

Pinault Collection

Tatiana Trouvé

The Strange Life
Of Things

Palazzo Grassi

6 April 2025—4 January 2026

Thomas Schütte

Genealogies

Punta della Dogana

6 April—23 November 2025

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The exhibition Tatiana Trouvé. The Strange Life of Things

At Palazzo Grassi, Pinault Collection dedicates a major solo exhibition to artist Tatiana Trouvé (b. 1968, Cosenza, Italy) curated by Caroline Bourgeois, Senior Curator of Pinault Collection, and James Lingwood, independent curator and former co-director of Artangel, in close collaboration with the artist. It is Tatiana Trouvé's first major solo exhibition in Italy and is conceived in response to the *carte blanche* invitation offered by Pinault Collection to exceptional contemporary artists.

In her most ambitious exhibition to date, the artist transforms the grand interior of the Palazzo Grassi into a vast labyrinth of physical and imaginary spaces, populated by sculptures and drawings in which inner and outer worlds merge and memories, dreams and projections converge.

Starting with the installation conceived for the atrium of the Palazzo Grassi, the exhibition brings together numerous new sculptures with works from "The Guardians" series, a selection of large-scale drawings from the series "Les Dessouvenus", and 70 works on paper from the artist's studio exhibited for the first time. Over twenty works in the exhibition come from the Pinault Collection. New sculptures and recent drawings bear the marks of seismic events close to home, including the civil unrest on the streets near her studio in Montreuil in the summer of 2023 and the trauma of the pandemic of 2020, featured on the front pages of the world's leading newspapers and drawn over by the artist in her studio during several weeks of isolation. At the same time, Trouvé's work evokes distant cultures and alternative systems of knowledge: navigational charts, constellations in the night sky, a treasure trove of curios gathered by the artist on her journeys.

Throughout the exhibition, objects and images migrate from two dimensions to three and back again, appearing and reappearing in different scenarios. Moving backwards and forwards between deep time, a turbulent present and speculative futures, Trouvé's work draws the viewer into a concertina of spatial, mental and temporal worlds where, as she noted in 2008, "all the elements that make up these worlds connect to each other through affinities, echoes, reminiscences and these liaisons map out a shared wandering, without origin or end, in a completely open ecosystem."

Trouvé's ecosystem draws on a deep reservoir of images, writings and memories, a wide repertoire of techniques including pouring and casting, bleaching and drawing, carving and threading, and an extraordinary range of materials from asphalt and marble, bronze and hemp, glass and mirrors. She brings these to bear on an extraordinary range of objects, including rocks and flowers, suitcases and shoes, locks and keys, radios and recorders, blankets and books to build, in her sculptures and drawings, worlds which are at the same time, disorienting and mesmerising, troubling and beguiling.

The exhibition is accompanied by a visitor's guide and a catalogue published in collaboration with Marsilio Arte (Venice) with texts by Emma Lavigne, Bruno Racine, Neville Wakefield and Barbara Casavecchia, as well as a conversation between Tatiana Trouvé, Caroline Bourgeois and James Lingwood.

The exhibition will also be enriched by a series of conferences and cultural events open to the public, including, on 6 April, a live performance by musician and composer Warren Ellis, who will perform a solo violin improvisation in the atrium of Palazzo Grassi, first opening day of the exhibition to the public, on 17 April, a concert by Teho Teardo and Blixa Bargeld, authors of the composition *Denebola*. an unpublished piece written for the exhibition, and on 16 May, the public talk with Tatiana Trouvé, Caroline Bourgeois and James Lingwood

Biographies

TATIANA TROUVÉ

Tatiana Trouvé was born in 1968 in Cosenza, Italy, and grew up in Dakar, Senegal. She enrolled at the Villa Arson in Nice at the age of 17, then later continued her training at Ateliers '63 in the Netherlands, before moving to Paris in 1995. Today, she lives and works in Montreuil.

