusing on artists and their works.

## **Grand Tour**

The annual event devoted to exchange of successful practices in the field of mediation and educational services. Each year a guest institution shares its educational programme and mediation methods with an audience of professionals and visitors of Palazzo Grassi and Punta della Dogana.

## **Social Inclusion**

Various programmes are open to categories of public who have difficulties in accessing contemporary art: teenagers, fragile adults, the elderly, people suffering from dementia are some examples of groups who can participate in the Social Inclusion programme of Palazzo Grassi.

Since 2019, the workshop “Altri Sguardi” has been inviting refugees and migrants to attend a workshop focusing on the analysis, understanding and critique of the works on display and to exchange with the visitors of the museum.

# Multimedia contents and digital activities

Palazzo Grassi – Punta della Dogana dedicates a particular attention to digital communication and develops online activities through a diversified strategy, with in-depth contents and special projects, aimed at interacting with the public of the museum and at engaging with the Italian and international art community.

## **Website and social media**

The website of Palazzo Grassi – Punta della Dogana, relaunched in 2023 with a layout in line with the identity of the Pinault Collection offers an innovative browsing experience that includes the possibility of exploring the universe of Palazzo Grassi – Punta della Dogana through, articles, interviews and other in-depth contents.

[pinaultcollection.com/palazzograssi](https://pinaultcollection.com/palazzograssi)

Palazzo Grassi – Punta della Dogana is present on the main social media channels, Instagram, Facebook, YouTube, X, and, from 2024, also on Threads.

## **In-depth content dedicated to the exhibitions**

On the occasion of its exhibitions, Palazzo Grassi – Punta della Dogana develops digital in-depth contents, such as interviews and podcasts with artists and major figures of contemporary art, and dedicated to the artists and works on view. These contents remain accessible online.

## **Podcast**

As part of its commitment to innovation, accessibility and development, Palazzo Grassi – Punta della Dogana has launched the production of podcasts devoted to its exhibitions, in collaboration with CHORA media, starting in 2022. All the podcasts are presented as inclusive audio products for Italian and international audiences, designed to be accessible to a general public new to contemporary art, in three languages. The podcasts are not designed as audio guides, but as original editorial products that can be listened to independently of the exhibition visit. After the podcast “A Sort of Tenderness. Marlene Dumas between Words and Images”, dedicated to the exhibition “Marlene Dumas. open-end”, presented in 2022 at Palazzo Grassi, and “Chronorama. Snapshots from the 20<sup>th</sup> century” dedicated to the exhibition “CHRONORAMA. Photographic Treasures of the 20<sup>th</sup> century” presented at Palazzo Grassi in 2023, in 2024 Palazzo Grassi will introduce a podcast devoted to the artist Julie Mehretu, the protagonist of the exhibition “Ensemble”.

## **Open Lab**

Open Lab is a format of digital workshops conceived by Palazzo Grassi during the first lockdown in 2020 and developed in collaboration with guests who work in different fields of contemporary creativity, from design to literature. The activities are accessible from anywhere at any time as they remain available on social media and in an e-book available for free on the museum website. After Olimpia Zagnoli, Giulio Iacchetti, studio saør, Ryoko Sekiguchi, Erik Kessels, Emiliano Ponzi, Marco Cappelletti, Livia Satriano, Davide Trabucco with his project Conformi and Kensuke Koike, in 2024 Stephanie Harrison of The New Happy conceived an Open Lab that invited the institution's digital community to give free rein to its imagination and creativity.

## **Architecture**

The active dialogue with the partner Google Arts and Culture Institute has led to the publication of a virtual tour of the empty spaces of Punta della Dogana on the platform Google Arts and Culture. The museum was filmed for the first time with the street view technology. It is possible to discover some of the rooms on the first floor as well as to admire the 360 view from the terraces and to stroll through the Cube conceived by Tadao Ando and rediscover some of the works exhibited in the past.

