

lcônes

at Punta della Dogana,
Venice

2 April

— 26 November 2023

Punta della Dogana
Palazzo Grassi

**Pinault
Collection**

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Icônes

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The exhibition

Icônes

An exhibition with works from the Pinault Collection

2 April 2023 – 26 November 2023

At Punta della Dogana

Curator: Emma Lavigne, CEO of Pinault Collection

with Bruno Racine, CEO and Director, Palazzo Grassi – Punta della Dogana

Punta della Dogana presents the thematic exhibition “Icônes” curated by Emma Lavigne, CEO of Pinault Collection, and Bruno Racine, CEO and Director of Palazzo Grassi – Punta della Dogana. The exhibition mainly presents emblematic works from the Pinault Collection, and proposes a reflection on the theme of the icon and the status of the image in the contemporary world. The word “icon” has two meanings: its Greek etymology defines it as an “image”, while it is used to designate a certain type of religious painting that characterizes in particular Eastern Christianity. 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, a transcendence—is at the core of this exhibition, conceived specifically for Punta della Dogana and the Venetian context, marked by its tight links with Byzantium.

The exhibition pays particular attention to the relationship between the city of Venice and the icon. Since the end of the Middle Ages, Venetian art has been a synthesis of various influences—notably Byzantine, Gothic, and Flemish—which reflect the role of bridge between East and West played by the Serenissima. Even today, Venice remains a crossroads where multiple horizons meet and hybridize, providing a fertile ground for creation. It is thus a recurring source of inspiration for some of the artists exhibited, such as Danh Vo and James Lee Byars. Some works are all the more anchored in this context as they revive the memory of works exhibited during previous editions of the Venice International Art Biennale, such as the golden threads of Lygia Pape’s *Ttéia* or textual and conceptual illuminations by Joseph Kosuth in 2007 at San Lazzaro degli Armeni, Venice. The art of Orthodox Russia, through the poetics of Tarkovski and his film *Andrei Roublev*, devoted to the 15th century icon painter, is also reflected in the exhibition which questions the ability of images to embody, in the words of the filmmaker, “the idea of the absolute freedom of the spiritual potential of man” and the quest for “harmony in a humanity which had none”.¹ The art of the icon tends to express according to him “the need for a particular look cast on certain spiritual problems”², and to make sensitive what remains in the immeasurable darkness of an invisible world. The filmmaker’s thought, by rooting itself in the substrate of the images, brings into play the question of the future of the invisible and the spiritual in a contemporary world and the exhibition also makes visible the influence of other spiritualities which, from Asia to Africa, from Brazil to the United States, continue to nourish the works of the artists gathered.

The exhibition aims to reveal the icon as a vehicle of passage to another world or other states of consciousness (contemplation, meditation) through a selection of more than eighty works, among which masterpieces from the Pinault Collection, site-specific installations and unseen works by 30 artists of different generations. The show is punctuated by spaces like places to pause or chapels in this era of saturation and trivialization of images, and invokes, between figuration and abstraction, all the dimensions of the image in the contemporary artistic context—paintings, videos, sounds, installations, performances. Furthermore it highlights new dialogues between emblematic artists from the Pinault Collection such as, among others, David Hammons and Agnes Martin, Danh Vo and Rudolf Stingel, Sherrie Levine and On Kawara, among others.

¹ Andrei Tarkovsky, *Sculpting in Time: Reflections on the Visible*, trans. Kitty Hunter-Blair (University of Texas Press, 1989), 237.

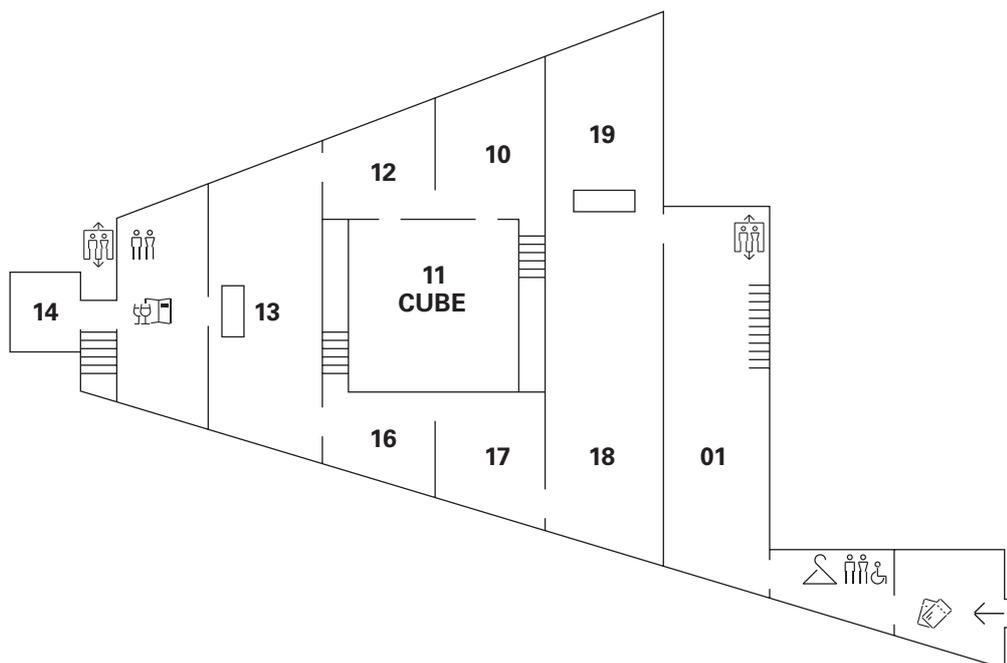
² *Ivi*.

List of artists

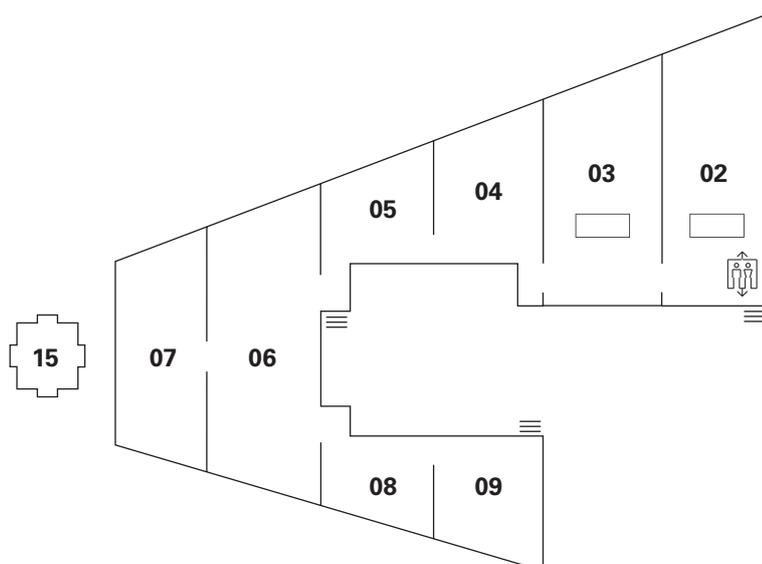
- JOSEF ALBERS
1888, Bottrop (Germany)
–1976, New Haven (United States)
- JAMES LEE BYARS
1932, Detroit (United States)
- MAURIZIO CATTELAN
1960, Padua (Italy)
- ÉTIENNE CHAMBAUD
1980, Mulhouse (France)
- EDITH DEKYNDT
1960, Ypres (Belgium)
- SERGEI EISENSTEIN
1898, Riga (Latvia)
–1948, Moscow (Russia)
- LUCIO FONTANA
1899, Rosario (Italy)
–1968, Comabbio (Italy)
- THEASTER GATES
1973, Chicago (United States)
- DAVID HAMMONS
1943, Springfield (United States)
- ARTHUR JAJA
1960, Tupelo (United States)
- DONALD JUDD
1928, Excelsior Springs (United States)
–1994, New York (United States)
- ON KAWARA
1932, Kariya (Japan)
–2014, New York (United States)
- KIMSOOJA
1957, Daegu (South Korea)
- JOSEPH KOSUTH
1945, Toledo (United States)
- SHERRIE LEVINE
1947, Hazleton (United States)
- FRANCESCO LO SAVIO
1935, Rome (Italy)
–1963, Marseille (France)
- AGNES MARTIN
1912, Macklin (Canada)
–2004, New York (United States)
- PAULO NAZARETH
1977, Governador Valadares (Brazil)
- CAMILLE NORMENT
1970, Silver Spring (United States)
- ROMAN OPAŁKA
1931, Abbeville-Saint-Lucien (France)
–2011, Rome (Italy)
- LYGIA PAPE
1927, Nova Friburgo (Brazil)
–2004, Rio de Janeiro (Brazil)
- MICHEL PARMENTIER
1938, Paris (France)
–2000, Paris (France)
- PHILIPPE PARRENO
1964, Oran (Algeria)
- ROBERT RYMAN
1930, Nashville (United States)
–2019, New York (United States)
- DINEO SESHEE BOPAPE
1981, Polokwane (South Africa)
- DAYANITA SINGH
1961, New Delhi (India)
- RUDOLF STINGEL
1956, Meran (Italy)
- ANDREJ TARKOVSKIJ
1932, Zavraž'e (Russia)
–1986, Paris (France)
- LEE UFAN
1936, Kyongnam (South Korea)
- DAH N VO
1975, Vũng Tàu (Vietnam)
- CHEN ZHEN
1955, Shanghai (China)
–2000 Paris (France)