Her artistic career began with the creation of the *Bureau d'Activités Implicites (B.A.I.)*, a sort of laboratory of time whose activities are always yet to come (1997–2007). Tatiana Trouvé's drawings, installations, and sculptures reconfigure the coordinates of space and time on various material and psychic levels. Domestic spaces merge with spaces in nature, minerals grow and living beings congeal, inside and outside become indistinct, the two dimensions of drawing combine with the three dimensions of volumes in space, relative scales and relationships between things are altered... Through all this, the orders and laws defining our reality are recomposed in worlds where new coexistences are formulated, where space and time float, and where our perceptual landmarks shift, giving rise to an experience of disorientation.

Tatiana Trouvé's work has been exhibited in numerous institutions around the world. She has taken part in many solo and group exhibitions, in biennials and triennials, in museums and institutions in France and abroad.

Her recent publications include *Récits, rêves et autres histoires* (2023), published by Éditions de l'École nationale supérieure des beaux-arts, and *Le grand atlas de la désorientation* (2022), a catalog raisonné of her works on paper published to coincide with her solo exhibition at the Centre Pompidou. She has been the recipient of several major awards, including the Prix Marcel Duchamp in 2007. Her work can be found in numerous public and private collections, including the Musée d'Art Moderne in Paris, the Centre Pompidou in Paris, the MAC VAL in Vitry-sur-Seine, the Migros Museum in Zurich, the Museo del Novecento in Milan, the Hirshhorn Museum and Sculpture Garden in Washington D.C., the Nasher Sculpture Center in Dallas, and the Museo Jumex in Mexico City.

The works by Tatiana Trouvé held in the Pinault Collection were first shown in 2011 as part of the exhibition "In Praise of Doubt" and in 2019 as part of the exhibition "Luogo e Segni", both at Punta della Dogana in Venice, then in 2021 as part of the exhibition "Ouverture" at the Bourse de Commerce in Paris. "The Strange Life of Things" is her largest exhibition to date.

CAROLINE BOURGEOIS

Caroline Bourgeois is Senior Curator at the Pinault Collection.

Born in Switzerland in 1959, Caroline Bourgeois earned a master's degree in psychoanalysis from the University of Paris in 1984. She has led numerous projects in contemporary art, including directing the Frac Île-de-France and, between 1998 and 2001, building up the video collection of the Pinault Collection.

Since 2007, she has curated numerous exhibitions for the Pinault Collection, including "Passage du temps" (2007) at Tripostal in Lille, "Un certain état du monde" (2009) at the Garage Center for Contemporary Culture in Moscow, "Qui a peur des artistes ?" (2009) at the Palais des Arts in Dinard, "À triple tour" (2013) at the Conciergerie in Paris, "Debout!" (2018) at the Couvent des Jacobins and the Musée des Beaux-Arts in Rennes, and "Jusque-là" (2022) at Le Fresnoy – National Studio for Contemporary Arts in Tourcoing.

In Venice, she curated exhibitions at Punta della Dogana, including "In Praise of Doubt" (2011-2013), "Prima Materia" in collaboration with Michael Govan (2013-2014), "Slip of the Tongue" in collaboration with Danh Vo (2015), "Accrochage" (2016), "Untitled, 2020. Three Perspectives on Contemporary Art" with Muna El Fituri and Thomas Houseago (2020), and "Bruce Nauman: Contrapposto Studies" with Carlos Basualdo (2022). At Palazzo Grassi, she curated the exhibitions "The World Belongs to You" (2011), "Madame Fisscher" (2012), "Voice of images" (2012-2013), "The Illusion of Light" (2014), "Martial Raysse" (2015), "Albert Oehlen. Cows by the Water" (2018), "La Pelle. Luc Tuymans" (2019), "Marlene Dumas. Open-end" (2022), and "Julie Mehretu. Ensemble" (2024).

In Paris, at the Bourse de Commerce, she curated the “Felix Gonzalez-Torres – Roni Horn” exhibition (2022) and exhibitions by Charles Ray (2022), Danh Vo (2023) and Ser Serpas (2023).

