

CHRONORAMA
Photographic
Treasures of
the 20th Century

& Chronorama
Redux

at Palazzo Grassi,
Venice

12 March 2023
— 7 January 2024

Palazzo Grassi
Punta della Dogana
Pinault
Collection

Press kit

CHRONORAMA. Photographic Treasures of the 20th Century
and Chronorama Redux

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The exhibition

“CHRONORAMA. Photographic Treasures of the 20th Century”

A photography exhibition of the Pinault Collection

12 March 2023 – 7 January 2024

At Palazzo Grassi

Curator: Matthieu Humery,

Photography advisor for the Pinault Collection

“CHRONORAMA. Photographic Treasures of the 20th Century” is the first major exhibition of masterpieces recently acquired by the Pinault Collection and from the Condé Nast archives, some of which have never been seen by the public before. The exhibition presented at Palazzo Grassi brings together a selection of 407 works from between 1910 and 1979 – displayed in chronological order, decade by decade – showcase the women and men, the historical moments, the mundane, the dreams and the dramas of the 20th century.

“CHRONORAMA” represents both the passing of time and the images that remain of it by bringing together the work of more than 150 international artists including Edward Steichen, Berenice Abbott, Cecil Beaton, Lee Miller, André Kertész, Horst P. Horst, Diane Arbus, Irving Penn, and Helmut Newton, among others, as well as the illustrators Eduardo Garcia Benito, Helen Dryden, and George Wolfe Plank. Among the foremost talents of their generation, they have shaped the photographic and artistic aesthetics of their time through the publication of their work in the various Condé Nast publications, including Vogue, Vanity Fair, House & Garden, Glamour and GQ. Portraits of famous actors and actresses and important figures of the 20th century are interspersed with fashion photography, photojournalism, photographs of architecture, still lifes, and documentary photography.

Although the photographs were intended to appear in magazines, they are treated as works of art in their own right. ‘CHRONORAMA’ invites the visitors to observe them outside of their editorial context to recompose a visual mosaic where both renowned photographic art masterpieces and previously unpublished images are placed. The exhibition may have begun as a look back on the past, but it is also a call to introspection – the introspection of a Western world that not only intuited the power of the image, but also invented its language. If the 19th century was the last era of the written word, the 20th would soon become that of the image. These glossy treasures offer a possibility to observe the evolution of tastes in clothing, architecture or interior décor, or the upheavals in the world of art: Cubism creeps into the outfits and wardrobes of European high society, the Neoclassicism of the interwar period can be seen in the reappearance of corseting in women’s fashions, versions of Art Deco appear everywhere, particularly in the architecture of major cities, while gaudy scarves and miniskirts are an expression of the sexual liberation of the late 1960s.

“‘CHRONORAMA’ is, at a time when millions of images are produced every minute and instantly shared, of definite importance in its role of transmission to this and future generations. The exhibition, presented by the Pinault Collection, focuses on the prolific culture of photography in the last century, before the advent of digital technology.”
“Awakening from a strange dream with the feeling of having crossed through time in a night or a single moment; having seen and lived an epic voyage through different ages, we are faced with this great flux of images, like a kaleidoscopic vision of a journey through a bygone era. This is the sensation which endures after experiencing ‘CHRONORAMA.’”
This is how the curator Matthieu Humery introduces the exhibition.

This historical selection will be put into perspective with “CHRONORAMA REDUX”, a project offering a contemporary look at these works from the Pinault Collection through the work of four artists: Tarrah Krajnak, Eric N. Mack, Giulia Andreani, and Daniel Spivakov. This installation will be spread over four spaces of the Palazzo Grassi, as interludes in the chronological tour of the main exhibition. Refreshing our gaze, questioning our relationship with time and images, sharing this evidence of the past: these are the challenges for the Pinault Collection, which are embodied in this first new project based on the archives of the legendary Condé Nast.

Excerpts from the catalogue

François Pinault

President of Palazzo Grassi — Punta della Dogana, Pinault Collection
Introduction

2023 will be an important year for photography at Palazzo Grassi with the “Chronorama” exhibition. For the first time, a selection of photographs from the Condé Nast archives will be presented in Venice. Four hundred works by the greatest photographers of the twentieth century—including Adolf de Meyer, Edward Steichen, George Hoyningen-Huene, Lee Miller, Diane Arbus, Irving Penn, and Helmut Newton—will be on exhibit, some never before shown in public. These photographers owe much to the artistic directors of the iconic Condé Nast magazines, who spotted their talent and provided them a showcase for their work long before they were recognized by a broader public. The photographs selected for the exhibition highlight the historical and aesthetic developments of the twentieth century, while offering an enlightening journey through the dazzling cultural vibrancy of the period. Although monumental in number and emblematic in their commemorative scope, these works only represent a tiny part of Condé Nast’s exceptional archives, acquired in part by the Pinault Collection, which possesses some of the finest photographs in the world. I am very happy to be able to share these treasures with the public. “Chronorama” would not have been possible without the commitment and support of the Condé Nast teams. I want to extend my thanks to them, as well as to the teams of the Pinault Collection, in particular to Palazzo Grassi, and all those who worked tirelessly to make this exhibition a reality.

Anna Wintour

Chief Content Officer, Condé Nast, and Global Editor Director, Vogue
Introduction

Brilliance and bravery. Those are my impressions from this tour of photographs—a history lesson in portraits that tells a story of the better part of a century through people, places, fashion, culture, and art. The word “brilliance” comes to mind because, of course, this is the work of the best photographers of our age. Steichen, Penn, Horst, Beaton, Newton, Elgort, Miller, and so many others—their names are as iconic as the cultural figures they captured.

But I also think of bravery because these are magazine pictures. Photographs commissioned by editors to run in the pages of Vogue, Vanity Fair, House & Garden, GQ, Mademoiselle, and Glamour—Condé Nast magazines with a wide and varied readership. Each photograph is therefore an act of journalism: This person represents our moment, these clothes tell us about the time we’re in, this building or object explains our era.

Is journalism art? Of course, and every page of this book puts that question to rest. But magazine pictures are also something slightly to the side of art, and that is why they seem so brave to me. To tell the story of the moment you’re in is not always an easy thing. Who is relevant? What matters now? What is happening? The answers can set off a storm of debate.

The editors behind these photographs, everyone from Edna Woolman Chase to Frank Crowninshield to Grace Mirabella to Alexander Liberman, Condé Nast’s legendary editorial director, made wonderful choices. The people here do define the century, from Charlie Chaplin to James Joyce to Henri Matisse to Ernest Hemingway, Mick Jagger, Catherine Deneuve, Karl Lagerfeld, Richard Avedon, Arthur Ashe, Twiggy, Veruschka, and so many others. The settings and fashion are profoundly chic. It is impossible to pick favorites among these pages, but I will say this: the bravest pictures, the controversial ones, have uncommon power. Think of Helmut Newton’s “Story of Ohhh...” from 1975, a portfolio so sexually liberated that Vogue readers were aghast. Or the Deborah Turbeville bathhouse photographs from the same issue, as unsettling and allusive as they were glamorous. Or any one of Irving Penn’s unrelenting, uncompromising images; these pages are full of their classical, modernist brilliance. In the 1950s, Vogue editors apparently fretted that his pictures were too much: “They burn the page,” they said. They certainly do.

I like to look forward, not back, but seeing these photographs, I find myself a little nostalgic for a different age, warmly recalling how, when I came to Vogue, Mr. Penn

would photograph models with barely anyone around him, only him, a Vogue editor, and the smallest of teams. I think of photographers disappearing for weeks and coming back with pictures that astonished me and frightened me too. Every editor knows the experience: the recognition of risk and the knowledge that no other choice will do.

Bruno Racine

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

Palazzo Grassi is proud to present to the public a rich anthology of more than four hundred photographs selected from the Condé Nast archive, from which the Pinault Collection has just acquired a vast array of prints. Presented in a sequence of seven decades, from 1910 to the end of the 1970s, the “Chronorama” exhibition, curated by Matthieu Humery, is striking in its diversity of subjects. The magazines of this legendary group reflect the effervescence of a society that considers time as an incessant movement, always in search of the new; they carry its dreams as well as its nostalgia; they exalt its ideal of beauty as well as its desire for transgression. The images shown by a long line of photographers, some famous, others anonymous or somewhat forgotten, remind us that fashion is inseparable from art, theater, dance, architecture, and urban life.

If the exhibition follows a strictly chronological order, the experience of the images is not linear. Thus, what was once a radical audacity, such as the wearing of pants by a woman at the beginning of the twentieth century, could later become the height of chic as well as banality. The portraits, of which the exhibition offers a sumptuous selection, freeze most of their models in an eternal youth, be it Jasper Johns or Virna Lisi among many others. Even when frivolity seems to take center stage, the sense of inexorable precariousness is never far away. It seems to be reflected in the eyes of some models or in those of a young Karl Lagerfeld as fixed by Helmut Newton. A few images even remind us that the past century was not only the one of the roaring twenties or the euphoria of consumption, but also the one of the greatest tragedies. The sumptuous banquet offered by the Vanderbilts in 1941, just before the United States entered World War II, precedes the ruins of London ravaged by German bombing, while the fierce gaze of Lauren Bacall photographed in all her splendor is soon followed by the humiliated face of a woman shorn at the Liberation of France.

The gaze that our century will carry on these images, several of which could be rightly qualified as icons, will undoubtedly be struck by the prevalence of a certain ideal of typically Western beauty, an indisputable mark of its time. But it will not be able to escape the irresistible attraction and the force of inspiration, of vintage—that is to say, according to the very accurate expression of an Italian critic, Maria Luisa Frisa, of the eternal return, always imperfect, which constitutes the very essence of fashion, understood in its widest sense.

Matthieu Humery, Photography advisor for Pinault Collection,
and **Andrew Cowan**, Historical Consultant for ‘CHRONORAMA’
Each epoch dreams of the next

[...]