Exhibition path

Ground floor



First floor



Room 1 / Magnetic Space
Lucio Fontana, Lygia Pape, Donald Judd

Room 2 / Magnetic Space
Philippe Parreno

Room 3 / Meditation rooms
Lee Ufan

Room 4 / Meditation rooms
Camille Norment

Room 5 / Meditation rooms
Edith Dekyndt

Room 6 / Meditation rooms
Agnes Martin, David Hammons

Room 7 / Meditation rooms
Robert Ryman, Danh Vo

Room 8 / Meditation rooms
James Lee Byars, Francesco Lo Savio

Room 9 / Meditation rooms
Dayanita Singh, Danh Vo

Room 10 / New rituals
Kimsooja, Chen Zhen

Room 11–Cube / Meditation rooms
Danh Vo, Rudolf Stingel

Room 12 / New rituals
Dineo Seshee Bopape

Room 13 / Death and resurrection
Sherrie Levine, On Kawara

Room 14 / Death and resurrection
Maurizio Cattelan

Room 15–Torrino / Meditation rooms
Kimsooja

Room 16 / Death and resurrection
Etienne Chabaud, Sergei Eisenstein,
Andrei Tarkovski

Room 17 / New rituals
Paulo Nazareth

Room 18 / Asceticism
Josef Albers, Michel Parmentier,
Roman Opalka

Room 19 / Death and resurrection
Theaster Gates

External walls of the Cube
Joseph Kosuth

Magnetic Space

Lucio Fontana / Lygia Pape / Donald Judd

Room 1

In 1946, Lucio Fontana formulated the principles of Spatialism, freeing art from the contingencies of matter, space, and time. "I do not want to make a painting; I want to open space, as it endlessly expands beyond the confined plane of a image,"³ the artist explained. It is by a primordial gesture, at first seemingly iconoclastic, of incising the canvas, that he established a visual and sensitive continuity between the plane of the work and the environment that surrounds it. His *Concetti spaziali* (spatial concepts) create a meditative and sideral situation, inviting to a phenomenological experience. His reflection on the idea of infinite call into question religious beliefs and the very purpose of art, while making concrete the essence of the form and space of the sacred. This heightened sensitivity, which places the work of art in an unstable state, between the visible and the invisible, also underlies the work of Lygia Pape. Inspired by the rays of light that penetrate the darkness and density of the rainforest and the gloom of churches and cathedrals, but also by the architecture of spider webs that weave, in her words, networks "between life and death," the Brazilian artist magnetizes the space with her gold thread *Ttéias* stretched in a quasi-unreal illumination, inviting the collective experience of a "magnetic space," in the artist's words, as if it "became alive."⁴ As a counterpoint, Donald Judd, in his Minimalist quest, strips the symbolism of the cross, of gold, to keep only the structure and the yellow color that radiates from four Corten steel cubes.

Philippe Parreno

Room 2

In Philippe Parreno's *Quinta del Sordo*, sound and light reveal and bring to life the fourteen black paintings of Goya's Villa del Sordo, created between 1819 and 1823, near Madrid.

In contrast to the mystical brilliance of the cycles of religious paintings Goya produced for the monarchy and the Church during his career, he painted directly on the walls oil paintings in which black predominates, shaded with ochre and earth. From this Way of the Cross, from this pictorial testament, haunted by the ghosts of his inner world, all traces of the sacred seem to have disappeared for good. The camera, with its 500,000 images per second, enters like an endoscope into the very body of the painting and probes its mysteries; it thus makes each brushstroke visible. The hallucinated, ecstatic figures of an occult world are absorbed by darkness and silence and forms a chapel inhabited by the consciousness of death and the transcendence of art.

Meditation rooms

Lee Ufan

Room 3

The immateriality of the work is fed by Eastern spiritual philosophies that enrich the approach of artists like Lee Ufan, pioneer and theorist of Mono-ha. Imbued with the thoughts of Merleau-Ponty and Foucault, but also with the religious philosophy of Nishida Kitaro, he aspired to create an art that translates the specificities of the Far-Eastern psycho-sensory universe: whether canvases that attempt to express infinity through repetition and variations of points, creating an "indeterminate and intermediate spatiality" or "lands of otherness, summoned by the illumination and premonition of the painting's motifs"⁵; or environments, a tea house, a meditation room, inviting visitors to inhabit time, here and now, and to consider space as an extension of the canvas.

³ Lucio Fontana, 1965, quoted in Fontana, "Concetto spaziale, Attese (Spatial Concept, Waiting), 1960," Buffalo AKG Art Museum, <https://buffaloakg.org/artworks/197148-concetto-spaziale-attese-spatial-concept-waiting>.

⁴ Lygia Pape, "Ttéia. Open area," 1979, in Lygia Pape, *Magnetized Space*, Madrid, Museo Nacional Centro de Reina Sofía, 2011, 369.

⁵ *Collection du Centre Pompidou*, Ed. Du Centre Pompidou, 1993, p. 349

Camille Norment

Room 4

In our era of the proliferation of the images, certain works generate sound environments, immaterial chapels that reinvest the depths of listening and make perceptible other images, sensations, and affects. Music takes hold of visitors' bodies, seated on the church pews of Camille Norment's installation. Evoking a chapel, the multi-sensory installation *Prime* is made up of pews similar to those in churches, emitting vocalizations on contact and through the people who activate them. We enter a space that welcomes communal rest, in which sound is an expression of energy, both felt and heard, and transmitted through air and wood, bodies and surfaces. Visitors are traversed by the vibrations of the sound waves that, among the moans of the African-American gospel choirs, create a space of sensory knowledge that awakens the memory of the Black communities.

Edith Dekyndt

Room 5

Edith Dekyndt apprehends the natural transformations of objects bearing symbols of freedom and life which, in their very deterioration, express a will to resist as well as the strength of creative power. *Ombre indigène* captures the undulations of a flag made of black hair fluttering in the wind, planted on the island of Martinique near the shore where, in 1830, a clandestine trade ship carrying a hundred African captives ran aground. Dekyndt composes a barely moving picture, with a languid, meditative, hypnotic rhythm. The image, a reference to slavery but also to martyrdom, became the symbol of the upheaval of Iranian women. The video is positioned near a fabric whose fibers have been altered by its burial for months in the earth, and a black lacquer whose reflective effects invite a form of contemplation.

The Pinault Collection recently invited Edith Dekyndt to create a group of twenty-four works for the windows at the Bourse de Commerce in Paris. The video *Ombre indigène* is also presented in the first window of this cycle where the artist has staged theaters of objects, made of everyday things or fragments of materials, broken, fallen, picked up, recovered, repaired. Between *still life* and *ready made*, they compose *scenes, both silent and alive, immobile and animated where time is suspended* (Emma Lavigne).

Francesco Lo Savio / James Lee Byars

Room 8

The quest for light and the dematerialization of the work of art runs through the work of these two artists brought together in this room.

The Golden Tower, an imposing cylindrical monolith seems composed of light, is conceived as a monument dedicated to the entirety of humanity and its spiritual ascent. With this sculpture, James Lee Byars hoped to establish a cosmic link between the earth and the sky. Gold, as a materialization of the sacred, appears repeatedly in Byars's practice. His work *The Philosophical Nail* consists of a golden nail, presented in a mahogany display case, reinforcing the mystery surrounding the object by endowing it with the aura of a relic. The significance of the nail, which evokes Christian iconography, architecture, and pain, is deliberately left open to interpretation by the artist.

From 1959 to 1963, Roman artist Francesco Lo Savio developed his brief reflection on the perception of light through his use of the monochrome. The paintings and drawings in his first series, "*Spazio-Luce*" (1959–1960), each consist of a circle in the center of a rectangle, their slight chromatic variations creating the effect of a vibrating and unstable surface that absorbs the eye and offers a volumetric perception of light. Lo Savio's profoundly essentialist work sought to dematerialize the space of the canvas by studying light, structure, and vibration.

Dayanita Singh / Danh Vo

Room 9

Time Measures, a set of thirty-four photographs that highlight the Dayanita Singh's longstanding interest in paper archives. These thirty-four knotted bundles, each in a different shade of faded red, bear witness to both the passage of time and the importance of their confidential contents, kept out of sight. Discovered in an archive in India, the documents they contain remain unknown and inaccessible to us, folded in a cloth, itself closed by a knot. They form an abstract landscape or a kind of iconostasis. These documents are conspicuous by their lack of embodiment, with only the bundle being shown, rather than the material contents of the archive.