# Partnerships

Palazzo Grassi – Punta della Dogana is accompanied by numerous partners for the organisation and promotion of its activities, in order to bring a new public to the museum and to support the relationships between the institution and local, national and international stakeholders. Special projects and collaborations have included public and private partners, companies, tour operators, cultural institutions and research centres, as well as partners for communication.

## **Dorsoduro Museum Mile**

In 2020, the Gallerie dell'Accademia, the Galleria di Palazzo Cini, the Peggy Guggenheim Collection, and Palazzo Grassi – Punta della Dogana are once again connected by the Dorsoduro Museum Mile, a unique cultural itinerary through eight centuries of art. Launched in 2015, the Dorsoduro Museum Mile connects four museums along a mile-long path in the Dorsoduro district, between the Grand Canal and the Giudecca Canal. On an itinerary of eight centuries of world art history, visitors can admire masterpieces of Venetian painting from the Middle Ages and the Renaissance in the Gallerie dell'Accademia and the latest contemporary production on display at the Punta della Dogana. On the way, visitors can also explore the former homes of great collectors such as Vittorio Cini and Peggy Guggenheim and view their respective collections.

A paid ticket for one of the Dorsoduro Museums or a membership card from a partner institution involved in the project enable to have access to the other collections at special rates.

The Dorsoduro Museum Mile is also active online on the social media profiles of the four institutions with shared digital projects that tell of the extraordinary mile-long path even when the museums are closed.

# Pinault Collection

François Pinault is one of the most important collectors of contemporary art in the world. The collection he has gathered over more than fifty years constitutes an ensemble of over 10000 works and is particularly representative of art from the 1960s to today. His cultural project was born out of a desire to share his passion for the art of his time with the greatest number of people possible. This is evident from his sustained commitment to artists and a continual search for new creative territories. Since 2006, François Pinault's cultural project has had three main pillars: museum activity, a programme of extramural exhibitions, and initiatives to support creators and promote modern and contemporary art history.

## **The museums**

The museum activity initially took place in three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, Punta della Dogana, opened in 2009, and the Teatrino, in 2013. In May 2021, Pinault Collection opened its new museum at the Bourse de Commerce, in Paris, with the exhibition "Ouverture". These four spaces were restored and organized by the Japanese architect Tadao Ando, winner of the Pritzker prize. In all three museums, works from the Pinault Collection are displayed in regularly renewed monographic or collective exhibitions. All the exhibitions actively involve the artists who are invited to create in situ works or specific commissioned works. Moreover, the museums offer a vast cultural and educational programme involving partnerships with local and international institutions and universities.

## **Off-location exhibitions**

Beyond Venice and now Paris, works from the Collection have been regularly exhibited all over the world, including in Paris, Monaco, Seoul, Lille, Dinard, Dunkirk, Essen, Stockholm, Rennes, Beirut, Marseille and Tourcoing. Responding to requests from international public and private institutions, the Pinault Collection pursues an active policy of loaning its works and of making joint acquisitions with other major players in the contemporary art world.

## **The artist residency in Lens**

Established in an abandoned rectory redesigned by Lucie Niney and Thibault Marca of the NeM agency, the artists' residence of the Pinault Collection was inaugurated in December 2015. A place to both to live and to create, it provides a framework and time for artistic practice in a venue equipped for creation. In 2023-2024, artist Céleste Rogosin is in residence to create an original work.

The residents are chosen through a process of close collaboration between the Pinault Collection, the Direction régionale des Affaires culturelles des Hauts-de-France (DRAC), the FRAC Hauts-de-France, the Fresnoy-Studio national des arts contemporains in Tourcoing, the Louvre-Lens and the LaM in Villeneuve d'Ascq.