Four hundred and nine works, from 1910 to 1979, presented chronologically and by decade, illustrate the men, the women, the moments in history, the daily lives, the dreams, and the dramas of the twentieth century. This retrospective “Chronorama” is also an invitation to introspection of a Western world that has not only recognized the power of images but has invented its own language. If the nineteenth century was the last bastion of the civilization of the written word, the twentieth century was soon to be that of the image. In this way, time and images became inseparable.

These fragments of the past come from an extraordinary resource of exceptional richness: the archives of Condé Nast, partly acquired by the Pinault Collection in 2021. Condé Nast, one of the world’s largest press groups, currently owns twenty-five titles, including the iconic and historic Vogue, Vanity Fair, House & Garden, and the New Yorker.

[...]

A pioneer in the use of color photography in magazines in the 1930s but also in his approach to advertising, Condé Nast revolutionized the international press in several ways. The close collaboration with the artists of his time, which he established from

the very beginnings of his empire, is an integral part of the group's identity and has allowed some of the greatest talents of the twentieth century to emerge.

It is the quality of the works preserved that makes this archive invaluable. Many of the century's great photographers started at Condé Nast before being exhibited and recognized as core figures within the art market. They saw their first creations in the pages of magazines, ephemeral images replaced the following week by a new issue at a frantic pace. The medium did not, however, affect the quality of these photographed objects. We see this particularly in the work of photographers in the first half of the twentieth century, such as Maurice Goldberg or Edward Steichen. Even if their photograph was intended to be reproduced in a magazine, they treated their image as an art object in its own right. Thus, many of their works were mounted on a support or carefully signed and printed by their creator, as is normally done for a fine art print. This is how a photograph such as *Cuzco Children*, taken by Irving Penn in 1948, was published in 1962 in *Vogue* and then exhibited for the first time at London's Marlborough Gallery in 1977. This double portrait is now considered one of the photographer's masterpieces. It is what "Chronorama" aims to show: works in their own right, irrespective of their primary status as visual aids for articles and the magazine.

Magazines were, in turn, the vehicle for this new imagery, which gradually took the place of illustration. The photographs included in the archives were those sent by the photographers to the magazines of Paris, London, and New York. The purpose of these prints was not to exist on their own but merely to transport an image that was to be printed in a magazine. They were accompanied by a text that clarified their meaning or they illustrated the words of an advertisement or an article. It is therefore impossible to deny the original link between the printed magazine and the creation of these photographic objects.

[...]

This exhibition offers a history of the twentieth century through the lens of more than 185 photographers and artists, from the most illustrious—such as Adolf de Meyer, Margaret Bourke-White, Edward Steichen, George Hoyningen-Huene, Horst P. Horst, Lee Miller, Diane Arbus, Irving Penn, Cecil Beaton, and Helmut Newton—to those unknown to the general public. Amongst portraits of stage and screen icons and great personalities of the century, we find fashion photography, photo reportage, architectural photography, still life, and documentary photography. Within this visual mosaic are masterpieces of photographic art alongside never-before-published images. These glossy treasures embody a certain, inescapably subjective vision of history. They represent a Western cultural and financial elite.

[...]

This journey, where we observe the decline of illustration in favor of photography, is also a history of aesthetic evolution through the decades. Indeed, whether they are changes in taste in clothing, architecture, décor, or artistic revolutions, all these mutations infuse the works presented in this exhibition. Cubism influences the costumes and wardrobes of European socialites, the Neoclassicism of the interwar period stands out in the once-again corseted female silhouettes, Art Deco is everywhere, particularly in the architecture of the great capital cities, while colorful scarves and miniskirts are the expression of the sexual liberation of the late 1960s. These magazines make the spirit of the times visible by catalyzing the aesthetics of the moment, whether they are avant-garde or simply "in."

[...]

To these visual alterations of the image are added the material alterations of the object. Scratches, folds, stains, missing parts, and versos awash with stamps, markings, and annotations: all these manipulations, required for publication, gave these works their historical strength. These are the real stigmata of their circulation, these marks of time, which are both the scars and essential conditions by which we recognize them. We are ultimately faced not only with an image but also an imprint, which carries within it its lived history, mimicking the example of our skin, which bears the marks of our own history. These photographs, created within a precise context, reworked so that they take on new life, find other uses and meanings. Indeed, they can be represented in alternative contexts with additional manipulations. The print passes from hand to hand, gets damaged, and wears out, but the image endures and proliferates. Its materiality withers as its immateriality grows. This peculiar process is already part of the mental consumption of our time, where photographs can be completely detached from their physical form.

Nowadays, photography seems close to perfecting a process of ultra-democratization that makes it accessible, immediate, and free, and where the collusion between the image and its viewer is everything. This exhibition allows us to relive a kind

of golden age of photographic art. "Chronorama" is, at a time when millions of images are produced every minute and instantly shared, of definite importance in its role of transmission to this and future generations. The exhibition, presented by the Pinault Collection, focuses on the prolific culture of photography in the last century, before the advent of digital technology. By sharing this collective imagination, the exhibition perpetuates and sometimes even resurrects these works: they are once more published, shown, and related to new images. Exhuming these photographs from the archives is to add another chapter to their history and allow younger generations to approach this medium in its own materiality as either an aesthetic object, a communication tool, or even as a storyteller.

[...]

The archive is a time capsule that remains with us today; "Chronorama" is intended as a final panorama, a gallery of men and women in their heyday whose memory will soon be available through images alone, their contemporaries and witnesses having faded away, quietly, with the passing of time.

List of works

STUART TRAVIS,

Portrait of a woman sitting in profile wearing a green gown with matching hat,
1910

DAVIS,

Woman sitting in front of a vanity, putting on makeup,
1910

JESSIE GILLESPIE,

Vogue announces the Spring and Summer Fashions,
1911

FRANK X. LEYENDECKER,

Woman sitting on a sofa next to a large hat box,
1911

PAUL THOMPSON,

Dr. Mary Walker, the first woman to wear trousers in public,
c. 1911

GEORGE WOLFE PLANK,

Two women facing each other,
1913

GEORGE WOLFE PLANK,

Woman in dotted gray dress walking between swatches of fabric,
1913

GEORGE WOLFE PLANK,

Woman opening a green door,
1913

GEORGE WOLFE PLANK,

Model standing in front of a window holding a large bouquet,
1914

PAMELA PYM,

Actress Phyllis Neilson-Terry,
1915

GEORGE WOLFE PLANK,

Woman walking on the beach by the water,
1916

RITA SENGER,

Woman wearing a black pouffy gown,
1916

HELEN DRYDEN,

Woman standing on a gondola, holding onto a pole,
1916

HELEN DRYDEN,

Woman walking on a hill against a background of green foliage,
1916

SARONY STUDIO,

Actress Justine Johnstone,
1916

RITA MARTIN,

Actress Lillah McCarthy in Judith,
c. 1916

MAURICE GOLDBERG,

Actress Florence Fair,
1917

FRANZ VAN RIEL,

Dancers Anna Pavlova and Hubert Stowitts in Near Eastern costumes for the Syrian Dance,
1917

GEORGE WOLFE PLANK,

Woman standing in yellow ruffle gown with large white collar,
1917

FRANK MORRIS STEADMAN,

Dancer Anna Pavlova admiring a garden in Caracas, Venezuela,
1917

MAURICE GOLDBERG,

Musician Percy Grainger,
1917

GEORGE WOLFE PLANK,

Masked model wearing a draped gown in bird-patterned fabric,
1917

GEORGE WOLFE PLANK,

Woman Admiring Black Flower in a Pot,
1918

JAMES ABBE,

Dancer Desiree Lubowska wearing a draped costume for her performance in Everything,
1918

MAURICE GOLDBERG,

Alice Brady posed in a fur coat,
c. 1918

PINTO STUDIO,

Bianca Stagno-Bellincioni dressed in costume as Melisande,
c. 1918

ADOLF DE MEYER,

Actress Ann Andrews,
1919

ADOLF DE MEYER,

Actress Estelle Winwood as Vicky in the play Too Many Husbands,
1919

MAURICE GOLDBERG,
Dancer in Harlequin costume,
1919

ALFRED CHENEY JOHNSTON,
Actress Geraldine Farrar,
1919

PINTO STUDIO,
Actress Francesca Bertini,
1919

GEORGE WOLFE PLANK,
*Woman sitting on a sofa in white
and black fur trimmed dress*,
1919

ADOLF DE MEYER,
Models' feet wearing shoes by Bob,
1919

EDMONSTON STUDIO,
Dancer Ruth St. Denis,
1919

ADOLF DE MEYER,
Young girl sitting beside a globe,
1919

PIERRE NOBLE,
Artist Hunt Diederich,
c. 1919

GEORGES LEPAPE,
*Model stands with her feet together
wearing a robe de style evening dress*,
1920

MAURICE GOLDBERG,
Frank McGlynn Sr. as Abraham Lincoln,
1920

HAROLD DEAN CARSEY,
Actress Alla Nazimova,
c. 1920

PAUL STONE RAYMOR,
Dancer, model, and actress Martha Lorber,
c. 1920

ISABEY STUDIO,
*Jean Cocteau at a phonograph pavilion
on the set of his ballet Les Mariés
de la Tour Eiffel*,
1921

JACK FREULICH,
Director and Producer Erich von Stroheim,
1921

STRAUSS-PEYTON STUDIO,
Charlie Chaplin,
1921

GEORGES LEPAPE,
*Woman walking up stairs with
a black umbrella under the rain*,
1921

NICKOLAS MURAY,
Douglas Fairbanks and Mary Pickford,
1922

NICKOLAS MURAY,
*Actor Joseph Schildkraut with his wife,
actress Elise Bartlett*,
1922

EDWIN LEVICK,
Olympic swimmer Johnny Weissmuller,
1922

NICKOLAS MURAY,
Kid dancer Ruth Goodwin,
1922

EDWARD STEICHEN,
*Laughing Boxes: West 86th Street,
New York*,
c. 1922

MARTIN HOHLIG,
Albert Einstein,
1923

WLADIMIR REHBINDER,
*Circus clown Albert Fratellini wearing
Auguste character clown make-up*,
1923