Danh Vo also apprehends the world as an archivist. His installations, crossing personal history and collective memory, explore the processes of construction of identities, heritages and cultural values. Through a rigorous collection, he brings together photographs, memories, fragments, objects and testimonies of his personal life. The result are installations where each object takes on meaning, questioning our representations of identity and history. He thus creates a dialogue between a wooden Christ dating from the 16th century and a suitcase from the Rimowa brand, reminiscent of the small format icons taken on a trip, to war or on a pilgrimage beyond the borders; reveals through the wear of an American flag the 15th century woodblock painting of a Madonna and Child, or an Augustean portrait, Roman marble, 1st century CE with the bronze casting of the lower part of the legs and feet of Vo's partner, artist Heinz Peter Knes, feet crossed and toenails painted gold.

Kimsooja
Torrino

Kimsooja uses the mirror to hollow out architecture, to metabolize it into a seemingly liquid organism; it wavers its stability and allows a void to emerge, envisioned as the interstitial space essential to the dialectic of Yin and Yang, the basis of life. She confides: "I would like to create works that are like water and air, that cannot be possessed."⁶ Hosted at the top of the belvedere of the ancient dogana da mar [sea customs], the work *To Breathe-Venice* creates a dizzying doubling of the interior volume of the tour. Mirrors lining the floor unify the space, conveying an impression of weightlessness. The bay windows that open onto the lagoon are coated with transparent films that diffract light infinitely. These reflective surfaces convey the impression of walking on calm, clear water, thus extending the lagoon into the building. The polyphony of Tibetan, Islamic and Gregorian chants completes this renewed spatial experience, which hints at transcendence.

Agnes Martin / David Hammons
Room 6

Like an alchemist, Hammons transforms abandoned objects, that he finds on the street, into powerful evocations. Hammons uses his body to represent the Black body, which American society tends to obfuscate, in a tangible, direct manner. The golden background of some of his works welcomes the imprint of his body like a shroud, forming almost mystical paintings. Martin, meanwhile, paints metaphysical images inspired by different Eastern spiritual beliefs. Her approach is based on the repetition of regular motifs and eliminates all external references, in order to emphasize the materiality of the painting and the energy associated with it. Both artists deliberately chose to work at a remove from the artworld and its institutions. In 1967, when her career was at its peak, Martin decided to stop painting. She did not return to painting until 1974, remaining distant from the artworld. Agnes Martin captures light and evokes an "experience that is wordless and silent"⁷ in the canvases on which she inscribes lines with a slight tremor.

Robert Ryman
Room 7

Robert Ryman makes white the privileged instrument of his plastic variations: "It was never an intention of mine to make white paintings. White is just a means of exposing other elements of the painting. [...] White enables other things to become visible."⁸ The work is intimately tied to its environment, to its light, making painting an experience, in Ryman's words, of "illuminations, of rapture, of well-being, of rightness."⁹ In each of his small square paintings made from 2010 and 2011—presented here in a structure that evokes a chapel, offering an invitation to meditation—a rough square of white oil paint floats roughly off-kilter on a stretched square cotton canvas. This white paint is backed by a darkly saturated, light-absorbing ground. It becomes inextricable from the canvas's weave. These formal asceticisms drew new trajectories that opened to an unlimited perceptive space, aspiring to silence and contemplation.

⁶ Kimsooja, interview with the author, Metz 2015.

⁷ Agnes Martin, *Writings*, Hatje Cantz, Berlin 2005, 89.

⁸ *Collection du musée national d'art moderne*, Paris, Centre Pompidou, Agnès de La Beaumelle, 1987, p. 313.

⁹ *Ibid.*

Danh Vo / Rudolf Stingel

Room 11

The Cube by architect Tadao Ando, located in the heart of Punta della Dogana, is dedicated to the dialogue between Danh Vo and Rudolf Stingel. Each in their own way, the prints and traces of Vo and Stingel are new objects of devotion, offered in their fragility, suspended between presence and absence.

Suspended at the heart of the central space, pieces of velvet fabric faded by light and time, coming from the Vatican museums, show the traces of liturgical objects that had been placed on them. They reveal the original shine of the fabric where the crucifixes, chalices, ciboria, and monstrances once hung, reproducing their elaborate shapes and geometric arrangements. Taken by Danh Vo, these delicate skins and their ghostly presence are now in tension when they are shown: in a shapeless heap, they are paradoxically protected from further degradation; if hung, they are inexorably exposed to their slow destruction by the light.

Rudolf Stingel's work calls into question the mysteries of the creation and appearance of images. The surfaces of his paintings, on which the traces of various gestures are preserved, oscillate between airy weightlessness and the thickness of the material. The artist also cast a fragment of one of his earlier works, a panel of a malleable wall on which the public was invited to make marks and leave traces. Then, as a final gesture, the artist took this scarified skin and cast it in a solid material, conjuring its fate.

Death and resurrection

Sherrie Levine / On Kawara

Room 13

Twelve glass skulls are presented in glass vitrines, reminiscent of those found in museums devoted to history or the natural sciences. Seven paintings by On Kawara feature a series of dates, painted in white on a black background. While Sherrie Levine's sculptural installation *Crystal Skull* examines the ephemerality of life and our fascination with death, On Kawara's conceptual paintings mark the passage of time and the construction of the everyday. At first glance, the formal simplicity of these paintings contrasts with the refined, delicate nature of the sculptures presented by Levine. Each in fundamentally opposite styles and materials, these two artists initiate a reflection on time, this ineluctable force that gives rhythm to our lives.

It is not surprising that Levine, whose artistic practice has often involved the notion of repetition, became interested in the motif of the skull. Levine presents twelve of them, thus referring both to the cycle of the twelve months of the year of the Gregorian calendar and to the cycle of life and death. The calendar, like any other form of temporal division, only becomes the measure of our daily life through repetition. This is the basis of the seven paintings by On Kawara from his "Today" series. By exposing a social fact shared by everyone—our common organization of time—through the manual, solitary practice that is painting, On Kawara confronts the individual and collective dimensions of temporal experience, captured in their most pared down expression. In her "Meltdown" series, Levine follows a similar path to formal simplicity, bringing painting back to its material immediacy.

Maurizio Cattelan

Room 14

La Nona Ora is one of Maurizio Cattelan's most iconic works. This highly realistic wax statue of Pope John Paul II, pinned to the ground by a meteorite, is elaborately staged. The title refers to the last hour of Christ's life, a powerful image, allegory of the significance of the ecclesiastical function. In the artist's work, the pope is one of many embodiments of the contrast between power and vulnerability. The work was in fact vandalized in 2001, in the name of the Holy Father. But Cattelan denies that *La Nona Ora* is anticlerical: "It was certainly not anti-Catholic, coming from me, who grew up singing in the church choir, surrounded by saints and altar boys. The pope is more a way of reminding us that power, regardless of its nature, has an expiration date, just like milk."¹⁰ Trapped in a moment of intense, silent suffering, eyes closed as if in prayer, the pope, who was almost assassinated, can also be considered a Christ-like figure, as the work's title suggests.

¹⁰ Maurizio Cattelan cited in Andrea Bellini, "An Interview with Maurizio Cattelan," *Sculpture 24*, no. 7, September 2005.

Maurizio Cattelan's photograph *Mother*, is a trace of his performance piece at the opening of the 48th Venice Biennale in 1999. The Italian artist asked an Indian fakir to bury himself leaving only his hands, motionless and joined in a gesture of prayer, above the ground. This strong, open image allows him to explore spirituality, hope, eternity and agony while paying tribute to his mother, who died at an early age. Cattelan was born in Padua, Italy, where religious aesthetics are omnipresent. "What interests me in art is the idea of permanence, an image that outlives us, something that goes beyond our own death," he says. Often described as neo-pop, especially the sculptures, his provocative, unexpected works ask viewers questions.

Etienne Chambaud

Room 16

Étienne Chambaud's series "Uncreatures" and "Stase" exist, in his own words, "between absence and presence, between being and becoming, between here and elsewhere, between what exists, what is present and what could appear."¹¹ By covering historical religious icons with gold leaf or 3D-printed materials, he transforms their original appearance, and our perception of them.

The difference in color between the original gilding and the gilding applied by the artist on his three "Uncreatures" paradoxically accentuates the presence of the figure he is attempting to hide. Taking as its starting point the found objects used to decorate and protect religious icons, the series "Stase" is an evolution of the "Uncreatures." The title Stase refers to the notion of immobility, but also evokes the medical term "metastasis." These almost surreal white protuberances, developed from the space left vacant by the disappearance of the icon, are the result of computer simulations modeling mutant growths, between the organic and the mineral. Thus metamorphized, the icons become elusive enigmas, their presence stronger and more disturbing.

These works resonate with excerpts from two iconic films by Sergei Eisenstein and Andrei Tarkovski.