## **The Pierre Daix Prize**

In addition, to pay homage to his art historian friend Pierre Daix, who passed away in 2014, François Pinault created the Pierre Daix Prize that honours a work in modern or contemporary art history every year. In 2023 the prize has been awarded to Paula Barreiro López for *Compagnons de lutte. Avant-garde et critique d'art en Espagne pendant le franquisme*. Previously it has been given to Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Rémi Labrusse (2019), Pierre Wat (2018), Elisabeth Lebovici (2017), Maurice Fréchuret (2016), Yve-Alain Bois (2015) and to Marie-Anne Lescourret (2015).

# A collection on the move

During the spring, Pinault Collection unveils three major exhibitions in its museums in Paris and Venice, stressing the dynamism of a contemporary art scene in constant movement. François Pinault, a committed collector for over fifty years, values artists who, since the 1980s, have explored themes that resonate with our times.

## Pinault Collection latest highlights

### IN PARIS

At Bourse de Commerce

- Exhibition “Le monde comme il va”, from 20 March to 2 September 2024
- Exhibition “Arte Povera”, in autumn 2024

At Chapelle Laennec

- An exhibition of the Collection, during the Journées européennes du patrimoine on 21 and 22 September 2024

### IN VENICE

At Punta della Dogana

- Exhibition “Pierre Huyghe. Liminal”, from 17 March to 24 November 2024

At Palazzo Grassi

- Exhibition “Julie Mehretu. Ensemble”, from 17 March 2024 to 6 January 2025

At the Teatrino di Palazzo Grassi

- Installation *Song to the Siren* by Edith Dekyndt, from 13 to 17 March and from 15 to 22 April 2024

### IN LENS

- Céleste Rogosin in residence during the 2023-2024 season

### OFF-SITE

At Helmut Newton Foundation (Berlin)

- Exhibition “CHRONORAMA”, from 15 February to 19 May 2024 du 15 février au 19 mai 2024

At Tai Kwun (Hong Kong)

- An exhibition of Bruce Nauman, from 14 May to 18 August 2024

At SongEun Art Space (Séoul)

- An exhibition of the Collection, from 28 August to 23 November 2024

The exhibitions organised by the Pinault Collection are supported throughout the year by a programme of shows, performances, screenings and concerts. Details available on the website [pinaultcollection.com](http://pinaultcollection.com)

## *The Trilogy* (2018-2020) by Ryan Gander

Alongside this original programme, the three museums of Pinault Collection will each be hosting an animatronic work by Ryan Gander forming his mice trilogy (*The Trilogy*, 2018-2020). Emerging from tiny holes set up in the walls of Bourse de Commerce, Palazzo Grassi and Punta della Dogana, these mice discreetly animate the spaces, philosophising and attracting the attention of visitors, who are invited to lean in to listen more closely to what they have to say.

Ryan Gander, */... /... /...*, 2019

Animatronic mouse, hole in the wall

19,4 × 24 × 28,2 cm © Ryan Gander / ADAGP, Paris.

Courtesy of the artist and Pinault Collection. Photo: Aurélien Mole.

# Membership Card

With the Membership Card Pinault Collection, Members get unlimited and priority access all year round to the museums of the Pinault Collection in Venice and in Paris, as well as its off-site exhibitions, they receive invitations to exhibition openings, take part in an exclusive programme of guided tours and enjoy many advantages.

## Benefits:

The main benefits offered by the Membership Card are:

- A welcome gift
- Unlimited and priority access to the Pinault Collection museums in Paris and in Venice.
- Unlimited and priority access to the off-site exhibitions of the Pinault Collection
- Invitations to exhibition openings
- Take part in an exclusive programme of guided tours and encounters
- A preferential rate at events at the Teatrino and at the Auditorium
- Special offers proposed by our partners
- Discounts at the bookshop of Bourse de Commerce
- Advantages at the restaurant Halle aux Grains at Bourse de Commerce

The Membership Card offers two categories of subscription:

- Solo (personal card for one person)  
12 months: 35€
- Duo (personal card for one person plus a guest)  
12 months: 60€

For information:

+39 041 2401347

[membership@palazzograssi.it](mailto:membership@palazzograssi.it)