EDWARD STEICHEN,
*Actress Fanny Brice,
starring in the play Follies*,
1923

EDWARD STEICHEN,
Actor Richard Barthelmess,
1924

EDWARD STEICHEN,
Actor Douglas Fairbanks,
1924

MAURICE GOLDBERG,
Actor Louis Wolheim,
1924

KARL SCHENKER,
Actor Conrad Veidt,
1924

MAURICE GOLDBERG,
Actress Judith Anderson,
1924

EDWARD STEICHEN,
Actress Winifred Lenihan,
1924

FLORENCE VANDAMM,
Actor Mischa Auer,
1925

EDWARD STEICHEN,
Model Anita Chace,
1925

ARNOLD GENTHE,
Mrs. Rosamond Pinchot,
1925

MAURICE GOLDBERG,
Actress Gloria Swanson,
1925

EDWARD STEICHEN,
Marion Morehouse and a man
wearing Benda masks,
1926

CHARLES SHEELER,
Writer Aldous Huxley,
1926

EDUARDO GARCIA BENITO,
Woman wearing a pink floral printed
flapper dress,
1926

EDUARDO GARCIA BENITO,
Illustration of woman's head in gray tone
with striped background,
1926

EDWARD STEICHEN,
Three-quarter view of a model wearing
closed-toe evening sandals,
1926

NICKOLAS MURAY,
Dancer Anna Duncan,
1926

BERENICE ABBOTT,
Portrait of James Joyce
wearing eye patch, Paris,
1926

MAURICE GOLDBERG,
Dancers Senia Gluck and Felicia Sorel
in costume, Guild Theatre, New York,
c. 1926

ERNST SCHNEIDER,
Dancer Helen Wehrle,
1927

GEORGE HOYNINGEN-HUENE,
Igor Stravinsky,
1927

EDWARD STEICHEN,
The Bird, abstract brass sculpture,
by Constantin Brâncusi,
1927

EDWARD STEICHEN,
Moth balls and sugar cubes,
1927

GEORGE HOYNINGEN-HUENE,
Joséphine Baker,
1927

PAUL STRAND,
Mullen, Georgetown, Maine,
1927

EDWARD STEICHEN,
Models seated in the back
of George Baher's yacht,
1928

GEORGE HOYNINGEN-HUENE,
A sculpture by Siegel,
1928

GEORGE HOYNINGEN-HUENE,
The Comte de Beaumont in his raie
costume from Agnes,
1928

GEORGE HOYNINGEN-HUENE,
Serge Lifar of the Ballets Russes performing
the Ballet Ode, Théâtre Sarah-Bernhardt,
Paris,
1928

NICKOLAS MURAY,
Magician Fred Keating and his shadow,
1928

EDWARD STEICHEN,
Lee Miller,
1928

EDWARD STEICHEN,
The right costume for travel, Hannah Lee
Sherman wearing a Chanel tweed coat,
1928

ARNOLD GENTHE,
Ruth St. Denis wearing a toga,
1928

SUSE BYK,
The entire troupe of the Berlin
production of Ernst Krenek's jazz opera
Johnny Spielt Auf,
1928

DORA KALLMUS,
The artist Tsuguharu Foujita,
1928

CARLO LEONETTI,
Dancer Tamara Geva wearing
diamond-patterned tights,
1929

EDWARD STEICHEN,
Marion Morehouse in Patou dress,
1929

FRIEDA GERTRUD RIESS,
Fernand Léger,
1929

GEORGE HOYNINGEN-HUENE,
Actors Clifton Webb, and Libby Holman
performing "Moanin' Low"
in "The Little Show revue",
1929

GEORGE HOYNINGEN-HUENE,
Artist Oliver Messel surrounded
by various masks of his own,
1929

STEFFI BRANDL,
Sculptress Renee Sintenis,
1929

GABRIEL MOULIN,
Study in the San Francisco apartment-
home of Templeton Crocker,
1929

ROBERT MALLET-STEVENS,
Skyline view of modern buildings in Paris from the Joël and Jan Martel hotel,
1929

HERBERT MITCHELL,
Actress Bette Davis in the Broadway play Broken Dishes,
c. 1929

EDWARD STEICHEN,
Harriet Hoctor in the musical comedy Simple Simon,
1930

EDWARD STEICHEN,
Beach-set for a Vogue short film at the Fox Studios,
1930

HANS ROBERTSON,
Boxing champion Max Schmeling,
1930

EDWARD STEICHEN,
Actress Anna May Wong,
1930

GEORGE HOYNINGEN-HUENE,
Serge Lifar, in his costume from Les Créatures de Prométhée by the Ballets Russes,
1930

SHERRIL SCHELL,
Empire State Building, New York City,
1930

GEORGE HOYNINGEN-HUENE,
Alexander Calder and his circus, Paris,
1930

GEORGE HOYNINGEN-HUENE,
Mlle. Suzette Salen wearing a Printanier straw hat by Reboux,
1930

GEORGE HOYNINGEN-HUENE,
Serge Lifar and Olga Spessivtseva in costumes by Giorgio de Chirico from the ballet Bacchus and Ariane,
1931

ALFRED GRABNER,
Street Crowds,
1931

G. PERSCHKE,
Boxing champion Max Schmeling,
1931

HORST P. HORST,
A cast mannequin of Maurice Chevalier by Pierre Imans, Paris,
1931

EDWARD STEICHEN,
Albertina Rasch Girls,
1931

MARGARET BOURKE-WHITE,
Rooftop deck-tennis players, against Manhattan skyline,
1931

GEORGE HOYNINGEN-HUENE,
Coco Chanel in her preferred pose,
1931

RUTH HARRIET LOUISE,
Greta Garbo,
1931

GEORGE HOYNINGEN-HUENE,
Model wearing a knee-length Annek slip,
1931

GEORGE HOYNINGEN-HUENE,
Model wearing a knee-length Cadolle panties,
1931

ANDRÉ KERTÉSZ,
Mannequin wearing diamond comet necklace and star brooch,
1932

GEORGE HOYNINGEN-HUENE,
Fashion journalist John McMullin,
1932

EDWARD STEICHEN,
Winston Churchill,
1932

EDWARD STEICHEN,
Charles Sheeler, West Redding, Connecticut,
1932

THE 3 (NYHOLM, PHILLIPS, AND LINCOLN),
Aquarium filled with crystal geometric forms and goldfish,
1932

CECIL BEATON,
Marlene Dietrich,
1932

EDWARD STEICHEN,
Joan Crawford in Schiaparelli,
1932

THE 3 (NYHOLM, PHILLIPS, AND LINCOLN),
Model wearing a white chiffon tea gown embroidered with leaves,
1932

HORST P. HORST,
A manicured model's hand resting on a platform decorated with roses and pearls,
1933

GEORGE HOYNINGEN-HUENE,
Collage of the silhouette of John McMullin and model Mademoiselle Koopman,
1933

- HORST P. HORST,
Self-portrait with mannequin wearing evening costume designed by him,
1933
- EDWARD STEICHEN,
Mrs. William Wetmore smoking,
1933
- EDWARD WESTON,
Artist José Clemente Orozco,
1933
- GEORGE F. CANNONS,
Actress Anna May Wong,
1933
- EDWARD STEICHEN,
Actor Paul Robeson in costume for Eugene O'Neill's The Emperor Jones,
1933
- HORST P. HORST,
The Comtesse de la Falaise modeling Cartier black enamel cuff bracelet,
1934
- SOVFOTO,
Josef Stalin during celebration of Soviet Russia's seventeenth birthday,
1934
- CONSTANTIN BRÂNCUSI (attributed to),
Self-portrait in the Atelier,
1934
- REMIE LOHSE,
A young jug band,
1934
- GEORGE HOYNINGEN-HUENE,
Close-up of woman's ear and wavy blond hair,
1934
- LUSHA NELSON,
Model holding Louis Philippe's Lips on Cellophane to her mouth,
1934
- GEORGE HOYNINGEN-HUENE,
Cary Grant,
1934
- GEORGE HOYNINGEN-HUENE,
Katharine Hepburn lying down in the grass,
1934
- LUSHA NELSON,
Jesse Owens,
1935
- EDWARD STEICHEN,
Actress Merle Oberon wearing a black crepe dress in Helena Rubinstein's apartment,
1935
- CECIL BEATON,
Dancer Kyra Nijinsky in Le Spectre de la Rose,
1935
- GEORGES LORANT,
Artist Marcel Vertès and his model,
1935
- ACME,
Heavyweight boxing champion Joe Louis,
1935
- HORST P. HORST,
Misia Sert wearing costume by Ira Belline at le Bal Oriental,
1935
- RALPH STEINER,
A circular upward view of the Empire State Building,
1935
- LUSHA NELSON,
Heavyweight boxing champion Joe Louis,
1935
- EDWARD STEICHEN,
Mary Heberden wearing a satin dress,
1935
- HORST P. HORST,
Ann Keeble,
1935
- FLORENCE HENRI,
Colossus of Constantine fragments, Palazzo dei Conservatori, Rome,
1936
- HORST P. HORST,
Mrs. William S. Paley's collection of antique bracelets,
1937
- LUSHA NELSON,
Model wearing three-piece knit wool suit,
1937
- MARY MARVIN BRECKINRIDGE PATTERSON,
Cattle herders roping a calf,
1937
- REMIE LOHSE,
Native American family sitting in the back of a pickup truck,
1937
- ROGER SCHALL,
Creator of Babar, Jean de Brunhoff,
1937
- ANGELO,
Dancers Yeichi Nimura and Lisan Kay,
1937
- A. COSTA,
Villa Malcontenta, built on Brenta Canal near Venice,
1937
- ANDRÉ DURST,
Model wearing Lucien Lelong and Ostertag jewels,
1937