Sergei Eisenstein

Room 16

In 1941, Sergei Eisenstein was entrusted by Stalin with the task of making a film about Tsar Ivan IV, known as "the Terrible," with the goal of exalting strong national figures. Rather than upholding his reputation as a bloodthirsty monarch, the aim was to emphasize his decisive role in the unification of the Russian state in the sixteenth century—and implicitly, to justify Stalin's Great Purge. To fulfill this delicate assignment, Eisenstein imagined a Shakespearean drama featuring a tsar plagued by doubt and loneliness: the first part of the film won the Stalin Prize in 1946, while the second part was censored, and the third part never realized. For this ambitious project, conceived as a total work of art, the filmmaker multiplies references, with a marked predilection for the Byzantine and Russian icon; the composition of many shots was based on its iconographic codes. Above all, the film is populated with frescoes and icons that endow the film with a rich polysemy, including a range of political interpretations, which continue to be studied and analyzed to this day.

Andrei Tarkovski

Room 16

In his film *Andrei Rublev*, about the fifteenth-century icon painter, director Andrei Tarkovsky questions the ability of images—over the centuries and through the vicissitudes of history—to embody the idea of the absolute freedom of mankind's spiritual potential. In a fifteenth-century Russia under the thumb of cruel rulers and ravaged by Tatar incursions, the monk Andrei Rublev's love and faith are sorely tested. He decides to paint his dreams of a better world on the walls of churches and leaves for the capital, where he has been summoned to decorate the cathedral. But the brutality, horror, and misery he encounters during his journey are so terrible that Rublev decides to abandon painting and take a vow of silence... This story, filled with love and hope, chronicles the life of one of the greatest painters of all time. It was only Tarkovsky's second full-length film, but in spite of the difficulties he experienced with his country's censors, it brought him international renown. The Russian director's poetry, embedded in the substrate of the images, reopens the question of the future of the invisible and the spiritual in a world saturated with images.

¹¹ Chambaud, in a video accompanying his exhibition *Inexistence*, Galerie Esther Schipper, Berlin, July 3–August 28, 2021. <https://www.youtube.com/watch?v=f6bn7IWGRreY>.

Theaster Gates

Room 19

Filmed among the rubble of St. Laurence's Church, on Chicago's South Side, Theaster Gates's *Gone are the Days of Shelter and Martyr* makes us experience the disappearance of places of communion, the mourning of a community forever resolved. Music allows the artist to transmute the violence of the situation into an experience of the sublime. As a counterpoint to this destruction, *Roofing Exercise* belongs to a large series of works that, in the manner of paintings, rely on the materiality of tar, which is used to make the roofs of houses. The artist works on the texture of the thick material, so that light reveals alternately shiny and matte strips. By displacing the usual uses of the material, the artist mobilizes, carefully and attentively, gestures he learned from his father, himself a roofer.

New rituals

Kimsooja / Chen Zhen

Room 10

Kimsooja's work, like that of Chen Zhen, invites us to a profound experience of otherness, where the encounter with the other, born of exile and nomadism, opens up a shared aspiration to spirituality. Born in China in 1955, during the Cultural Revolution, Chen Zhen became interested at a very young age in the links between traditional Chinese philosophy and Western culture. Chen Zhen's work preserves the fertile memory of his three-month stay in Tibet, where he was able to enter a Tibetan temple typically closed to the public and hear monks recite prayers, in his small "altars of light" made of chairs and votive candles. "Measuring my body against an 'immaterial environment' was an exceptional experience,"¹² he recalled.

Born in Korea in 1957, Kimsooja chose to live a nomadic life, in which the encounter with the Other is the mirror essential for an awareness of one's own existence. Both artists' approach is imbued with the precepts of Asian philosophies—Buddhism and Taoism, Confucianism and Shamanism.

Through the performance *A Needle Woman*, Kimsooja inscribes her body in its verticality and immobility, amid the tumultuous flows of the megalopolis and zones of political conflict, as a resisting, pacifying force, a needle making it symbolically possible to weave relations between individuals, to recreate a social fabric, a possible proximity. Using chairs and votive candles, like those found in the churches of Salvador de Bahia in Brazil, where he initiated the *Un village sans frontières* project with street and favela children, Chen Zhen builds small houses that for him are "altars of light." In China, the candle symbolizes the life of an individual; from the very fragility of this ephemeral material, Chen Zhen builds the imaginary cartography of a universal village, abolishing geographical and spiritual borders.

Dineo Seshee Bopape

Room 12

Dineo Seshee Bopape's work radiates a sense of freedom and beauty, in which the human scale is overwhelmed by the vertigo of history—in particular that of the African diaspora—with its lacerating memories and the resolute longing for rebirth.

For *Mothabeng*, the artist recurred to her usual earthly vocabulary of materials—soil, clay, herbs, and marble dust—to create an intimate space. Flashes of light penetrate from the top of the dome through fissures in the dried materials, while the space within is filled with sound. The sharp and abstract tones of the recording diffuse the vibrations of the rocks and the manufacturing activity of a marble quarry.¹³ The title of the work in Sepedi, meaning "at the mountain" or "of the mountain," suggests a collective memory of space. The rhythms of narration and of time are fascinating routes into Bopape's work, expanding our comprehension of history. They project the present moment into the future, evoking Shigeko Kubota's words: "Mountain—womb / My womb is a volcano [...] / They sing of my history."¹⁴

¹² David Rosenberg, *Chen Zhen, Invocation of Washing Fire* (Prato-Siena: Gli Ori, 2003), 40.

¹³ The recording was made at the Henraux Quarry of Cervairole, Monte Altissimo, Seravezza in the Apuan Alps.

¹⁴ Shigeko Kubota: Video Sculpture, exhibition catalogue, edited by Mary Jane Jacob (New York: American Museum of Moving Image, 1991), 35.

Paulo Nazareth

Room 17

In the videos *Antropologia do negro I* and *Antropologia do negro II*, Paulo Nazareth stacks the skulls of Black and Northeastern Brazilian people over his face and torso, devising a symbolic burial rite for the unburied bodies of those unidentified people and opening a channel of communication with their ancestral presences.

During a trek in Western Africa, Nazareth found a worn-out piece of cloth, which he embroidered with a silhouette resembling a tree and the word “oublié” [forgotten]. The deliberate misspelling of the title word *Oblie* is a reminder of the lasting impact of linguistic colonialism and of the artist’s penchant for corrupting idioms.

In Bom Jesus, in his native Minas Gerais, Nazareth stumbled upon a small Catholic church, overtaken by the roots of a massive hardwood Iroko tree, originally from the West coast of Africa, and venerated by the Ketu Yoruba nation. Nazareth poetically addresses the violent imposition of a European belief system, and endows with new meaning the magical proprieties of a West African tree, now found on the other side of the Atlantic.

Asceticism

Josef Albers / Michel Parmentier / Roman Opalka

Room 18

In 1950, at the age of sixty-two, Josef Albers began, to paint his “Homages to the Square.” His straightforward technique involved applying each pigment straight from the tube of paint, unmixed, on carefully prepared fiberboard panels, with no overlapping colors. In this way, he presented “different color climates”¹⁵ and demonstrated the changeability of our perception of color, showing how identical colors can be made to look different.

In the diptych *Despite Mist*, Albers brought together a pair of paintings, endowing them with the sacred quality of the hinged Russian icons he had admired since his youth at the Icon Museum in Recklinghausen. The two paintings are almost identical: Albers changed only the color of the outermost squares, but as a result, the hues of the central squares look entirely different in the two paintings. These paintings bear witness to Albers’s diligence and dexterity, and to his imagination, faith, and belief in the miraculous.

Unfolding over a total length of 16.125 meters, *14 février 1990* is Michel Parmentier’s largest composition. Consisting of thirty-six gray charcoal strips, arranged at regular intervals in a progressive sequence from one to eight, it is part of a cycle of works, produced by the artist between 1989 and 1991, that explores the medium of tracing paper. Translucent, tracing paper veils the wall on which it is hung without concealing it.

A veritable plea in favor of art for art’s sake, Parmentier’s work seeks to express the material properties of the mediums used in the simplest and most direct way possible. The repetition of horizontal stripes, the basic unit of his visual grammar, marks a neutrality devoid of any subjectivity. The quest for formal austerity that animates his work contributes to anchoring it in almost complete silence, through which he intends “to paint the fault, to scribble the lack,”¹⁶ without ever resigning himself to it.

OPALKA 1965 / 1–∞, Roman Opalka’s magnum opus, consists of numbers painted on a succession of canvases that he referred to as “details”: the first begins, naturally, with the number 1, and ends at 35,327. In 1972, he decided to add an additional 1% of white to the dark paint he used as a background with each new canvas: his later paintings in the series became lighter and paler, gradually approaching a monochromatic white. In the three paintings hanging on the wall near his self-portrait, the numbers, meticulously painted in white on a white background, are barely distinguishable. The octagonal architectural device that houses seven works from the series was conceived by the artist himself as the spatial representation of “the space-time of an existence.”¹⁷ We hear a recording of Opalka’s voice reciting a series of numbers as he paints them. This sound dimension, like his paintings, conveys the artist’s desire to capture and freeze the inexorable passage of time.