# Chronology of exhibitions of Pinault Collection

## IN THE MUSEUMS OF PINAULT COLLECTION

### **"Le monde comme il va"**

Curator:  
Jean-Marie Gallais  
Bourse de Commerce,  
Paris  
20.03–02.09.24

### **"Pierre Huyghe. Liminal"**

Curator: Anne Stenne  
Punta della Dogana,  
Venice  
17.03–24.11.24

### **"Julie Mehretu. Ensemble"**

Curators:  
Caroline Bourgeois  
in collaboration  
with Julie Mehretu  
Palazzo Grassi, Venice  
17.03.24–06.01.25

### **"Mike Kelley. Ghost and Spirit"**

Curator:  
Jean-Marie Gallais  
Bourse de Commerce,  
Paris  
13.10.23–19.02.24

### **"Lee Lozano. Strike"**

Curators: Sarah Cosulich  
and Lucrezia Calabrò  
Visconti  
Bourse de Commerce,  
Paris  
20.09.23–22.01.24

### **"Mira Schor. Moon Room"**

Curator: Alexandra  
Bordes  
Bourse de Commerce,  
Paris  
20.09.23–22.01.24

### **"Ser Serpas. I fear (j'ai peur)"**

Curator:  
Caroline Bourgeois  
Bourse de Commerce,  
Paris  
20.09.23–22.01.24

### **"Tacita Dean. Geography Biography"**

Curator: Emma Lavigne  
Bourse de Commerce,  
Paris  
24.05–18.09.23

### **"Icônes"**

Curators: Emma Lavigne  
and Bruno Racine  
Punta della Dogana,  
Venice  
02.04–26.11.23

### **"CHRONORAMA"**

Curator:  
Matthieu Humery  
Palazzo Grassi, Venice  
12.03.23–07.01.24

### **"Avant l'orage"**

Curators:  
Emma Lavigne with  
Nicolas-Xavier Ferrand  
Bourse de Commerce,  
Paris  
08.02–11.09.23

### **"Une seconde d'éternité"**

Curator: Emma Lavigne  
Bourse de Commerce,  
Paris  
22.06.22–16.01.23

### **"Felix Gonzalez-Torres and Roni Horn"**

Curator:  
Caroline Bourgeois  
in collaboration  
with Roni Horn  
Bourse de Commerce,  
Paris  
04.04–26.09.22

### **"Marlene Dumas. open-end"**

Curator:  
Caroline Bourgeois  
in collaboration  
with Marlene Dumas  
Palazzo Grassi, Venice  
27.03.22–8.01.23

### **"Bruce Nauman: Contrapposto Studies"**

Curators: Carlos  
Basualdo and Caroline  
Bourgeois  
in collaboration  
with Bruce Nauman  
Punta della Dogana,  
Venice  
23.05.21–27.11.22

### **"Charles Ray"**

Curator:  
Caroline Bourgeois  
in collaboration  
with Charles Ray  
Bourse de Commerce,  
Paris  
16.02–06.06.22

### **"HYPERVENEZIA"**

Curator:  
Matthieu Humery  
Palazzo Grassi, Venice  
05.09.21–9.01.22

### **"Ouverture"**

Curator: François Pinault  
Bourse de Commerce,  
Paris  
22.05.21–17.01.22

### **"Untitled, 2020"**

Curator:  
Caroline Bourgeois,  
Muna El Fituri  
and Thomas Houseago  
Punta della Dogana,  
Venice  
11.07–13.12.20

### **"Henri Cartier-Bresson. Le Grand Jeu"**

Curators: Matthieu  
Humery, Sylvie Aubenas,  
Javier Cercas,  
Annie Leibovitz,  
François Pinault,  
Wim Wenders  
Palazzo Grassi, Venice  
11.07.20–20.03.21

### **"Youssef Nabil. Once Upon a Dream"**

Curators:  
Jean-Jacques Aillagon  
and Matthieu Humery  
Palazzo Grassi, Venice  
11.07.20–20.03.21