- CECIL BEATON,
Debutantes, all wearing formal gowns,
1937
- CECIL BEATON,
*Charles Henri Ford in a costume
designed by Salvador Dalí,*
1937
- ERWIN BLUMENFELD,
*Mary Belevsky, Lyla Zelensky, and Madame
Muth wearing Schiaparelli,*
1938
- FRED R. DAPPRICH,
*Bird's-eye-view of Williamsburgh Housing,
Brooklyn, New York,*
1938
- ANDRE DURST,
*Two models wearing black lace
and breton style hats,*
1938
- ROBERT M. DAMORA,
*Interior, Executive Lounge at the Ford
Exposition in New York,*
1938
- ROGER SCHALL,
*Henri Matisse in an aviary, Regina Hotel,
Nice,*
1938
- JOHN RAWLINGS,
Model Dana Jenney,
1938
- ROGER SCHALL,
*Greek-influence plaster half head attached
to glass, from Chanel for the 1939 New York
World's Fair,*
1939
- HORST P. HORST,
*Ethel Waters in costume as Hagar
for the play Mamba's Daughters,*
1939
- TONI FRISSELL,
*Fashion model underwater in dolphin tank,
Marineland, Florida,*
1939
- ANDRE DE DIENES,
Fred Astaire dancing in a tuxedo,
1939
- CHARLES E. KERLEE,
Vivien Leigh,
1939
- CECIL BEATON,
Paternoster Row, London, after bombing,
1940
- CECIL BEATON,
*Bloomsbury Square, London,
after bombing,*
1940
- LUIS LEMUS,
Designer Raymond Loewy,
1940
- HORST P. HORST,
*Model Lisa Fonssagrives, in bathing suit by
Brigance, seated in V position, and spelling
out VOGUE above,*
1940
- TONI FRISSELL,
*Two models standing at a sidewalk
bookstand,*
1940
- ANDRÉ KERTÉSZ,
*Actress and model Georgia Carroll
reading on bed,*
1940
- ALEXANDER LIBERMAN,
*A photogram made from an assortment
of objects,*
1941
- LEE MILLER,
*Female fire-fighter, Air Raid Precautions,
Great Britain,*
1941
- EDWARD CARSWELL,
*A formal dinner at the Vanderbilt house,
hosted by Mrs. Vanderbilt,*
1941
- CECIL BEATON,
Pilot Officer Daley of the American Eagles,
1942
- SAMUEL H. GOTTSCHO
& WILLIAM SCHLEISNER,
*Large Daumier painting above an antique
chest, flanked by two Cézanne's,*
1942
- TONI FRISSELL,
Chubby Circus Band,
1942
- FREDRICH BAKER,
Horst P. Horst, New York,
1943
- SERGE BALKIN,
*A young girl looking up at Renoir's Girl
with Watering-can, National Gallery of Art,
Washington,*
1943
- TONI FRISSELL,
*WAAC (Women's Army Auxiliary Corps)
officers sitting under hair dryers,*
1943
- VOGUE STUDIO,
Portrait with still life,
1943

ROBERT DOISNEAU,
Several young men of the Resistance with a priest by Boulevard St. Michel Barricades,
1944

LEE MILLER,
Kids playing on the barricades in front of Notre Dame, Paris, France,
1944

LEE MILLER,
G.I.'s baseball game in front of Les Invalides, Paris, France,
1944

SAMUEL H. GOTTSCHO
& WILLIAM SCHLEISNER,
Facade of the house owned by philanthropist Edward A. Norman and designed by architect William Lescaze,
1944

SAMUEL H. GOTTSCHO
& WILLIAM SCHLEISNER,
Interior, detail in the Edward A. Norman residence, New York,
1944

SERGE BALKIN,
Progressive publisher Katrina McCormick,
1944

RALPH CRANE,
Seven-year-old movie star Margaret O'Brien,
1944

CECIL BEATON,
General de Gaulle,
1944

LEE MILLER,
Interrogation of a Frenchwoman who has had her head shaved for consorting with Germans,
1944

LEE MILLER,
Fall of Citadel, Saint Malo, France,
1944

ANDRÉ KERTÉSZ,
Rough pear-shaped bottle and lacquered bowl by F. Carlton and Kathryn Uhl Ball,
1945

HERBERT BAYER,
A painting of Herbert Bayer's which shows the designs of science,
1945

FRED R. DAPPRICH,
Living Room of the Arensbergs,
1945

RALPH CRANE,
Actress Lauren Bacall,
1945

JOHN RAWLINGS,
Irving Penn in his American Field Service uniform,
1945

SERGE BALKIN,
Singer Claude Alphan, in her living room, New York,
1945

IRVING PENN,
Mr. and Mrs. Henri Cartier-Bresson,
1946

HORST P. HORST,
Singer Moune de Rivel, Paris,
1946

IRVING PENN,
Director John Houseman in police precinct set,
1946

GJON MILI,
The architects and designers of the United Nations permanent headquarters,
1947

IRVING PENN,
New York Still Life,
1947

IRVING PENN,
Salvador Dalí and Gala,
1947

SID GROSSMAN,
Folk singer Josh White,
1947

HORST P. HORST,
Wendy Burden, Mrs. William S. Paley, Mrs. George Abbott, and Mrs. Phillip Isles dressed for The Gibson Girl Ball,
1948

FRANCES MCLAUGHLIN-GILL,
Woman receiving a facial massage,
1948

FRANCES MCLAUGHLIN-GILL,
Woman applying eye makeup,
1948

LUIS LEMUS,
Elizabeth Taylor,
1948

IRVING PENN,
Marlene Dietrich, New York,
1948

ROBERT M. DAMORA,
Home of Walter and Ise Gropius, Lincoln, Massachusetts,
1948

IRVING PENN,
Cuzco Children, Peru,
1948

IRVING PENN,
*Luchino Visconti, the Count
of Lonate Pozzolo,*
1948

IRVING PENN,
Le Corbusier,
1948

IRVING PENN,
Father Couturier,
1948

ROBERT DOISNEAU,
*Jacques Tati and his bicycle,
on the set of Jour de Fête,*
1949

ERWIN BLUMENFELD,
*Donald Thompson, of the The Quiet One,
with director Sidney Meyers, photographer
Helen Levitt, and producers Janice Loeb
and and William Levitt,*
1949

HORST P. HORST,
*Head of Lamassu, winged human bull, from
the Tripylon (triple gate) of Persepolis, Iran,*
1949

CECIL BEATON,
*Model Jean Patchett wearing a white
organdie dinner dress,*
1949

FRANCES MCLAUGHLIN-GILL,
*Photographer Richard Rutledge sitting
in the Vogue Studios,*
c. 1949

IRVING PENN,
*Balenciaga Mantel Coat
(Lisa Fonssagrives-Penn), Paris,*
1950

ERWIN BLUMENFELD,
*Rex Harrison and Lilli Palmer superimposed
on the eyes of a Siamese cat,*
1950

IRVING PENN,
Girl in Bath (Jean Patchett), New York,
1950

FRANCES MCLAUGHLIN-GILL,
Photographers Allan and Diane Arbus,
1950

GJON MILI,
Dancer José Limón,
1950

CLIFFORD COFFIN,
*Jean Patchett and Ernest Hemingway
at Finca Vigía, Cuba,*
1950

HANS NAMUTH,
Jackson Pollock,
1950

IRVING PENN,
*Balenciaga Sleeve (Régine Debrise),
Paris,*
1950

HALLEY ERSKINE,
Actress and singer Shirley Booth,
1951

JEAN HOWARD,
Marlon Brando,
1951

IRVING PENN,
El Glaoui, Pasha of Marrakesh,
1951

CECIL BEATON,
Self-portrait at table,
1951

RICHARD RUTLEDGE,
Jacqueline Lee Bouvier (Kennedy Onassis),
1951

IRVING PENN,
*Lisa Fonssagrives-Penn lying in a field of
grass, reading Gertrude Stein's Picasso book,*
1952

JOHN DEAKIN,
Francis Bacon,
1952

ALEXANDER LIBERMAN,
Fernand Léger,
1952

ANDRÉ KERTÉSZ,
Lever House, New York,
1952

NICK DE MORGOLI,
Daphne Bedford,
1952

ERNST HAAS,
Couples dancing,
1952

BRASSAÏ,
*Rooftops of Seville,
Spain,*
1952

FRANCES MCLAUGHLIN-GILL,
Glamour Fashion Shoot, New York,
1952

DIANE & ALLAN ARBUS,
Kathy Slate with doll in baby carriage,
1953

DIANE & ALLAN ARBUS,
Dancer Jerome Robbins,
1953

JEAN HOWARD,
Orson Welles,
1953

ROBERT DOISNEAU,
Coco Chanel on the staircase,
rue Cambon, Paris,
1953

FRANCES MCLAUGHLIN-GILL,
Model Lisa Fonssagrives-Penn wearing
a black suit with large fur collar by Kraeler,
1953

IRVING PENN,
Baseball player Willie Mays,
1954

LISETTE MODEL,
Family of burlap dolls by Venezuelan
painter Armando Reverón,
1954

HENRY CLARKE,
Suzy Parker wearing a coat by Pertegaz,
1954

SUZY PARKER,
Snapshot of her famous sister,
Dorian Leigh,
1954

HORST P. HORST,
Lisa Fonssagrives-Penn modeling black
feathered sheath hat,
1954

PAUL HIMMEL,
The Isetta car parked beside
the glass-stair-railed apartment Moretti,
1954

ALEXANDER LIBERMAN,
Pablo Picasso in his studio,
c. 1954

WEEGEE,
Johnnie Ray, Stretch Caricatures,
1955

HERBERT MATTER,
Head of a Woman by Amedeo Modigliani
from the Chester Dale Collection, New York,
1956

JULIUS SHULMAN,
The Beverly Hills home of the Goldstones,
1956

PETER BASCH,
Actress Anita Ekberg,
1956

SANTE FORLANO,
Lucinda Hollingsworth wears
Pattern Onodaga printed silk shirtwaist
dress and Bergere jewelry,
1956

ANDRÉ KERTÉSZ,
Apartment of Jacques Sarlie, New York,
1956

LIONEL KAZAN,
Actors David Niven and Deborah Kerr
in wardrobe by Givenchy on the Bonjour
Tristesse movie set,
1958

DAVID ATTIE,
Model floating in air with an umbrella in
one hand and a space helmet in the other,
1959