JAMES LINGWOOD

James Lingwood is an independent curator, producer and writer based in London. He was Co-Director of Artangel together with Michael Morris from 1991-2022.

Amongst around 150 projects commissioned and produced by Artangel are Rachel Whiteread’s *House* (1993-94), Matthew Barney’s *Cremaster 4* (1995), Ilya & Emilia Kabakov’s *The Palace of Projects* (1999), Michael Landy’s *Break Down* (2001), Jeremy Deller’s *The Battle of Orgreave* (2001), Francis Alÿs’s *Seven Walks* (2005), Roger Hiorns’ *Seizure* (2008-9), Susan Philipsz’s *Surround Me* (2010), Heiner Goebbels’s *Stifter’s Dinge* (2010-12), Steve McQueen’s *Caribs’ Leap / Western Deep* (2012), Sejla Kameric & Anri Sala’s *1395 Days without Red*, (2013), Ryoji Ikeda’s *spectra* (2014), *INSIDE: Artists and Writers in Reading Prison* (2016), Taryn Simon’s *An Occupation of Loss* (2018), Elizabeth Price’s *SLOW DANS* (2019), *Afterness* on Orford Ness (with, notably, Tatiana Trouvé, 2021), Sarah Sze’s *Metronome* (2023) and *World Weather Network* (2022-24).

Long-term Artangel projects outside the UK include Roni Horn’s *Vatnasafn/Library of Water* in Iceland, Mike Kelley’s *Mobile Homestead* in Detroit, Cristina Iglesias’s *Tres Aguas* in Toledo, Spain and Yto Barrada’s *The Mothership* in Tangier, Morocco.

Lingwood was Curator of Exhibitions at the ICA, London (1986-90) where he was responsible for many exhibitions including “Gerhard Richter – 18 Oktober 1977” (1988), “Ilya Kabakov, The Untalented Artist and other Characters” (1989), “The Independent Group – Post-war Britain and the Aesthetics of Plenty” (1990), “Une autre objectivité”, with Jean-François Chevrier (1989), “Possible Worlds: Sculpture from Europe”, with Iwona Blazwick and Andrea Schlieker, ICA/Serpentine Gallery, London (1990).

As an independent curator, Lingwood has curated numerous exhibitions around the world with artists including Bernd and Hilla Becher, Vija Celmins, Douglas Gordon, Susan Hiller, Cristina Iglesias, Juan Muñoz, Robert Smithson, Thomas Struth and Thomas Schütte. He curated “Richard Hamilton – Serial Obsessions” for the National Museum of Modern and Contemporary Art in Seoul, South Korea (2017-18) and “Luigi Ghirri – The Map and The Territory; Photographs from the 1970s” for Folkwang Museum, Essen, Museo Reina Sofia, Madrid and Jeu de Paume, Paris (2019-20).

Excerpts from the catalogue

FRANÇOIS PINAULT

Over the past few years, Tatiana Trouvé's works have often featured in Pinault Collection exhibitions, particularly in Paris and Venice. But this time, Palazzo Grassi is playing host to her most important exhibition to date. She is taking over the entire space of the Venetian site, presenting a wide panorama of her work, including a number of specially conceived, new installations.

"The Strange Life of Things" offers visitors the chance to experience the fertile dialogue between sculpture and drawing that characterizes the work of an artist who was born in Italy, spent her childhood in Senegal, and now works in France. It is a journey full of surprises, taking us through worlds both strange and familiar.

I've been fascinated by Tatiana Trouvé's work since I first visited her studio in Pantin in 2010. I discovered her immensely poetic drawings and extraordinarily unique sculptures. I was immediately touched by her sensitive personality. I loved her freedom, and I knew that she had hard-hitting things to say. She demonstrates this with talent in the exhibition "The Strange Life of Things".

I'm very grateful to Tatiana Trouvé for accepting my invitation and for her passionate dedication. I would also like to thank the Pinault Collection teams and particularly the curators who have accompanied the project.