¹⁵ Josef Albers, in conversation with Nicholas Fox Weber in Albers’s home in Orange, Connecticut, February and March 1973.

¹⁶ Michel Parmentier, “Dire, redire et bafouiller, me contredire, dévier en apparence, digresser, bref : rhizomer toujours. M’avouer,” in Michel Parmentier, exhibition catalogue, edited by Alfred Pacquement (Paris: Centre National des Arts Plastiques, 1988), 72.

¹⁷ Notes by the artist “The Octagon—the poetics of infinity,” undated manuscript.

Joseph Kosuth

Along the path of the exhibition, the visitors discovers, all around the architecture of the Cube, which is located in the heart of the Punta della Dogana, the work commissioned to Joseph Kosuth based on a dialogue between Simone de Beauvoir and Jean-Paul Sartre, an exchange recorded in the last years of Sartre's life. Kosuth conceives a presentation respecting both the delicacy and the complexity of Tadao Ando's work. This dialogue serves as an Ariadne's thread in the labyrinth of Punta della Dogana and, echoing Sartre's convictions on the destiny of man without God, also demonstrates the artist's faith in art. As Joseph Kosuth wrote in his manifesto *Art after Philosophy*, in 1969, "It may be that, following philosophy and religion, art is an attempts to satisfy the spiritual needs of man."¹⁸

Teatrino di Palazzo Grassi

Arthur Jafa

In resonance with the exhibition "Icônes" at Punta della Dogana, the Teatrino presents *akingdoncomethas* by the artist and filmmaker Arthur Jafa, an epic montage composed of gospel songs and sermons recorded within Black congregations in the United States. The title refers to the arrival of the Kingdom of God, as announced by Jesus. A compilation of clips sourced on the Internet, the video features bodies transcended by the words they utter, as if an external force were taking possession of them. A message of hope is outlined through their often ecstatic vocalizations, declaimed with ardor and energy, pointing toward the possibility of redemption, toward a new era in which doubt, fear, and suffering would end.

¹⁸ Joseph Kosuth, "Art After Philosophy," 1969, in *Conceptual Art: A Critical Anthology*, ed. Alexander Alberro and Blake Stimson (Cambridge, MA, and London: MIT Press, 1999), 170.

Excerpts from the catalogue

François Pinault

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

When Bruno Racine proposed an exhibition titled *Icônes* at Punta della Dogana, I immediately welcomed the project with enthusiasm and conviction. The concept of the “icon,” even the word itself, seemed likely to initiate a new and exciting exploration of my collection: highlighting a number of works that could be considered “iconic” in the modern sense of the word, but also allowing visitors to the exhibition to share in the age-old reflections of philosophers, theologians, and art historians on artists’ unending quest to represent the unrepresentable and to make the invisible visible.

This is what Emma Lavigne, CEO of Pinault Collection, and Bruno Racine, curators of this exhibition—the highlight of Punta della Dogana’s 2023 exhibition program—propose, while Palazzo Grassi will present an exhibition of photographs, *Chronorama*, which, in its own way, will also remind us of the power of images that the Greeks have taught us to call icons.

I would like to thank all those who took part in this project. I would also like to thank the lenders whose works have joined those in my collection, to the great satisfaction of our visitors.

Bruno Racine

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

After Bruce Nauman’s *Contrapposto Studies*, Punta della Dogana presents, in keeping with its tradition of alternating solo and group shows, an exhibition entitled *Icônes*, consisting almost entirely of works from the Pinault Collection. This choice of theme, for an exhibition taking place in Venice, seemed obvious—no other city in the Western world has maintained such a close relationship with the Byzantine East, the birthplace of the icon. Even after the aesthetics of the Renaissance prevailed, Venice never forgot this connection, as illustrated, among others, in Bellini’s *Madonnas*. But what does the term “icon” mean today, in the twenty-first century, when its religious reference has been forgotten, or even denied? Emma Lavigne and I have endeavored to show how, in diverse plastic proposals, contemporary artists have rediscovered, in their own way, the challenges faced by the icon painters of old: how to represent or embody, in our world saturated with images, what is by nature of the order of the unrepresentable, the invisible. Each of the artists included take up this challenge from the vantage point of their own life experience and culture. Whether the works are luminous or dark, silent or sonorous, theatrical or austere, the exhibition invites the visitor to pause in front of each of them, to look beyond their material appearance, in particular in the case of the “chapels” of Robert Ryman, Roman Opałka, and Lee Ufan, complemented by the vibrant radiance of installations by Lygia Pape and Joseph Kosuth. Our gratitude goes first and foremost to François Pinault for having approved and supported this project, to Marie-José Mondzain and Bice Curiger, whose texts enrich the catalogue and offer food for thought well beyond the duration of the exhibition, as well as to the teams at Palazzo Grassi and the Pinault Collection who have contributed to its realization.

Bruno Racine
A Window to the Invisible

[...]

It seems natural that an exhibition titled *Icônes* should be held in Venice. The links between the Republic and Byzantium are well known, and the Baroque scenography of the Basilica di Santa Maria della Salute, right next to Punta della Dogana, seems to have been conceived entirely to exalt a very ancient icon, tiny in relation to the scale of the building, but venerated as miraculous (ill. p. 18). During the Renaissance, the entire Western world opted for realistic depiction over the stylization of the icon, to which the East and Orthodox Russia remained faithful, and Venice seems to have piously preserved the latter.

[...]

If the Byzantine painters whose icons scandalized the iconoclasts had no intention of offending anyone, Cattelan, for his part, was perfectly aware that *La Nona Ora* was going to trigger controversy.

[...]

But what exactly do we see in Cattelan's work, beyond or in spite of his mimetic realism? The Pope's face, curiously, is not distorted by pain, as one might expect, when it should be unbearable. His expression is serious, it seems almost contemplative, perhaps surprised by a statistically improbable accident; and his body, instead of being reduced to rubble by the impact of a stone of this size, hurled at full speed through space, remains intact. John Paul II, firmly clinging to his cross, seems to be making an effort to get up. It is difficult not to think here of the scenes of martyrdom, so often represented in Italian churches, in which the tortured victims, indifferent to their suffering, emerge unharmed from the flames or the boiling oil and defy the repeated efforts of their executioners.

[...]

Even if the glare of the controversy has died down, *La Nona Ora* remains, in 2023 as much as in 1999, what the artist intended: a work that disturbs, even shocks at first sight, but which, according to his own expression and with reference to the Passion of Christ, constitutes "a spiritual work that speaks of suffering."¹

[...]

The challenge facing any thematic exhibition is to make the reasons behind the choice of works and artists intelligible, sensitive. *Icônes* does not escape this challenge, and offers a wide range of experiences, from the contemplation of the absolute simplicity of Robert Ryman's final works, brought together with Roman Opałka's in a kind of sanctuary, to the visual and sound shock of Arthur Jafa's video, which includes frames that are largely silent. And what does Danh Vo invite us to do when he shows us the Star Spangled Banner? We are far from the image of the idolized superpower that all other countries seek to imitate, even when they profess hatred towards it: the torn flag hangs miserably like a rag, evoking the United States' defeat in Vietnam and the odyssey of the artist's family among hundreds of thousands of boat people. A symbol of the vanity of human greatness, a depiction of the Virgin and Child can be glimpsed through the tear in the cloth. Like the other artists presented, Vo invites us to look beyond, to recognize the icon in its many varieties. It is up to us to make the effort required to avoid being among those "who have eyes and do not see."²

¹ *Così ho abbattuto mio padre*, interview by Francesca Bonnazoli with Maurizio Cattelan, *Corriere della sera*—Milano, September 13, 2010.

² Jeremiah 5:21, also, *inter alia*, in Mark 8:18.

[...]

It is a given that the very essence of the icon is reflected in the move toward abstraction effected by Wassily Kandinsky and Kazimir Malevich, both of whom experienced spaces transfigured by the presence of icons, whether in churches, chapels, or izbas (traditional Slavic countryside dwellings) with painted walls, such as the ones Kandinsky discovered during a trip to the Vologda province in 1889. His immersion in color, associated with the radiance of icons, glowing in the light of candles in the sacred Eastern corner of houses, was a decisive step in Kandinsky's quest for an invisible that he characterizes as "spiritual" in his 1912 text "Concerning The Spiritual in Art." Malevich, during the 1915 *Last Futurist Exhibition 0.10* in Petrograd, transposed into space this 'red' or 'beautiful' corner in which icons are displayed, to present his *Black Square on a white background*, which he considered the icon of our era. Inspired by icon painters, who did not borrow color or form from reality, as well as by the sound and rhythmic poetry of the poet Khlebnikov, Malevich invented autonomous plastic elements that functioned independently of the visible world and mimesis. In his manifesto "Suprematism: The World As Non-Objectivity, or Eternal Rest" of 1919–1922, he explored the modes of existence of the world beyond the visible. As analyzed by Bruno Duborgel in *Malevich: La Question de l'icône*, the goal was to make viewers perceive the relation between the visible and the invisible, to reveal the nature of the image not only in its visibility, but especially in its connection to the invisible.³ The birth of abstraction is rooted in this aspiration to transcendence, born of the contemplation of icons, more capable of opening the doors of perception to the world in its elusive dimensions than the dynamics of illusionistic space as carried by perspective.