EVELYN HOFER,
Frank Lloyd Wright,
1959

EVELYN HOFER,
The Guggenheim Museum at night,
New York,
1959

WILLIAM KLEIN,
Jean-Luc Godard,
1960

IRVING PENN,
John F. Kennedy, Washington, D.C.,
1960

IRVING PENN,
Soprano Leontyne Price, New York,
1961

IRVING PENN,
Cigarette and lips,
1961

IRVING PENN,
Marcello Mastroianni,
1962

DAN BUDNIK,
Jeanne Moreau,
1962

FRANCES MCLAUGHLIN-GILL,
Anthony Newley, actor and director, as a
mime in Stop the World—I Want to Get Off,
1962

PETER LAURIE,
The Beatles,
1963

CECIL BEATON,
Anna Magnani,
1963

ROBERT FRANK,
Writer James Baldwin,
1963

BERT STERN,
Audrey Hepburn in Givenchy,
1963

HORST TAPPE,
Pablo Picasso, Cannes, France,
1963

BERT STERN,
Sophia Loren,
1963

- UNKNOWN,
Jacqueline Kennedy, photo illustration created with the dots of a photo-engraving screen,
1963
- WALKER EVANS,
J. George Harrar, president of the Rockefeller Foundation,
1963
- JOHN RAWLINGS,
Ambassador Sigismund von Braun, permanent observer of the Republic of Germany,
1963
- PETER BEARD,
Actress Pamela Tiffin,
1963
- BERT STERN,
Actor and director Anthony Newley playing with two models,
1963
- DAVID BAILEY,
Mick Jagger,
1964
- UGO MULAS,
Artist John Chamberlain,
1964
- DAVID BAILEY,
Author Gisela Elsner,
1964
- IRVING PENN,
Josef Albers and Jasper Johns,
1964
- UGO MULAS,
Marcel Duchamp, New York,
1964
- UGO MULAS,
Lucio Fontana, Milan,
1964
- BERT STERN,
Model Doris Kleiner,
1964
- JOSEPH LEOMBRUNO & JACK BODI,
Virna Lisi,
1964
- BERT STERN,
Jean Shrimpton reclines against Sammy Davis Jr.,
1965
- ADELAIDE DE MENIL,
Author Gordon Parks,
1965
- BERT STERN,
Actress Anouk Aimée,
1965
- BERT STERN,
George Balanchine and Suzanne Farrell in tableau from Balanchine's Don Quixote,
1965
- IRVING PENN,
Dancer Rudolf Nureyev,
1965
- ROBERT FRESON,
Man Ray,
1965
- WILLIAM KLEIN,
Actors Rod Steiger, Omar Sharif, Sir Ralph Richardson, Sir Alec Guinness, Tom Courtenay, Julie Christie, and Geraldine Chaplin in costume, on the set of Doctor Zhivago,
1965
- IRVING PENN,
Giulietta Masina and Federico Fellini,
1965
- CECIL BEATON,
Author Violet Bonham Carter, The Baroness Asquith of Yarnbury,
1965
- UNKNOWN,
Max Ernst and Dorothea Tanning with Le Capricorne posing like a previous picture of them taken in 1947,
1965
- SHAHROKH HATAMI,
Ursula Andress,
1966
- JOHN COWAN,
Actor David Hemmings on the set of Antonioni's film Blow-up,
1966
- DAVID BAILEY,
Catherine Deneuve,
1966
- EZRA STOLLER,
The entrance and sculpture garden of The Whitney Museum, New York City,
1966
- ADELAIDE DE MENIL,
Coco Chanel with Anouk Aimée and Baroness Guy de Rothschild,
1966
- IRVING PENN,
Susan Sontag and her son David Sontag Rieff, New York,
1966
- ALEXIS WALDECK,
Liza Minnelli,
1967

- FEDERICO,
Back view of Contessa Consuelo Crespi's hairstyle,
1967
- JACK ROBINSON,
Leonard Cohen,
1967
- JACK ROBINSON,
Actor Warren Beatty,
1967
- BERT STERN,
Twiggy wearing a mod minidress by Louis Féraud and leather shoes by François Villon,
1967
- FRANCO RUBARTELLI,
Veruschka with head surrounded by circles of braided gold hair in Egypt,
1967
- UGO MULAS,
Eliseo Mattiacci's Space in the Exhibition Lo Spazio dell'immagine, Palazzo Trinci, Foligno, Italy,
1967
- PATRICK LICHFIELD,
Edward VIII, Duke of Windsor,
1967
- FRANCO RUBARTELLI,
Veruschka splashing in the ocean, Itapoa, Brazil,
1967
- FRANCO RUBARTELLI,
Veruschka, head-to-head with a cheetah,
1967
- DAVID BAILEY,
Model in a Balenciaga wedding dress,
1967
- IRVING PENN,
Tennis champion Arthur Ashe,
1968
- BLACK STAR,
Astronauts of Apollo 8 in their space suits,
1968
- WILLIAM KLEIN,
Interior of spaceship used in the film 2001: A Space Odyssey,
1968
- JACK ROBINSON,
The members of the Joshua Light Show,
1968
- PATRICK LICHFIELD,
Actress Marsha Hunt,
1968
- ALEXIS WALDECK,
Penelope Tree,
1968
- PATRICK LICHFIELD,
Christabel McEwen (daughter of Mr. and Mrs. Rory McEwen) riding a dog in The Vyne, England,
1968
- BERT STERN,
Singer Dionne Warwick,
1968
- HENRY CLARKE,
Luis and Alvaro Figueroa with their friends, Marbella, Spain,
1968
- PATRICK LICHFIELD,
Jane Birkin,
1969
- FRANCO RUBARTELLI,
Veruschka with actors Max Brunell and Carlo Ortiz, Italy,
1969
- IRVING PENN,
"The Imaginatives," a group of young art dealers,
1969
- JACK ROBINSON,
Drummer Tony Williams,
1969
- GIAN PAOLO BARBIERI,
Benedetta Barzini, with a Valentino poncho and Coppola e Toppo jewelry,
1969
- JACK ROBINSON,
Singer Roberta Flack,
1969
- DUANE MICHALS,
Johnny Cash, motel room,
1969
- PETER HUJAR,
Iggy Pop,
1969
- GIANNI PENATI,
Allegra Caracciolo di Castagneto,
1969
- BERT STERN,
Actress Joanna Shimkus,
1969
- DAVID BAILEY,
Actor Björn Andrésen, on the film set of Luchino Visconti's Death in Venice,
1970
- HARRY BENSON,
Singer Eric Mercury,
1970

- ARNAUD DE ROSNAY,
Actress Veronique Maingard wearing an Adolfo caftan,
1970
- JACK ROBINSON,
Actress Ruby Lynn Reyner,
1970
- JACK ROBINSON,
Jack Nicholson,
1970
- JACK ROBINSON,
Artist Ed Ruscha,
1970
- J. P. ZACHARIASEN,
Gunilla Lindblad with John Guedel,
1970
- BERT STERN,
The Life and Times of Sigmund Freud, a scene from the play by Robert Wilson,
1970
- ELISABETTA CATALANO,
Helmut Berger,
1970
- ANNETTE GREEN,
David Bailey and John Swannell, Chester Square Fair,
1970
- JACK ROBINSON,
Actor Joe Dallesandro,
1970
- JACK ROBINSON,
Nikki Giovanni,
1970
- DERRY MOORE,
Gilbert and George performing The Singing Sculptures,
1971
- JACK ROBINSON,
Singer and entertainer Bricktop (aka Ada Smith),
1971
- IRVING PENN,
Musician Duke Ellington, New York,
1971
- PATRICK LICHFIELD,
Mia Farrow for her performance in Joan of Arc at the Stake,
1971
- JACK ROBINSON,
Writer Charles Ludlam, in costume as the Holy Fool of the Last Judgment, in his play The Tarot Card,
1971
- JACK ROBINSON,
Actress and Singer Melba Moore,
1971
- JACK NISBERG,
Niki de Saint Phalle painting one of her Nanas sculptures,
1971
- BOB WILLOUGHBY,
Contents of model Cheryl Tiegs's embroidered handbag,
1971
- JACK ROBINSON,
Actor Malcolm McDowell, star of A Clockwork Orange,
1971
- GIANFRANCO GORGONI,
Joseph Beuys,
c. 1971
- JOHN SHANNON,
Actress Pamela Hensley,
1972
- GUY BOURDIN,
Naked model seated in a lotus position,
1972
- DUANE MICHALS,
Three members of the Mabou Mines, Joanne Akalaitis, Ruth Maleczech, and David Warrillow, recreating the form of a galloping horse,
1972
- IRVING PENN,
Cigarette No. 17, New York,
1972
- HELMUT NEWTON,
Actress Zouzou, wearing bikini by Yannis Tseklenis, and composer Michaelis Maniatis,
1973
- KOURKEN PAKCHANIAN,
Model wearing white T-shirt and a plaid head scarf by Yves Saint Laurent,
1973
- DUANE MICHALS,
American playwrights Lanford Wilson, Ed Bullins, Ronald Ribman, and David Rabe,
1973
- CHRIS VON WANGENHEIM,
Couple walking in the rain, hat by Yves Saint Laurent,
1973
- MILTON GREENE,
Marlene Dietrich,
1973
- KOURKEN PAKCHANIAN,
Model reclining on a couch watching television,
1973

KOURKEN PAKCHANIAN,
Model seated in a bubble chair,
1973

PETER HUJAR,
Jazz pianist Bill Elliott,
1974

DUANE MICHALS,
*Participants at the Art Now '74, festival
at the JFK Center for the Performing Arts,*
1974

OLIVIERO TOSCANI,
Six models seated in a row,
1974

FRANCESCO SCAVULLO,
*Charly Stember standing
with Yves Saint Laurent in front
of Louise Nevelson sculpture,*
1974