EMMA LAVIGNE

A Collection *in absentia*

Tatiana Trouvé is one of the few artists today whose work undergoes a singular metamorphosis within the time and space of its exhibition. For her, it's never just a matter of hanging works in a space, nor, as in the current exhibition at Palazzo Grassi, of showing all of the works in a collection. She believes that these can also be exhibited *in absentia*, indirectly, through emptiness or absence. What's most crucial is to use them to compose new narratives, to draw a hitherto unseen cartography where the latent inner world they contain is released and revealed through the space, light, air, and spirit of the place of exhibition. While each of her works enjoys its own singular and unique existence, they are all part of a larger narrative cycle that unfolds over time. The works in the Pinault Collection, collected over more than fifteen years and some twenty of which are currently on display at Palazzo Grassi, mostly belong to series—*Intranquillity*, *Les dessouvenus*, and *The Guardians*—which are reconfigured inside the exhibition, intertwining with the site, hybridizing with the newly created works to give rise to what the artist calls "interworlds," where imagination and memory fertilize real experience.

François Pinault's first encounter with the work of Tatiana Trouvé took place in 2010 in the artist's studio, which was then a space in the decommissioned Pantin railway station, in the suburbs of Paris. It was in this forge, factory, and Vulcan's cave, where rays of light pierced the darkness, where it was impossible to distinguish between what belonged to the former warehouse, still cluttered with cables and scrap metal, and what constituted a still fallow body of work, that a series of artworks took shape which seemed to exude directly from this matrix—from the mysterious black drawings resembling coal dust or soot to the vast drawings/staging of the *Rémanence* cycle. The aesthetic power of this workshop, buried away in an abandoned wasteland, was so pervasive that François Pinault visited it several times, trying to get a hold upon the works that Trouvé was creating there. Trouvé exhibited her *Notes pour une construction* for the first time in Venice in 2011, as part of the exhibition "In Praise of Doubt" at Punta della Dogana. These "notes" were composed of several elements that seemed to have migrated from the Pantin studio to this other brick warehouse, where they appeared as if in transit, in suspense, placed on the floor, with visible traces of their having been handled and moved from one place to another. The *unfinished* nature of this site-specific installation, reflected in its title *Notes pour une construction*, drew attention to the original function of this 15th-century customs building,

where for decades the value of things was defined and transformed. A mental construction halfway between sculpture and architecture, these “notes” created a dialogue between past and present, interior and exterior space, the visible and the invisible, the full and the empty, rendering the impalpable nature of memory physically present in a very real space. The trace of those of Trouvé’s installations that have since disappeared appear now in filigree in copper lines etched into the wall, resonating with the different strata of the site’s history. The work never seems fixed in time, in its materials, its parameters, or its two- or three-dimensionality. It seems to be caught up in perpetual movement, in a forking, disorientating narrative, echoing the city’s vacillating equilibrium.

The collection’s numerous black-and-white drawings from the series *Intranquillity* diffract space to infinity and, in the exhibition “The Strange Life of Things” at Palazzo Grassi, complete this feeling of strangeness, imbalance, and instability. Begun in 2009, these imaginary stagings in which interior and exterior collide and short-circuit each other, where nature bursts in and tangles with the elements of a domestic space emptied of human presence, become places in which to move psychically rather than physically. On the hemp-clad walls of Giorgio Masari’s 18th century palazzo, the drawings generate new mental territories, summoning up childhood, memory, and imagination to create a poetics of space that shares something of the troubled atmosphere of the daydream that permeates the island in Adolfo Bioy Casares’s *The Invention of Morel* (1940), where a machine generates images duplicating our world, guaranteeing its possible eternity. As the artist explains, these spaces “whose dimensions are not determined by physical laws but rather by the interplay of psychic, sometimes even unconscious associations”¹ are fertilized through their embeddedness within this illustrious palazzo on the Grand Canal, where their multiplying images seem to emerge and dissolve with the tides of the Venetian lagoon. More than ever, the works in the collection have found their chosen ground here, a place conducive to their metamorphosis, to their position within a wider ecosystem, to a secret life transiting through manhole covers at the whim of imperceptible flows, becoming one with the city, opening up to other perceptions, to other possible worlds. Drawing inspiration from the thinking of visionary architect and urban planner Ugo La Pietra and his investigations into the state of imbalance most apt for generating the sort of micro-spaces of rupture that redefine the relationship between work and viewer, Tatiana Trouvé, through her artworks and their reconception in the exhibition, expands our physical and psychic awareness in space. The works dissolve under the synesthetic force of the exhibition experience, momentarily disappearing before transforming into quasi-immaterial maps that help us navigate a reality that takes us right up to the confines of an invisible world.