[...]

In our era of the proliferation of the images, certain works generate sound environments, immaterial chapels that reinvest the depths of listening and make perceptible other images, sensations, and affects. In the Torrino of the Punta della Dogana, covered with mirrors and films that diffract light, the polyphony composed by Kimsooja amplifies a spatial experience that tends towards transcendence. Music takes hold of visitors' bodies, seated on the church pews of Camille Norment's installation, traversed by the vibrations of sound waves that allow, among the moans of Afro-American gospel choirs, a space of sensory knowledge that awakens the memory of Black communities. In Dineo Seshee Bopape's *Mothabeng* (2022, ill. p. 152), the sounds extracted from a stone quarry in Tuscany vibrate in the clay chapel through which light shines, reconciling the battered bodies with the earth, anchoring them again in a primordial geological memory. Filmed among the rubble of St. Laurence's Church, on Chicago's South Side, Theaster Gates's *Gone are the Days of Shelter and Martyr* (2014, ill. p. 100) makes us experience the disappearance of places of communion, the mourning of a community forever resolved. Music allows the artist to transmute the violence of the situation into an experience of the sublime. Emotionally charged, the gospel song carries the hope of rebirth.

[...]

In Philippe Parreno's *Quinta del Sordo* (2021, ill. pp. 96–99), sound and light reveal and bring to life the fourteen black paintings of Goya's Villa del Sordo, created between 1819 and 1823, near Madrid. In contrast to the mystical brilliance of the cycles of religious paintings Goya produced for the monarchy and the Church during his career, he painted directly on the walls oil paintings in which black predominates, shaded with ochre and earth. From this Way of the Cross, from this pictorial testament, haunted by the ghosts of his inner world, by his pessimistic political vision that criticizes obscurantism and the Inquisition, all traces of the sacred seem to have disappeared for good.

[...]

³ Bruno Duborgel, *Malévitch, la question de l'icône*, (Saint-Étienne: PU Saint-Étienne, 1997).

Marie-José Mondzain noted how much “all great art is kenotic,”⁴ in reference to the concept of kenosis, present in the art of the icon and which defines the emptiness, the withdrawal of the divine. The sacred figures have given way to witches, saturnine monsters, sabbath scenes and stray dogs, constituting a secular Sistine Chapel, in the words of Goya’s biographer Valeriano Bozal, inhabited by the awareness of death. The camera, with its 500,000 images per second, enters like an endoscope into the very body of the painting and probes its mysteries; it thus makes each brushstroke visible, as well as the interstitial spaces between the works or their consubstantial relationship with the house that generated them. It also recreates the imaginary soundscape of this cenotaph through the 3D creation of an acoustic model of the space. The crackling fire in the hearth, the breath of the wind in the trees, the muffled sound of the bells and the rhythm of breathing plunge us into an intense proximity, an alliance with the painter, a communion that abolishes time. As the candle’s flame makes the dust fly, Parreno reminds us how much this alchemist cycle opens the floodgates of modern sensibility and the conscience of a world progressively abandoned by the gods, but in which, on the surface of the dark mirror that he holds up to us, the gleam of the past images and those in the making continues to approach the plastic springs of the invisible.

Marie-José Mondzain, Philosopher, Head of research at
École des Hautes Études en Sciences Sociales in Paris and at CNRS
Icons. The addresses of the invisible

What a challenge it is to speak of icons today, paying homage to the immaterial energy they emit, disseminated by matter and materials with which they solicit the gaze! In a world of visual intoxication that might even elicit complaints of oversaturation, amid an abundance of visual products and the commercial inflation of the “all visible,” an exhibition centered on the concept of the icon clearly aims to give back its full power and rights to the invisible that lies at the heart of the sensory. Today, the term “icon” has been trivialized across the world by visual-communication technology, by the signage of screens. Our telephones are full of small images, replacing words and text with the symbols and emblems of our moods and affects. The icon is now the language of symbols and emblems of globalized communication, a kind of visual Esperanto. The seeming paganism of this usage is misleading, for these images are indeed worshipped, even adored. Yet the icon is the opposite of the idol: the icon gives life to the invisible, while the idol condemns the visible to death.

[...]

Icon is a Greek term, used mostly in the realm of philosophy before being seized, and almost confiscated, by Christian theology. “Icon” in Greek is eikón, and this noun comes from a verb (éoika) which means both to seem and to resemble. The best way to translate eikón is the term semblance, which should not be confused with the Latin term imago, meaning mimetic image.

We should approach this exhibition as if we were going on a journey to the land of “semblance,” a land of freedom and possibility. An exhibition that announces itself under the sign of the icon asks us to put our eyes to work, deciphering the invisible at the heart of the visible. To grasp it, it could be helpful to examine it through the lens of Byzantine culture. After all, Venice was once considered Constantinople’s Western sister. The icon gave a shape to what was intended to remain radically disembodied: it made the divinity visible without undermining the invisibility of its transcendence. This paradox is an intrinsic part of every creative process. The icon is neither a ghost, a hallucination, nor an optical illusion.

[...]

The theme of the icon is at the threshold of a zone whose quasi-spectral appearance has nothing unreal about it. It is on this imperceptible border, which explores light itself more than the objects it illuminates, that the artists included in this exhibition

⁴ Marie-José Mondzain, *Image, icône, économie*, (Paris: Éd. du Seuil, 1996), 121.

position themselves, and position us to test the invisible and its powerful vitality. To embody is not to take on a corporeal body; to embody is to become the icon. Through perpetual displacement, the viewer must look beyond the familiar, to enter a zone of an essential strangeness, in a landscape made of light, and must listen to the song of unexplored places. Then the experience of vision is no longer treated by a single organ, but becomes the stake of our own creativity.

[...]

For this is also our destiny as spectators, to confront improbable and fragile creatures, the enigma of beauty and terror. This exhibition is too vast for us to deal comprehensively with the extent of its ambition. But the icon is undoubtedly, forever, the divine sister of the devil and divine messenger of freedom.

Bice Curiger, Art historian and curator
The Dynamic Icon

[...]

ILLUMInations was the title of the 54th Venice Biennale, which I had the privilege of organizing in 2011. "Nation" was typographically accentuated as a word within a word, and in the catalogue, it evoked the power of the "nation of art" and philosopher Jean-Luc Nancy's concept of community⁵; but of course, it also referred to the national pavilions, which have been a feature of the Biennale since its inception.⁶

Another icon of Christian culture, the *Last Supper*, not Leonardo's, but the one the Venetian Jacopo Tintoretto painted at the end of the sixteenth century (ill. p. 30), received viewers on walking into the first large hall of the Central Pavilion. Tintoretto's fantastically illuminated version of the *Last Supper* is anticlassical and turbulent, the table has slid back, a cat is jumping into a bucket: the artist has set the Biblical scene in the everyday context of a contemporary Venetian tavern. Hard backlight, a great deal of black in contrast to the brightly painted haloes, the flame of a lamp and the appearance of transparent white angels: the scene is positively filmic, driven by the tempo of Tintoretto's brush strokes. Here we have none of the clearly controlled emotion that characterizes Leonardo's harmonically balanced scene, painted in Milan as a mural some one hundred years earlier. And that instantly became an iconic image, spawning early copies (first as paintings and later as reproductions), which multiplied in staggering proportions in the twentieth century.

The Biennale is said to be a ritual that ensures a periodically recurring vitalization of Venice. The event lands in the Giardini and the Arsenale like a UFO, attracting a global art public for a full six months. By introducing Tintoretto, I wanted to insert a vibrant icon from another age into this inveterate celebration of contemporary art and thereby establish an osmotic connection to the space outside and to the *genius loci*. So the painting embarked on a trip in a motorized barge from the Church of S. Giorgio Maggiore across St. Mark's Basin, in front of Punta della Dogana, to the Giardini.⁷

Light and dark: the sooty Venetian tavern of Tintoretto offers a hint of the chiaroscuro, the gloominess of early Baroque life, in striking contrast to the glamour, pomp, lush brocade drapery, the burgeoning opera, and flourishing trade. Venice was the birthplace of modern commerce, the city's shipbuilding in the Arsenale in effect an emerging form of industry.

David Hammons confronts us with a mirror of truth in a flash of the most succinct visual imagery conceivable. Framed in gold, it is however a mirror darkened by a tattered black veil that clings to it. A shabby remnant of thin, cotton fabric. Hammons's mere breath of a gesture opens the sluices of association, evoking such keywords as slave trade, plantations, cotton, and brutality.