BOB STONE,
Diane von Fürstenberg,
1974

FRANCESCO SCAVULLO,
Model Chris Royer,
1975

HELMUT NEWTON,
Model Lisa Taylor,
1975

ARTHUR ELGORT,
Patti Hansen, Palm Beach, Florida,
1975

DEBORAH TURBEVILLE,
*Three models, from the series Bathhouse,
at the East 23rd Street Swimming Pool,
New York City,*
1975

FRANCESCO SCAVULLO,
Singers Gladys Knight and the Pips,
1975

FRANCESCO SCAVULLO,
*Model Dalila Di Lazzaro pulling a shirt
over her head,*
1975

FRANCESCO SCAVULLO,
Model Lauren Hutton,
1975

HELMUT NEWTON,
Bar-Café in the village of Espelette, France,
1975

GEORGE BUTLER,
*World champion bodybuilder
Arnold Schwarzenegger,*
1975

IRVING PENN,
*Stress test, Cardiac and Pulmonary
Rehabilitation Center,*
1975

DEBORAH TURBEVILLE,
Loulou de la Falaise and Yves Saint Laurent,
1975

HELMUT NEWTON,
Model Lisa Taylor in Saint-Tropez,
1975

HELMUT NEWTON,
David Hockney,
1975

FRANCESCO SCAVULLO,
Barbra Streisand and Jon Peters,
1975

BOB RICHARDSON,
*Male model sitting at a dinner table with
models Nina Gaidarova and Sandy Linter,*
1975

HELMUT NEWTON,
*Patti Hansen in Yves Saint Laurent,
Promenade des Anglais, Nice,*
1976

HELMUT NEWTON,
*Charlotte Rampling by her swimming pool,
St. Tropez,*
1976

DUANE MICHALS,
*Two models in an office looking
at negatives,*
1976

BOB RICHARDSON,
Model in front of a Ford Granada Ghia,
1976

TITO BARBERIS,
Silhouette on sunset,
1976

UNKNOWN,
*Andy Warhol in his portico at his exhibition
Folk and Funk,*
1977

LEONID D. LUBIANITSKY,
Soprano Barbara Hendricks,
1977

IRVING PENN,
Dolly Parton,
1977

MARC RIBOUD,
Centre Pompidou, France,
1977

IRVING PENN,
Richard Avedon, New York,
1978

PATRICK DEMARCHELIER,
*Model Esmé Marshall wearing
a white strapless one-piece swimsuit,*
1979

HELMUT NEWTON,
Karl Lagerfeld,
1979

MIKE REINHARDT,
Model Gia Carangi,
1979

DUANE MICHALS,
Two models turning to face each other,
1979

Chronorama Redux

12 March 2023 – 7 January 2024

At Palazzo Grassi, Venice

Curator: Matthieu Humery, Photography Advisor for the Pinault Collection

'Chronorama Redux' is the exhibition that Palazzo Grassi places in dialogue with the show 'CHRONORAMA. Photographic Treasures of the 20th Century' with site-specific works by four young artists. Tarrah Krajnak, Daniel Spivakov, Giulia Andreani, and Eric N. Mack have been given *carte blanche* by the Pinault Collection to interpret the legacy of major photographs and of the Condé Nast archives each in their own way.

'Redux' means "brought back, restored, renewed": this is the mission given to these young artists who, through their work in painting, sculpture, performance, and photography, bring the older works in the exhibition into the twenty-first century, giving them a new meaning and breathing new life into them. The work of these four artists invited to share an unprecedented creative process drawing inspiration from historical images of great photographers of the past is supported by SAINT LAURENT and Anthony Vaccarello.

Four artists, four horizons, four different works, connected by their relationship to the present and to the visual and sensual memory of the past. Each of them revives this heritage through their singular artistic expression. They each rely on photography or the image, without considering themselves photographers. Only Krajnak uses photography in her performances, the photographic act being a tool to witness the before and record the after. Spivakov introduces photography to his canvas, as a symbolic support for the chromatic explosion that he elicits through painting. For Andreani, the image, especially portraits, is a source of inspiration to design her frescoes populated with characters that she draws from old family albums or photographic archives. With references closer to the universe of fashion, Mack borrows images gleaned from the pages of magazines and integrates them into his textile sculptures. These photographs, from the Condé Nast archives, have guided the artist in his choice of materials and motifs. The mediums change, the figures and textures move and interfere in compositions of a completely different nature.

In keeping with its primary mission, the Pinault Collection thus proposes a fertile dialogue between history and contemporaneity. This original installation will be disseminated in four spaces of Palazzo Grassi, as interludes punctuating the chronological organization of the exhibition 'CHRONORAMA'.

Biographies of the artists

Giulia Andreani

Giulia Andreani (born in 1985, Venice, Italy) lives and works in Paris. Her practice is rooted in historical stories — fragile stories or tragedies on a human scale — that she uncovers through her research and the archives she collects. The artist questions the story in its folds and in her work as a painter re-arranges in a unique photomontage this visual and textual archive. She exhumes singular stories of women struggling with great history, hidden destinies out of any heroic recovery. Through the use of a unique chromatic range, Payne's grey, her painting evokes power relations in history and in the concept of motherhood.

Tarrah Krajnak

Tarrah Krajnak (born in 1979, Lima, Peru) is an artist working across photography, performance, and poetry. She currently lives and works in Eugene, Oregon. Tarrah Krajnak is the recipient of the Jury Prize of the Louis Roederer Discovery Award at Les Rencontres d'Arles, a Dorothea Lange-Paul Taylor Prize from the Center for Documentary Studies, and the Hariban Grand Prize, Kyoto, Japan. Her first book *El Jardín De Senderos Que Se Bifurcan* (DAIS, 2021) was named to MoMA's inaugural list of ten photo books of the year. Tarrah Krajnak's work is held in numerous collections including the Centre Pompidou, Museum Ludwig, Victoria & Albert Museum, and the Pinault Collection. Her work has been published and reviewed in *Aperture*, *Artforum*, *Los Angeles Review of Books*, and *Contemporary Art Review Los Angeles* among others. Tarrah Krajnak's work is supported by a 2022 Howard Foundation Fellowship and a Lewis Baltz Research Fund Award. She is currently an Artist in Residence with Unseen California. She is represented by Galerie Thomas Zander, Cologne, Germany.

Eric N. Mack

Eric N. Mack (born in 1987, Columbia, MD) uses fabric and other found objects to create richly textured arrangements that collapse the boundaries between fashion, architecture and fine art. Institutional solo shows include *Lemme walk across the room*, Brooklyn Museum, NY (2019); *In austerity, stripped from its support and worn as a sarong*, The Power Station, Dallas, TX (2019); *the BALTIC Artists' Award 2017*, BALTIC Centre for Contemporary Art, Gateshead, UK (2017); and *Eric Mack: Vogue Fabrics*, Albright-Knox Art Gallery, Buffalo, NY (2017). In 2017, he received the inaugural BALTIC Artists' Award selected by artist Lorna Simpson, completed the Rauschenberg Residency in Captiva Island, FL, and was an artist-in-residency at Delfina Foundation in London, UK. Eric N. Mack's work is in the permanent collections of the Albright-Knox Art Gallery; the Studio Museum in Harlem; the Brooklyn Museum; NSU Art Museum, Fort Lauderdale; and the Whitney Museum of American Art.

Daniel Spivakov

Daniel Spivakov (born in 1996, Kyiv, Ukraine). At 15, he moved to Oklahoma through a family-exchange programme. As he only spoke his native language, it was during this time that art became a critical vessel of communication for Daniel Spivakov. The mixture of a post-Soviet upbringing and adolescence in the southern part of the USA enabled him to develop a unique worldview that Daniel Spivakov regularly draws upon during his creative process. He graduated from Central Saint Martins in 2020 and he now lives and works in Berlin.

The publications

The catalogue CHRONORAMA

The catalogue of the exhibition CHRONORAMA is published by Abrams (United States), Marsilio Arte (Italia) and Éditions de la Martinière (France).

Graphic design by Sam Shahid & Matthew Kraus, Shahid / Kraus & Company.

352 pages with 318 colour and black&white illustrations.

With texts by

François Pinault, President of Palazzo Grassi — Punta della Dogana

Anna Wintour, Chief Content Officer, Condé Nast, and Global Editor Director, Vogue

Bruno Racine, Director and Chief Executive Officer of Palazzo Grassi — Punta Della Dogana.

And by

Sylvie Aubenas, Director of the Department of Prints and Photography at the Bibliothèque nationale de France

Nancy Barr, Director of the Department of Prints and Photography at the Detroit Institute of Arts

Susanna Brown, Art historian, Lecturer at the London College of Fashion

Andrew Cowan, Art historian and consultant

Philippe Garner, Photograph design and decorative arts expert

Matthieu Humery, Photography consultant for the Pinault Collection

Paul Martineau, Curator of Photographs at the J. Paul Getty Museum

Robin Muir, Art historian, independent Curator

Ivan Shaw, Corporate Photography Director Condé Nast Archive

The visitor's guide

A visitor's guide is available for free in Italian, English and French in the museum and on the website www.pinaultcollection.com/palazzograssi

The podcast

On the occasion of the exhibition 'CHRONORAMA. Photographic Treasures of the 20th Century', Palazzo Grassi and Chora Media present a podcast in three episodes, in three languages, that accompany the audience on a journey through the 20th century, from the 1910s to the late 1970s, through a selection of 400 iconic photographs on display, recently acquired by the Pinault Collection from the Condé Nast archives.

The images shot by great photographers such as Paul Thompson, Cecil Beaton, Robert Doisneau, Lionel Kazan, Irving Penn, Helmut Newton, Diane Arbus, are just some of those mentioned in the podcast, which immerses the audience in a story between history, photography, costume and aesthetics, focusing on events and characters that marked the 20th century.

From the photo of the first woman to wear men's clothing, the legendary activist Mary Edwards Walker, to portraits of some real icons, such as Albert Einstein, Jean Cocteau, Susan Sontag, Federico Fellini or the Beatles, just to name a few.

An evocative story between sounds and images that enriches the visit to the exhibition, but that is proposed as an editorial product that can be listened to independently, before or after seeing the exhibition or even to be able to imagine it.