Tatiana Trouvé in conversation with Caroline Bourgeois and James Lingwood

Caroline Bourgeois and James Lingwood — Could you tell us about the quote from Astrida Neimanis that you have pinned to the wall of your studio, “The water that is in your body now was perhaps a river before, perhaps it was part of an ocean before”?

Tatiana Trouvé — I like this quote a lot. The water that is in our bodies means that we are aquatic beings, that we come from water, but also that we will return to water and that our death is an evaporation. The water within us will circulate and—as long as we aren’t enclosed in a coffin—perhaps it will nourish the roots of trees that in stretching up into the clouds induce the rain to fall. Our water will flow into other waters, joining streams, rivers, seas, the living world. It’s an aquatic symbiosis within the cycle of life, which on a metaphysical level, as Deleuze says, implies that “it’s organisms that die, not life.”²

CB/JL — How does this inform the way you’ve envisaged the exhibition at Palazzo Grassi?

TT — The entire exhibition is linked to this dynamic, this regeneration, to displacements and transformations so what appears in one place can reappear differently elsewhere, in a cycle that is like life. More literally, the work in the atrium of Palazzo Grassi is also linked to the phenomenon of the circulation of water. Visitors walk over an asphalt

1. Daniel Birnbaum, «Entretien avec Tatiana Trouvé», in *Airs de Paris*, exhibition catalog, Paris, Centre Pompidou, April 25-August 16, 2007 (Paris: Éditions du Centre Pompidou, 2007), 28.

2. Gilles Deleuze, «On Philosophy», in *Negotiations: 1972-1990*, translated by Martin Joughin (New York: Columbia University Press, 1995 [1990]) 143.

floor embedded with drain covers in stone and metal as well as other elements from the street such as zebra crossings and metal covers for various utilities. The composition is a kind of imaginary map where water is present but invisible, in contrast to Venice where water is everywhere and visible. This map signifies that all the waters of the world converge at a single point, and that this point is everywhere—like here beneath our feet, in Venice. I also liked changing the perspective of the visitor through a shift in scale (since from the body to the ocean, water also moves from one scale to another), so when viewed from the floor above, the atrium floor is transformed into a constellation. Between a floor covered in drain covers that takes us underground and a view from above that leads us to the sky.

[...]

CB/JL — Can we think about all your work as a kind of ecosystem?

TT — The circulation of the various elements that make up my work is very dense. The things I make are all connected to one another to some degree. I don't distinguish between my sculptures and my drawings, and I've always made sure there is some cross-over between them. The sculptures can draw the space in which they are placed, and the drawings can sculpt the spaces in which they're exhibited. But there are also elements that can circulate between them: materials, forms... Altogether, they make up a sort of ecosystem. I came up with the term *echo-system* to describe this, since my sculptures, my installations, and my drawings always resonate with echoes, there is an echoing relationship.

CB/JL — Most of the objects you use in your work have a history. They belonged to a city, a person, a body. How important to you is this idea of recuperating or re-making something that has existed somewhere else?

TT — Over time, I have developed a practice of collecting objects: scraps and fragments of things which carry traces of time through accidents, alterations or the way they were used in their previous life. I've put together a sort of atlas of these objects realized in different materials—bronze, metal, stone, cement, plaster, and foam—which have travelled with me for years now. When they're reproduced in other materials, they are transformed and become part of the ecosystem of my work. The identity of the objects can change, and they can feed into new narratives, where they respond to one another. They turn up in sculptures or installations, but they can also just sit on the shelves of my studio for years. It's as if they have a life of their own.