⁵ "Signs through the Fire," dialogue between Jean-Luc Nancy and Tommaso Tuppini, in the catalogue of the 54th Venice Biennale, 2011.

⁶ For this reason I asked four artists to create so-called parapavilions as architectural and sculptural structures, which in turn housed the works of other artists. For example, Dayanita Singh presented a slide show inside Franz West's parapavilion in the Arsenale. West had built a replica of his kitchen in Vienna and turned it inside out by mounting all the pictures by his artist friends that ordinarily hung on the green-and-white on the outside walls of his parapavilion.

⁷ Two more works by Tintoretto from the Accademia took up temporary residence in the hall as well: *The Abduction of the Body of Saint Mark*, dated between 1562 and 1566 (ill. p. 39) and *The Creation of the Animals*, 1550–1553 (ill. pp. 28–29).

⁸ In the New Testament, *acheiropoieta* refers to icons "made without hands" or Vera Icon, the true image.

David Hammons confronts us with a mirror of truth in a flash of the most succinct visual imagery conceivable. Framed in gold, it is however a mirror darkened by a tattered black veil that clings to it. A shabby remnant of thin, cotton fabric. Hammons's mere breath of a gesture opens the sluices of association, evoking such keywords as slave trade, plantations, cotton, and brutality.

David Hammons's *A Cry From the Inside*, 1969 (ill. p. 118), also retrieves the dark side, drags it up to the surface from the deepest of historical depths. The black traces of a face crowned with many hands emerge on a gold ground. A Veronica's veil of a different order. An allusion to Hammons's Afro-American ancestors. The *Vera Icon* has become a silhouette of agony, an amalgam linked with the warming splendor of gold. But also an image strung tautly, in high tension between image and the object it represents: a monotype that incorporates the use of the artist's own body appears to be a living imprint of his hands and face. But at the same time, it is a secular icon, an *acheiropoieton*,⁸ which has not been created by the artist alone—quite simply as a return of the suppressed. There is no “mediating” step in the image, no medium in between. Is this the purified meaning of *Vera Icon*, the “True Image”?

List of works

JOSEF ALBERS

*Study for Homage to the Square:
Despite Mist*, 1967–1968
oil on masonite in artist's frame, diptych
102,7 × 206,5 × 3,4 cm framed
Pinault Collection

JAMES LEE BYARS

The Golden Tower, 1974
gilded column
180 × 54 cm
Pinault Collection

JAMES LEE BYARS

The Philosophical Nail, 1986
gilded iron,
nail, 27 × 3 × 3 cm
vitrine, 80 × 49,5 × 49,5 cm
structure of feet, 95 × 51 × 51 cm
vitrine and feet, 175 × 51 × 51 cm
Pinault Collection

MAURIZIO CATTELAN

La Nona Ora, 1999
polyester resin, painted wax, human hair,
fabric, clothing, accessories, stone and
carpet
dimensions variable
Pinault Collection

MAURIZIO CATTELAN

Mother, 1999
cibachrome print face mounted
on Plexiglas
156,2 × 122 cm
Pinault Collection

ÉTIENNE CHAMBAUD

Stase, 2022
brass, steel, stereolithographic prints, paint
35 × 28 × 17 cm
Pinault Collection

ÉTIENNE CHAMBAUD

Uncreature, 2022
tempera and gold leaf on wood panel
40 × 30,8 × 5,1 cm
Pinault Collection

ÉTIENNE CHAMBAUD

Uncreature, 2022
tempera and gold leaf on wood panel
40 × 30,8 × 5,1 cm
Pinault Collection

ÉTIENNE CHAMBAUD

Uncreature, 2022
tempera and gold leaf on wood panel
31,5 × 27 × 5,6 cm
Pinault Collection

EDITH DEKYNDT

*Nanthanwan Temple 004 (Master
Duangkamol Jaikompan, Shang Mai,
Thailande)*, 2014
traditional lacquer on linen, in collaboration
with Master Duangkamol Jaikompan
60 × 40 cm
Courtesy of the artist

EDITH DEKYNDT

Ombre indigène, 2014
video, 16:9
34 min. 17 sec. in loop

EDITH DEKYNDT

Underground 17, 2018
fabric
254,2 × 157 cm, 3 kg
Pinault Collection

SERGEI EISENSTEIN

Ivan le Terrible, 1943–1946
excerpts from the film
black and white film, sound
187 min.
total duration of the excerpts
12 min. 37 sec.

LUCIO FONTANA

Concetto spaziale, 1958
aniline on canvas
200 × 200 cm
Pinault Collection

LUCIO FONTANA ET JEF VERHEYEN

*Le Jour chez Louis Bogaerts à Knokke-
le-Zoute, Belgique*, 1962
black and white documentary film, sound,
first broadcast on Belgian television
channel BRT/VRT, December 3, 1962
9 min.

THEASTER GATES

Roofing Exercise, 2012
bois, papier de toiture et goudron
245,8 × 253,5 × 12 cm
Pinault Collection

THEASTER GATES

Gone are the Days of Shelter and Martyr, 2014
wood, roofing paper and tar
245,8 × 253,5 × 12 cm
Pinault Collection
6 min. 31 sec.

DAVID HAMMONS

A Cry From the Inside, 1969
pigment on gold paper
98,7 × 70,7 × 3,7 cm framed
Pinault Collection

DAVID HAMMONS

Black Mohair Spirit, 1971
pigment, twine, mop strands, beads,
feathers, and butterfly wings on black
paper
56 × 38,3 cm
59 × 41,2 × 4 cm framed
Pinault Collection

DAVID HAMMONS

I Dig the Way this Dude Looks, 1971
plastic and brown paper
228,6 × 213,3 × 7,62 cm
Pinault Collection

DAVID HAMMONS

Untitled, 2010
pigment on paper
88,3 × 58,2 × 4 cm framed
Pinault Collection

DAVID HAMMONS

Untitled (Mirror), 2013
glass mirror with wood and plaster
frame, fabric
191,8 × 96,5 × 29,2 cm, 27,2 kg
Pinault Collection

ARTHUR JAJA

akingdoncomethas, 2018
video (colour, sound)
1 hr., 45 min.
Pinault Collection
[work presented at the Teatrino
di Palazzo Grassi]

DONALD JUDD

Untitled, 1991
corten steel and yellow enamel
4 units, 100 × 100 × 50 cm each
Pinault Collection

ON KAWARA

*DEC. 1, 1974; DEC. 2, 1974; DEC. 3, 1974;
DEC. 4, 1974; DEC. 5, 1974; DEC. 6, 1974;
DEC. 7, 1974*, 1974
7 paintings from the series Today,
1966–2013
acrylic on canvas, with handmade
cardboard box with newspaper
25,4 × 33 cm each
Pinault Collection

KIMSOOJA

A Needle Woman, 1999–2000
performance video, silent
6 min. 33 sec. loop
Pinault Collection

KIMSOOJA

To Breathe-Venice, 2023
site-specific installation consisting of
diffraction grating films and glass mirror
dimensions variable
Mandala: Zone of Zero, 2004–2010
sound installation with three chants:
Tibetan, Gregorian and Islamic
9 min. 50 sec. loop

JOSEPH KOSUTH

Un objet fermé sur soi? (Adieux), 2022
context-specific installation consisting
of neon, vinyl and projection
dimensions variable

SHERRIE LEVINE

Meltdown: After Yves Klein: White, 1991
oil on mahogany
71,1 × 52,9 × 2,5 cm each
Pinault Collection

SHERRIE LEVINE

Meltdown: After Klein: Black, 1991
oil on mahogany
71,1 × 52,9 × 2,5 cm each
Pinault Collection

SHERRIE LEVINE

Crystal Skull, 2010
12 cast glass skulls with 12 vitrines
13,9 × 17,7 × 11,4 cm, c. 30 kg each skull
175,5 × 51 × 51 cm, c. 32,5 kg each vitrine
Pinault Collection

FRANCESCO LO SAVIO

*Filtro, depotenziamento cromatico
e dinamica d'assorbimento*, 1960
transparent matte paper on black
cardboard
47,5 × 57,8 × 2,5 cm framed
Pinault Collection

FRANCESCO LO SAVIO
Filtro Dinamico, Variazione d'intensità
Spazio Luce, 1960
transparent matte paper on cardboard
47,5 × 57,8 × 2,5 cm framed
Pinault Collection

FRANCESCO LO SAVIO
Spazio Luce, 1960
synthetic resin on canvas
170 × 200 cm
Pinault Collection

FRANCESCO LO SAVIO
Filtro e rete, 1962
stacked wire mesh, iron frame
99,5 × 120,5 × 3 cm
Pinault Collection

AGNES MARTIN
Reflection, 1959
oil on canvas
182,9 × 121,9 cm
Pinault Collection

AGNES MARTIN
Untitled, 1960
graphite on paper mounted on canvas
30,5 × 30,5 cm
Pinault Collection