As part of Palazzo Grassi's innovation, accessibility and scientific activities, the podcast is presented as an inclusive audio product for Italian and international audiences. The series consists of 3 episodes in Italian, 3 in English and 3 in French about 15 minutes each.

The podcast is written by Ivan Carozzi, journalist, writer and author of TV programs and podcasts who, in 2022, edited for Palazzo Grassi the podcast "A sort of tenderness" dedicated to the work of the artist Marlene Dumas, with the editorial support of Francesca Berardi.

Chronorama, snapshots from the 20th century is available from 10 March 2023 on all free apps (Spotify, Apple Podcast, Spreaker, Google Podcast) and on the site pinaultcollection.com/palazzograssi

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: +39 041 523 1680

OPENING HOURS

Palazzo Grassi

CHRONORAMA. Photographic Treasures of the 20th Century
and Chronorama Redux
12.03.2023 – 07.01.2024

Punta della Dogana

Icônes
02.04.2023 – 27.11.2023

Palazzo Grassi and Punta della Dogana are open every day, except on Tuesdays,
from 10 am to 7 pm. Last admission at 6 pm.

More information on opening hours, prices and activities as well as safety guidelines to
access Palazzo Grassi, Punta della Dogana and the Teatrino are available on the website:
www.pinaultcollection.com/palazzograssi

TICKET OFFICE

- Full price: 15€
- Reduced price: 12€

Free: under 20, Members Pinault Collection, 3 adults for every school group of 25 to
29 students, 2 adults for every school group of 15 to 24 students, 1 accompanying guide
for every group of 15 to 29 adults, the disabled, authorised tour guides, journalists
(upon presentation of a press ID valid for the current year), the unemployed, ICOM card.

On Wednesdays, admission is free for residents of the city of Venice, on presentation
of a valid identity document, and for the students of the Venetian universities Ca' Foscari,
Università Iuav, Accademia di Belle Arti, Venice International University and Conservatorio
Benedetto Marcello.

Online booking: www.ticketlandia.com

MEMBERSHIP CARD PINAULT COLLECTION

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

For information:

+39 041 2401 347

membership@palazzograssi.it

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:

www.ticketlandia.com

For more information:

visite@palazzograssi.it

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.

A LIS-speaking (Italian Sign Language) service can be booked for all activities making them accessible to hearing-impaired children and their families, at no extra cost.

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 on the museum website in Italian, English and French.

Free wifi

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

Mezzanine Bistrot

From March 2023, the new Mezzanine Bistrot curated by Vino Vero offers to the visitors of Palazzo Grassi an entirely renovated environment created in collaboration with Lightbox and the life stylist Sergio Colantuoni. Mezzanine—whose name also refers to the physical place where it is located inside the museum—is the ideal setting for a culinary experience with the opportunity to experience a selection of natural wines.

Already known for their work at the Vino Vero wine bar in Venice, chef Lorenzo Barbasetti of Prun takes care of a menu that pays particular attention to the seasonality of the ingredients and the sommelier team formed by Stella Croci, Camille Delia and Valeria Lozito establish a wine list that is the result of careful research. Vino Vero, which manages the restaurant service of the bistro that is located in Palazzo Grassi, also takes care of the offer proposed at the Punta della Dogana Café.

Mezzanine Bistrot: +39 327 812 5351 / press@lightboxgroup.net

The exhibition “Icônes”

Icônes

An exhibition with works from the Pinault Collection

2 April 2023 – 26 November 2023

At the Punta della Dogana

Curator: Emma Lavigne, CEO, with Bruno Racine, CEO and Director,
Palazzo Grassi – Punta della Dogana

The word “icon” has two meanings: its Greek etymology defines it as an “image” or “likeness”, while it is used to designate a religious painting. The idea of a model, an emblematic figure is more contemporary. The status of the image—its capacity to embody a presence, between appearance and disappearance, shadow and light, to represent a space, to spark emotion, and to become one with the viewers—is at the core of this exhibition, conceived specifically for the Punta della Dogana and the Venetian context, with its rich, uninterrupted dialogue between East and West.

The icon—a vehicle of passage to another world, other states of consciousness (contemplation, meditation)—refers us to a transcendent reality, having the power to materialize the presence of the invisible, creating emotion or an aesthetic and spiritual bedazzlement. They are the iconostases—the devices that conceal the religious officiants behind a wall of images which acts as a door to the divine. They are works that generate space, like so many clearings or chapels in this era of saturation and appropriation of images. They are tableaux vivants, rites, everything that makes the image a relational space between humans and what is beyond them. Marie-José Mondzain, in her philosophical reflection on the filmmaker Tarkovsky and the icon-image, emphasises how much the author of *Andrei Rublev*, through his cinematographic poetics, “tears the icon away from the Church and associates the adventure of the gaze with the constitution of a new assembly.” The collected works invite us to share the visible through the exploration of the status of the image.

A thematic exhibition with works by Josef Albers, James Lee Byars, Maurizio Cattelan, Étienne Chambaud, Edith Dekyndt, Theaster Gates, David Hammons, Donald Judd, On Kawara, Kimsooja, Joseph Kosuth, Francesco Lo Savio, Sherrie Levine, Agnes Martin, Paulo Nazareth, Camille Norment, Roman Opałka, Lygia Pape, Michel Parmentier, Philippe Parreno, Robert Ryman, Dineo Seshee Bopape, Dayanita Singh, Rudolf Stingel, Lee Ufan, Danh Vo and Chen Zhen.

Between figuration and abstraction, this exhibition invokes all the dimensions of the image in the artistic context—paintings, videos, sounds, installations, performances—through a selection of emblematic works from the Pinault Collection, and new dialogues between a few of its artists (David Hammons/Agnes Martin; Danh Vo/Rudolf Stingel; Sherrie Levine/On Kawara...). The exhibition considers both the fragility and the power of images, their poly-semantic character: all the works become apparitions, illuminations, revelations; they are transfigurations, in every respect.

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.

The new season of cultural events at the Teatrino di Palazzo Grassi sees the return of two collaborations: from 16 to 19 March, Lo schermo dell'arte Cinema and Contemporary Art Festival with its screenings of films by artists and documentaries on art and talks by directors, and, on 30 March, Incroci di civiltà, the literature festival promoted by Università Ca' Foscari di Venezia, that organizes a talk with the French-Japanese author and translator Sekiguchi Ryoko.

The Superlab and Masterclass season also begins: on Saturday, March 25, Kensuke Koike, a visual artist of Japanese origins, the protagonist of the last Open Lab, offers a workshop of photographic manipulation, open to all those who are over 6 years old.

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, while companies can choose to attend Pro Masterclasses that aim to develop the company welfare culture.

The Superlabs are a format that involve participants from all ages.

Families and schools

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

Palazzo Grassi Teens

Palazzo Grassi Teens is the programme for teenagers to encourage a free and creative approach to 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.

Talks and Grand Tour

A programme of research activities, talks, seminars organised in collaboration with universities, research centres and cultural institutions is dedicated to the public and to professionals working in museums.

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 Alzheimer's disease 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

On the occasion of the opening of the exhibition 'CHRONORAMA. Photographic Treasures of the 20th Century', the new website of Palazzo Grassi – Punta della Dogana was put online, with a layout in line with the identity of the Pinault Collection. Offering an innovative browsing experience, it has new features, such as the possibility of exploring the universe of Palazzo Grassi – Punta della Dogana through a blog articles and in-depth contents.

www.pinaultcollection.com/palazzograssi

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, dedicated to the artists and works on view. These contents remain accessible online.

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 saòr, Ryoko Sekiguchi, Erik Kessels, Emiliano Ponzi, Marco Cappelletti, Livia Satriano and Davide Trabucco with his project Conformi, Kensuke Koike conceived an Open Lab dedicated to experimenting with creativity and imagination.

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...

Palazzo Grassi – Punta della Dogana is thankful to Chora Media, Sky Arte, Feltrinelli, Trenitalia, Coin, among others.

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 an art lover and one of the most important collectors of contemporary art in the world. The collection he has gathered over more than 50 years constitutes an ensemble of over 10,000 works today 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 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.

Exhibitions in other museums

Beyond Venice and now Paris, works from the Collection have been regularly exhibited all over the world, including in Paris, Moscow, 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

François Pinault has also created an artist residency in Lens, a former mining town. Established in an abandoned rectory redesigned by the NeM / Niney et Marca Architectes agency, it was inaugurated in December 2015. 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 LaM in Villeneuve d'Ascq, and the Louvre-Lens.

After the American duo Melissa Dubbin and Aaron S. Davidson (2016), the Belgian artist Edith Dekyndt (2017), Brazilian artist Lucas Arruda (2018), French-Moroccan artist Hicham Berrada (2018 – 2019), French artist Bertille Bak completed her residency in 2020, followed in 2021 by Chilean artist Enrique Ramirez and by Melik Ohanian in 2022. For the 2022-2023 season, the artist in residence is Benoît Piéron.

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 of modern or contemporary art history every year. To date the prize has been awarded to:

- In 2022, to Jérémie Koering (*Les iconophages, une histoire de l'ingestion des images*)
- in 2021, to Germain Viatte (*L'envers de la médaille*);
- in 2020, to Pascal Rousseau (*Hypnose, art et hypnose de Messmer à nos jours*);
- in 2019, to Rémi Labrusse (*Préhistoire, l'envers du temps*);
- in 2018, to Pierre Wat (*Pérégrinations. Paysages entre nature et histoire*);
- in 2017, to Elisabeth Lebovici (*Ce que le sida m'a fait — Art et activisme à la fin du 20^e siècle*);

- in 2016, to Maurice Fréchuret (*Effacer — Paradoxe d'un geste artistique*);
- in 2015, to Yve-Alain Bois (*Ellsworth Kelly. Catalogue raisonné of paintings and sculpture 1940 — 1953, Tome 1*) and to Marie-Anne Lescourret (*Aby Warburg ou la tentation du regard*).