CB/JL — Some objects have recurred in your work for many years, for example, women's shoes, blankets, suitcases, keys. What is their significance to you?

TT — What these objects have in common is a relation to a world in movement. Shoes evoke the idea of walking and thinking; suitcases, blankets, and cushions have an association with dwelling and travelling; keys suggest the possibility of opening and closing, of passing from the inside to the outside. For me, these objects are links, building blocks for narratives, even if what the narratives do is make us lose our way. The objects are recurring elements which open my work to many different stories that lead to other worlds. Worlds that are not my own, that are related to thoughts beyond the boundaries of my own practice. This can be seen in another group of objects, where the titles of books by authors that have enriched me are engraved on stone books. The movement of the elements in my work is subtle rather than fast, but nothing is still; even the materials I use most often are not stable, contrary to what is normally thought: bronze oxidizes continually over time, and can become diseased; stone carries a history within it that slowly erodes. The disorder in the work is linked to the overlapping of these multiple movements.

[...]

BRUNO RACINE

Tatiana Trouvé and Italo Calvino: The Inexhaustible Surface of Things

[...]

One of the first rooms in the exhibition contains "city necklaces" made up of a mass of disparate elements Trouvé has gathered while walking in places all over the world. Rather than the original found objects, faithful reproductions in bronze, copper, and aluminum have been strung together. They include a remarkable number of little silver capsules, copies of

those used for doses of methadone in New York, which users then discard in the street. Like the walnut in the folktale whose cracked shell gives access to an endless bolt of fabric, each one of these capsules is the origin point of countless possible stories, a “Workshop for potential narratives.” Where and when did Trouvé pick it up; what was she thinking about at that very moment; what happened to the user who threw it away once it had been emptied; what happened to the dealer...? Trouvé has written, “all the materials I use come full of ideas and stories.” She adds: “The lives of my *Guardians* will always remain to be imagined.”³ This applies equally to Trouvé’s archive, where the most diverse objects have been arranged in families over a vast system of shelves: leather sacks, cigarette lighters, dried flowers, transistor radios, telephones, cameras, cans, etc., all in metal reproduction, most often bronze, an alloy that has been used since Antiquity for the most prized sculptures, lending them an air of imperishability. In a striking passage, the Khan of the Tartars imagines that his dialogue with the young Venetian is nothing but a dream, that they are really a pair of “beggars”: “as they sift through a rubbish heap, piling up rusted flotsam, scraps of cloth, wastepaper, while drunk on the few sips of bad wine, they see all the treasure of the East shine around them.”⁴ Transfiguring discarded objects into a precious and durable material turns this dream into reality. In the same way as the city necklaces, the archive exhibited in Venice constitutes a journal, like all collections do—as Calvino observes: “a diary of travels, of course, but also of feeling, states of mind, moods.”⁵ Tatiana Trouvé’s collections, characterized by accumulation and classification, are a pendant in the visual arts to the writer’s journal, both of which begin with “that obscure mania that urges us as much to put together a collection as to keep a diary, in other words the need to transform the flow of one’s own existence into a series of objects saved from dispersal, or into a series of written lines abstracted and crystallized from the continuous flux of thought.”⁶

Trouvé’s necklaces bring to mind the city of Clarice, which passes through an indefinitely repeating cycle of collapse and rebirth, forcing the survivors to rummage through the ruins, collecting and patching them together, “like nesting birds.”⁷ Each new Clarice “shows off, like a gem, what remains of the ancient Clarices, fragmentary and dead.”⁸ Trouvé’s casts of found objects, made in a material that protects them from decay, are concentrations of time, a time that can extend well beyond the duration of human life. “When I see a stone,” she writes, “I see how a world has been sedimented.”⁹ Both the artist and the writer share the awareness that in their respective works, “desires are already memories,” as Marco Polo puts it melancholically.¹⁰

[...]