AGNES MARTIN
Untitled, 1960
ink on paper mounted on canvas
30,5 × 30,5 cm
Pinault Collection

AGNES MARTIN
Untitled, 1960
ink on paper mounted on canvas
30,5 × 30,5 cm
Pinault Collection

AGNES MARTIN
Untitled, 1960
ink on paper
21 × 21 cm (image),
30,5 × 29,8 cm (sheet)
Pinault Collection

AGNES MARTIN
White Flower, 1960
oil on canvas
25,4 × 25,4 cm
Pinault Collection

AGNES MARTIN
Untitled, 1961
oil and gold leaf on canvas
30,5 × 30,5 cm
Pinault Collection

AGNES MARTIN
Blue-Grey Composition, 1962
oil on canvas
30,5 × 30,5 cm
32 × 32 × 4 cm framed
Pinault Collection

AGNES MARTIN
The Wall, 1962
oil, ink, and nails on canvas mounted
on wood
30,5 × 30,5 cm
Pinault Collection

PAULO NAZARETH
Para Cuando Ellos me Busquen
en el Desierto, 2012
video performance
11min. 57sec.
Pinault Collection

PAULO NAZARETH
Antropologia do negro I, 2014
video performance
6 min. 5 sec.
edition of 5 plus 2 artist's proofs (#1/5)
Pinault Collection

PAULO NAZARETH
Antropologia do negro II, 2014
video performance
7 min. 21 sec.
edition of 5 plus 2 artist's proofs (#4/5)
Pinault Collection

PAULO NAZARETH
Oblie, 2016
embroidery by hand on fabric
75 × 59 cm
Pinault Collection

PAULO NAZARETH
Iroko de Bom Jesus, 2017
video performance
4 min. 17 sec.
edition of 5 plus 2 artist's proofs (#1/5)
Pinault Collection

CAMILLE NORMENT
Prime, 2016
tactile sound installation composed
for benches and 4 voices
dimensions variable

CAMILLE NORMENT
Untitled graphs, 2022–2023
selection from *Deviations and Resonance*
oxidized iron, rain water, ink, pencil, acrylic
on cotton rag
14 × 19 cm each

ROMAN OPAŁKA

OPALKA 1965/1 – ∞

Détail 4875812 – 4894230

OPALKA 1965/1 – ∞

Détail 4894231 – 4914799

OPALKA 1965/1 – ∞

Détail 4914800 – 4932016

*Autoportrait photographique ad nombre
4963115 peint sur la toile*

OPALKA 1965/1 – ∞

Détail 4951385 – 4968511

acrylic on canvas, triptych, photograph,
sound

3 canvases, 197,5 × 135,5 cm each

photography, 31 × 24 × 4 cm

Pinault Collection

ROMAN OPAŁKA

OPALKA 1965/1 – ∞

acrylic on canvas

7 canvases, 196 × 135 cm each

sound, 1 hr. / 16 min. 6 sec.

Pinault Collection

LYGIA PAPE

O ovo, 1967

performance at the beach of Barra
da Tijuca, Rio de Janeiro, 1967

super 8 film transferred to digital video,
colour, sound

1 min. 35 sec.

LYGIA PAPE

Divisor, 1968

performance at Favela da Cabeça,

Rio de Janeiro, 1967 (first performance)

super 8 film transferred to digital video,
color, no sound

3 min. 36 sec.

LYGIA PAPE

Ttéia 1, C, 2003–2017

golden thread, wood, nails, light
dimensions variable, site-specific,

c. 600 (h) × 700 × 600 cm

Pinault Collection

MICHEL PARMENTIER

14 février 1990, 1990

charcoal on tracing paper

304 × 1612,5 cm

Pinault Collection

PHILIPPE PARRENO

La Quinta del Sordo, 2021

4K film, color, multichannel soundtrack

aspect ratio: 2.10

39 min.

Pinault Collection

ROBERT RYMAN

Untitled, 2010

oil on stretched cotton canvas

45,7 × 45,7 cm

signed and dated verso

Pinault Collection

ROBERT RYMAN

Untitled, 2010

oil on stretched cotton canvas

45,7 × 45,7 cm

and dated verso

Pinault Collection

ROBERT RYMAN

Untitled, 2010

oil on stretched cotton canvas

55,9 × 55,9 cm

signed and dated verso

Pinault Collection

ROBERT RYMAN

Untitled, 2010

oil on stretched cotton canvas

55,9 × 55,9 cm

signed and dated verso

Pinault Collection

ROBERT RYMAN

Untitled, 2010

oil on stretched cotton canvas

50,8 × 50,8 cm

signed and dated verso

Pinault Collection

ROBERT RYMAN

Untitled, 2011

oil on stretched cotton canvas

61 × 61 cm

signed and dated verso

Pinault Collection

ROBERT RYMAN

Untitled, 2011

oil on stretched cotton canvas

50,8 × 50,8 cm

signed and dated verso

Pinault Collection

ROBERT RYMAN

Untitled, 2011

oil on stretched cotton canvas

61 × 61 cm

signed and dated verso

Pinault Collection

DINEO SESHEE BOPAPE

Mothabeng, 2022

soil, clay, gypsum, pigments, herbs,
cushions, seven-channel sound

11 min. 22 sec., in loop

250 × 400 cm

DAYANITA SINGH
Time Measures, 2016
34 archival pigment prints
50 × 40 cm each
53,5 × 43,5 × 4 cm each, framed
Pinault Collection

RUDOLF STINGEL
Untitled, 2009
electroformed copper, plated nickel and
gold, stainless steel
120,5 × 114 × 4,5 cm
Pinault Collection

RUDOLF STINGEL
Untitled, 2010
oil and enamel on canvas
330,2 × 470 × 5,5 cm
Pinault Collection

RUDOLF STINGEL
Untitled, 2010
oil and enamel on canvas
330,2 × 470 cm
Pinault Collection

RUDOLF STINGEL
Untitled, 2010
oil and enamel on canvas
330,2 × 470 cm
Pinault Collection

ANDREJ TARKOVSKIJ
Andrej Roublëv, 1966
black and white and color film, sound
182 min.

LEE UFAN
Dialogue, 2007
oil on canvas
162 × 130 cm
Pinault Collection

LEE UFAN
Tea in the Field, 2023
japanese paper, red carpet, steel pipe,
stone, gravel
400 × 350 × 260 cm

DANH VO
Sanyo, 2010
gold on cardboard
without frame: 152,1 × 238,8 cm
Pinault Collection

DANH VO
Christmas (Rome), 2012, 2013
14 individual pieces of velvet fabric
dimensions variable
Pinault Collection

DANH VO
untitled, 2020
sixteenth century wooden Christ
and Rimowa luggage
80 × 36,5 × 44 cm
Pinault Collection

DANH VO
untitled, 2021
fifteenth century Madonna and Child, oil
paint on wood and 13-star American flag
dimensions variable
Pinault Collection

DANH VO
untitled, 2021
Augustean portrait, Roman marble, first
century CE; bronze cast of the lower legs
and feet of Vo's partner, the artist Heinz
Peter Knes, with feet crossed and toenails
painted, refrigerator, Shivakashi granite
and standard construction wood
dimensions variable
Pinault Collection

CHEN ZHEN
Un village sans frontières, 2000
child's chair and colored candles
81,5 × 41 × 42,5cm
Pinault Collection

CHEN ZHEN
Un village sans frontières, 2000
child's chair and colored candles
52 × 29 × 20 cm
Pinault Collection

CHEN ZHEN
Un village sans frontières, 2000
child's chair and colored candles
64,5 × 35 × 34,5 cm
Pinault Collection

CHEN ZHEN
Un village sans frontières, 2000
child's chair and colored candles
67 × 36 × 38 cm
Pinault Collection

CHEN ZHEN
Un village sans frontières, 2000
child's chair and colored candles
56 × 27 × 23 cm
Pinault Collection

The publications

The catalogue Icônes

The catalogue of the exhibition Icônes is published by Marsilio Editori, Venice.
Graphic design by Les Graphiquants, Paris

208 pages
1 trilingual edition (Italian, English, French)
39 €

With texts by:

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

Emma Lavigne, CEO of Pinault Collection;

Bruno Racine, Director and Chief Executive Officer at the Palazzo Grassi — Punta Della Dogana;

Marie-José Mondzain, Philosopher, Head of Research at École des Hautes Études en Sciences Sociales in Paris and at CNRS;

Bice Curiger, Art historian and curator, Artistic Director of Fondation Vincent Van Gogh, Arles, and curator of the 2012 Venice Art Biennale.

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

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 – 26.11.2023

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

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

“CHRONORAMA. Photographic Treasures of the 20th Century”

A photography exhibition of 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.

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 rearranges 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.

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.

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

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Emma Lavigne
Chief Executive Officer

ICÔNES

Venice

02.04 – 26.11.2023

Exhibition curated by
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Bruno Racine

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