A few figures

- Over 10 000 works of art
- 36 exhibitions at Palazzo Grassi – Punta della Dogana
- Over 4 million visitors since 2006 at Palazzo Grassi and Punta della Dogana
- 17 exhibitions presented in other institutions
- Over 1300 loans of works of art since 2013
- Over 350 artists exhibited between Palazzo Grassi and Punta della Dogana, since 2006
- Over 700 events at the Teatrino since May 2013
- Over 50 cultural events at Bourse de Commerce since May 2021

The organisation Pinault Collection

François Pinault, President

François-Henri Pinault, Chairman of the Board of Directors

Board of Directors:

Charlotte Fournet, Olivia Fournet, Alban Greget, Dominique Pinault,

François Louis Pinault, Laurence Pinault

Jean-Jacques Aillagon, Advisor to the President

Emma Lavigne, Chief Executive Officer

Sophie Hovanessian, Chief Administrative Officer

Bruno Racine, Deputy Chief Executive Officer and Director
of Palazzo Grassi – Punta della Dogana

Chronology of the exhibitions of Pinault Collection

AT PALAZZO GRASSI AND PUNTA DELLA DOGANA

Icônes

curated by Emma Lavigne, Bruno Racine
Punta della Dogana
April 2, 2023 – November 26, 2023

CHRONORAMA. Photographic Treasures from the 20th Century and Chronorama Redux

Curated by Matthieu Humery
Palazzo Grassi
March 12, 2023 – January 7, 2024

Marlene Dumas. open-end

Curated by the artist in collaboration
with Caroline Bourgeois
Palazzo Grassi
March 27, 2022 – January 8, 2023

Bruce Nauman: Contrapposto Studies

curated by Carlos Basualdo
and Caroline Bourgeois
Punta della Dogana
May 23, 2021 – November 27, 2022

HYPERVENEZIA

curated by Matthieu Humery
Palazzo Grassi
September 5, 2021 – January 9, 2022

Henri Cartier-Bresson. Le Grand Jeu

General curator Matthieu Humery,
curated by Sylvie Aubenas, Javier Cercas,
Annie Leibovitz, François Pinault,
Wim Wenders
Palazzo Grassi
July 11, 2020 – February 26, 2021

Youssef Nabil. Once Upon a Dream

curated by Jean-Jacques Aillagon
and Matthieu Humery
Palazzo Grassi
July 11, 2020 – February 26, 2021

Untitled, 2020. Three perspectives on the art of the present

curated by Caroline Bourgeois,
Muna El Fituri and Thomas Houseago
Punta della Dogana
July 11, 2020 – November 5, 2020

La Pelle-Luc Tuymans

curated by the artist in collaboration
with Caroline Bourgeois
Palazzo Grassi
March 24, 2019 – January 6, 2020

Luogo e Segni

curated by Martin Bethenod
and Mouna Mekouar
Punta della Dogana
March 24, 2019 – December 15, 2019

Albert Oehlen – Cows by the Water

curated by Caroline Bourgeois
Palazzo Grassi
April 8, 2018 – January 6, 2019

Dancing with Myself

curated by Martin Bethenod
and Florian Ebner
Punta della Dogana
April 8, 2018 – December 16, 2018

Treasures from the Wreck of the Unbelievable. Damien Hirst

curated by Elena Geuna
Punta della Dogana and Palazzo Grassi
April 9, 2017 – December 3, 2017

Accrochage

curated by Caroline Bourgeois
Punta della Dogana
April 17, 2016 – November 20, 2016

Sigmar Polke

curated by Elena Geuna and Guy Tosatto
Palazzo Grassi
April 17, 2016 – November 6, 2016

Slip of the Tongue

curated by Danh Vo in collaboration
with Caroline Bourgeois
Punta della Dogana
April 12, 2015 – January 10, 2016

Martial Raysse

curated by Caroline Bourgeois
in collaboration with the artist
Palazzo Grassi
April 12, 2015 – November 30, 2015

The Illusion of Light

curated by Caroline Bourgeois
Palazzo Grassi
April 13, 2014 - January 6, 2015

Irving Penn. Resonance
curated by Pierre Apraxine
and Matthieu Humery
Palazzo Grassi
April 13, 2014 – January 6, 2015

Prima Materia
curated by Caroline Bourgeois
and Michael Govan
Punta della Dogana
May 30, 2013 – February 15, 2015

Rudolf Stingel
curated by the artist in collaboration
with Elena Geuna
Palazzo Grassi
April 7, 2013 – January 6, 2014

Voice of Images
curated by Caroline Bourgeois
Palazzo Grassi
August 30, 2012 – January 13, 2013

Madame Fisscher
curated by the artist in collaboration
with Caroline Bourgeois
Palazzo Grassi
April 15, 2012 – July 15, 2012

The World Belongs to You
curated by Caroline Bourgeois
Palazzo Grassi
June 2, 2011 – February 21, 2012

In Praise of Doubt
curated by Caroline Bourgeois
Punta della Dogana
April 10, 2011 – March 17, 2013

**Mapping The Studio: Artists from
the François Pinault Collection**
curated by Francesco Bonami
and Alison Gingeras
Punta della Dogana and Palazzo Grassi
June 6, 2009 – April 10, 2011

**Italics. Italian Art between Traditions
and Revolutions, 1968–2008**
curated by Francesco Bonami
Palazzo Grassi
September 27, 2008 – March 22, 2009

**Rome and the Barbarians.
The Birth of a New World**
curated by Jean-Jacques Aillagon
Palazzo Grassi
January 26, 2008 – July 20, 2008

**Sequence 1 – Painting and sculpture
from the François Pinault Collection**
curated by Alison Gingeras
Palazzo Grassi
May 5, 2007 – November 11, 2007

Picasso, la Joie de vivre. 1945 – 1948
curated by Jean-Louis Andral
Palazzo Grassi
November 11, 2006 – March 11, 2007

**François Pinault Collection:
a post-pop selection**
curated by Alison Gingeras
Palazzo Grassi
November 11, 2006 – March 11, 2007

**Where are we going? A Selection of Works
from the Pinault Collection**
curated by Alison Gingeras
Palazzo Grassi
April 29, 2006 – October 1, 2006

**AT BOURSE DE COMMERCE
– PINAULT COLLECTION**

**Avant l'orage. Une exposition autour
des œuvres de la Collection Pinault**
curated by Emma Lavigne
and Nicolas-Xavier Ferrand
Bourse de Commerce
February 8, 2023 – September 11, 2023

Une seconde d'éternité
curated by Emma Lavigne,
Caroline Bourgeois, Matthieu Humery
Bourse de Commerce
June 22, 2022 – January 9, 2023

Felix Gonzalez-Torres and Roni Horn
curated by Caroline Bourgeois
in collaboration with Roni Horn
Bourse de Commerce
April 4, 2022 – September 26, 2022

Charles Ray
curated by Caroline Bourgeois
in collaboration with the artist
Bourse de Commerce
February 16, 2022 – June 6, 2022

Ouverture
curated by François Pinault
Bourse de Commerce
May 22, 2021 – January 16, 2022

OFF-SITE EXHIBITIONS

Forever Sixties
curated by Emma Lavigne
Couvent des Jacobins, Rennes
June 10, 2023 – September 10, 2023

Jusque-là

curated by Caroline Bourgeois
and Pascale Pronnier in collaboration
with Enrique Ramirez
Le Fresnoy – Studio national des arts
contemporains, Tourcoing
February 4, 2022 – April 30, 2022

**Au-delà de la couleur. Le noir et le blanc
dans la Collection Pinault**

curated by Jean-Jacques Aillagon
Couvent des Jacobins, Rennes
June 12 – August 29, 2021

Jeff Koons Mucem.**Œuvres de la Collection Pinault**

curated by Elena Geuna et Emilie Girard
Mucem, Marseille
May 19, 2021 – October 18, 2021

Henri Cartier-Bresson. Le Grand Jeu

general curator Matthieu Humery
BnF François-Mitterrand, Paris
May 19 – August 22, 2021

So British!

curated by Sylvain Amic
and Joanne Snrech
Musée des Beaux-Arts, Rouen
June 5, 2019 – May 11, 2020

**Irving Penn. Untroubled –
Works from the Pinault Collection**

curated by Matthieu Humery
Mina Image Centre, Beirut
January 16, 2019 – April 28, 2019

Debout!

curated by Caroline Bourgeois
Couvent des Jacobins, Rennes
June 23, 2018 – September 9, 2018

Irving Penn. Resonance

curated by Matthieu Humery
Fotografiska Museet, Stockholm
June 16, 2017 – September 17, 2017

**Dancing With Myself. Self-Portrait
and self-invention.**

curated by Martin Bethenod,
Florian Ebner and Anna Fricke
Museum Folkwang, Essen
October 7, 2016 – January 15, 2017

**Art lovers. Histoires d'art
dans la Collection Pinault**

curated by Martin Bethenod
Grimaldi Forum, Monaco
July 12, 2014 – September 7, 2014

À triple tour

curated by Caroline Bourgeois
Conciergerie, Paris
October 21, 2013 – January 6, 2014

L'art à l'épreuve du monde

curated by Jean-Jacques Aillagon
Dépoland, Dunkirk
July 6, 2013 – October 6, 2013

Agony and ecstasy

curated by Francesca Amfitheatrof
SongEun Foundation, Seoul
September 3, 2011 – November 19, 2011

Qui a peur des artistes?

curated by Caroline Bourgeois
Palais des Arts, Dinard
June 14, 2009 – September 13, 2009

Un certain état du monde?

curated by Caroline Bourgeois
Garage Center for Contemporary Culture,
Moscow
March 19, 2009 – June 14, 2009

Passage du temps

curated by Caroline Bourgeois
Tri Postal, Lille
October 16, 2007 – January 1, 2008

**Palazzo Grassi
Punta della Dogana /
Pinault Collection**

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Palazzo Grassi SpA is an affiliate
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**Emma Lavigne
Chief Executive Officer of Pinault
Collection**

Exhibition

CHRONORAMA
Photographic Treasures
of the 20th Century
Palazzo Grassi, Venice
12.03.2023 – 07.01.2024

Chronorama Redux
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