### **"Luc Tuymans. La Pelle"**

Curator:  
Caroline Bourgeois  
Palazzo Grassi, Venice  
24.03.19–6.01.20

### **"Luogo e Segni"**

Curators: Mouna  
Mekouar and  
Martin Bethenod  
Punta della Dogana,  
Venice  
24.03–15.12.19

### **"Albert Oehlen. Cows by the Water"**

Curator:  
Caroline Bourgeois  
Palazzo Grassi, Venice  
08.04.18–06.01.19

### **"Dancing with Myself"**

Curators:  
Martin Bethenod  
and Florian Ebner  
Punta della Dogana,  
Venice  
08.04–16.12.18

### **"Damien Hirst. Treasures from the Wreck of the Unbelievable"**

Curator: Elena Geuna  
Punta della Dogana and  
Palazzo Grassi, Venice  
09.04–03.12.17

### **"Accrochage"**

Curator:  
Caroline Bourgeois  
Punta della Dogana,  
Venice  
17.04–20.11.16

**“Sigmar Polke”**  
Curators: Elena Geuna  
and Guy Tosatto  
Palazzo Grassi, Venice  
17.04–06.11.16

**“Slip of the Tongue”**  
Curators: Danh Vo  
and Caroline Bourgeois  
Punta della Dogana,  
Venice  
12.04.15–10.01.16

**“Martial Raysse”**  
Curator: Martial Raysse  
in collaboration  
with Caroline Bourgeois  
Palazzo Grassi, Venice  
12.04–30.11.15

**“The Illusion of Light”**  
Curator:  
Caroline Bourgeois  
Palazzo Grassi, Venice  
13.04.14–6.01.15

**“Irving Penn.  
Resonance”**  
Curator: Pierre Apraxine  
and Matthieu Humery  
Palazzo Grassi, Venice  
13.04.14–6.01.15

**“Prima Materia”**  
Curator:  
Caroline Bourgeois  
and Michael Govan  
Punta della Dogana,  
Venice  
30.05.13–15.02.15

**“Rudolf Stingel”**  
Curator: Rudolf Stingel  
in collaboration  
with Elena Geuna  
Palazzo Grassi, Venice  
07.04.13–06.01.14

**“Voice of Images”**  
Curator:  
Caroline Bourgeois  
Palazzo Grassi, Venice  
30.08.12–13.01.13

**“Madame Fisscher”**  
Curators: Urs Fischer  
and Caroline Bourgeois  
Palazzo Grassi, Venice  
15.04–15.07.12

**“The World Belongs  
to You”**  
Curator:  
Caroline Bourgeois  
Palazzo Grassi, Venice  
02.06.11–21.02.12

**“In Praise of Doubt”**  
Curator:  
Caroline Bourgeois  
Punta della Dogana,  
Venice  
10.04.11–17.03.13

**“Mapping the Studio:  
Artists from the  
François Pinault  
Collection”**  
Curators:  
Francesco Bonami  
and Alison Gingeras  
Punta della Dogana  
and Palazzo Grassi,  
Venice  
06.06.09–10.04.11

**“Italics. Italian Art  
between Traditions and  
Revolutions, 1968-2008”**  
Curator:  
Francesco Bonami  
Palazzo Grassi, Venice  
27.09.08–22.03.09

**“Rome and the  
Barbarians. The Birth  
of a New World”**  
Curator:  
Jean-Jacques Aillagon  
Palazzo Grassi, Venice  
26.01–20.07.08

**“Sequence 1—  
Painting and Culpture  
from the François  
Pinault Collection”**  
Curator: Alison Gingeras  
Palazzo Grassi, Venice  
05.05–11.11.07

**“Picasso, la joie de vivre.  
1945-1948”**  
Curator:  
Jean-Louis Andral  
Palazzo Grassi, Venice  
11.11.06–11.03.07

**“François Pinault  
Collection: a Post-  
Pop Selection”**  
Curator: Alison Gingeras  
Palazzo Grassi, Venice  
11.11.06–11.03.07

**“Where Are We Going?  
A selection of Works  
from the François  
Pinault Collection”**  
Curator: Alison Gingeras  
Palazzo Grassi, Venice  
29.04–01.10.06

## HORS LES MURS

**“CHRONORAMA”**  
Curator: Matthieu  
Humery  
Helmut Newton  
Foundation, Berlin  
15.02–19.05.2024

**“Irving Penn. Portraits  
d’artistes”**  
Curators:  
Matthieu Humery  
and Lola Regard  
Villa Les Roches Brunet,  
Dinard  
11.06–01.10.2023

**“Forever Sixties”**  
Curators: Emma Lavigne  
and Tristan Bera  
Couvent des Jacobins,  
Rennes  
10.06.2023–10.09.2023

**“Jusque-là”**  
Curators:  
Caroline Bourgeois  
and Pascale Pronnier,  
in collaboration  
with Enrique Ramírez  
Le Fresnoy-Studio  
national des arts  
contemporains,  
Tourcoing  
04.02–30.04.22

**“Au-delà de la couleur.  
Le noir et le blanc  
dans la Collection  
Pinault”**  
Curator:  
Jean-Jacques Aillagon  
Couvent des Jacobins,  
Rennes  
12.06–29.08.21

**“Jeff Koons Mucem.  
Œuvres de la  
Collection Pinault”**  
Curators: Elena Geuna  
and Émilie Girard  
Mucem, Marseille  
19.05–18.10.21

**“Henri Cartier-Bresson.  
Le Grand Jeu”**  
Curator:  
Matthieu Humery  
BnF François-Mitterrand,  
Paris  
19.05–22.08.21

**“So British!”**  
Curators: Sylvain Amic  
et Joanne Snrech  
Musée des Beaux-Arts  
de Rouen  
5.06.19–11.05.20

**“Irving Penn. Untrouble  
—Works from the  
Pinault Collection”**  
Curators:  
Matthieu Humery  
Mina Image Centre,  
Beyrouth  
16.01–28.04.19

**“Debout!”**  
Curator:  
Caroline Bourgeois  
Couvent des Jacobins,  
Rennes  
23.06–09.09.18

**“Irving Penn.  
Resonance”**  
Curators:  
Matthieu Humery  
Fotografiska Museet,  
Stockholm  
16.06–17.09.17

**“Dancing with Myself.  
Self-portrait and  
Self-invention”**  
Curators:  
Martin Bethenod,  
Florian Ebner  
and Anna Fricke  
Museum Folkwang,  
Essen  
07.10.16–15.01.17

**“Art Lovers.  
Histoires d’art dans  
la Collection Pinault”**  
Curator: Martin  
Bethenod  
Grimaldi Forum,  
Monaco  
12.07–07.09.14

**“À triple tour”**

Curator:  
Caroline Bourgeois  
Conciergerie, Paris  
21.10.13–06.01.14

**“L’Art à l’épreuve  
du monde”**

Curator:  
Jean-Jacques Aillagon  
Dépoland, Dunkerque  
06.07–06.10.13

**“Agony and Ecstasy”**

Curator:  
Francesca Amfitheatrof  
SongEun Foundation,  
Seoul  
03.09–19.11.11

**“Qui a peur  
des artistes?”**

Curator:  
Caroline Bourgeois  
Palais des Arts, Dinard  
14.06–13.09.09

**“Un certain  
état du monde?”**

Curator:  
Caroline Bourgeois  
Garage Center for  
Contemporary Culture,  
Moscow  
19.03–14.06.09

**“Passage du temps”**

Curator:  
Caroline Bourgeois  
Tri Postal, Lille  
16.10.07–01.01.08

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[pinaultcollection.com/palazzograssi](https://pinaultcollection.com/palazzograssi)

**Pinault  
Collection**