NEVILLE WAKEFIELD Dead Reckoning

[...]

The garden of idea and forms that Trouvé has created is an invitation to navigate the unseen in ways that are both new and old. Our reliance on technology has consolidated belief systems founded on Euclidian measurements of space and time. But it does so at the expense of other forms of knowledge—be they animal or ancestral. The guiding principles of the stick charts that enabled the people of the Marshall Islands to cross thousands of miles of Pacific Ocean are no more recognizable to us as “maps” than those that guide migrating birds from their feeding grounds close to the Poles to their breeding grounds toward the Equator. Made of coconut fibers, bent palm ribs, and cowries, the stick charts were less an attempt to represent a world as seen from above than to sensate in diagrammatic form a complex of winds, currents, temperatures, shears, wave intervals, and other oceanic phenomena for the Micronesian navigators who understood the ocean as something more than the featureless blue boundary that separates land masses. Art has the capacity to investigate a space where human knowledge either ends or has been lost. In their referencing of the stick charts, Trouvé’s cast bronze entanglements of roots and branches are literally portals into another world of lost knowledge. They invoke a relationship to a world no longer bound by the rigid coordinates of GPS, a suggestion of something far less unyielding but infinitely

3. Trouvé, *Atlas*, 253.

4. Calvino, *Cities*, 104.

5. Calvino, «Collection of Sand,» in *Collection of Sand*, translated by Martin McLaughlin (Mariner Books: Boston, 2013), 6.

6. Calvino, «Collection,» 7.

7. Calvino, *Cities*, 106.

8. Calvino, *Cities*, 107-8.

9. Trouvé, *Atlas*, 249.

10. Calvino, *Cities*, 8.

more compelling—the idea of a space where multiple orientation procedures can interact to create a cosmology where human and non-human possibility exist side by side.

Even though maps of different kinds are embedded throughout Trouvé's work, they refuse to give us direction. Instead, they offer openings in knowledge, windows onto non-exclusive *Umwelten*. They frame ideas of territory, connectivity, and space. Collectively, like the exhibition itself, they become a meta-map—a cartography of the very idea of mapping—which embraces the possibility of getting lost. As with the fictitious line of dead reckoning, art is here rendered as fiction, as a fabrication, made not out of a fear of the truth but as part of a desperate attempt to preserve faith in its existence. When we lie, we are actually hiding from the truth. Our dread may be that if we ever stop hiding from the truth, we might discover that the truth—our truth—does not exist. But only in accepting that possibility can we open ourselves to the idea not of a world ruled by a single point of view—let alone a single species—but of multiple worlds coming together to create a cosmology of ideas greater than ourselves.

BARBARA CASAVECCHIA **On the Missing Majority**

[...]

In Venice, Trouvé deploys her full archive of traces, her own material inventory of found objects and their cast *Doppelgänger* and invites viewers to enter her own lithic and metallic ages, whose non-linear chronologies and temporalities coexist, as in memories and dreams. These temporal layerings start on the ground floor, where the grand marble floor of Palazzo Grassi has been covered in asphalt, a natural material instrumental to human deambulation, so ubiquitous and all-encompassing that we tend to forget its origins. In fact, asphalt is a liquid hydrocarbon oozing from rocks formed from the remains of microscopic algae and other living organisms, mostly during the Carboniferous period when gigantic rainforests and swamps covered the Earth. It was one of the first building materials ever used, in Mesopotamia and Sumeria and also in China, and has never gone out of use. Blacktop surfaces protect the global population, two thirds of whom now live in cities, from coming into direct contact with the unstable and destabilizing humidity of the soil. [...]

Trouvé has dotted her dark expanse of asphalt with manholes collected from all over the world. It is only when observed from above, from the atrium's high balcony, that they appear as planets of an unknown galaxy, in a dizzying, disorienting inversion of sky and earth. During the Venetian *acqua alta* (high water), it is from manholes that water gushes out, rather than being swallowed up, taking by surprise our pretensions to control the natural elements, or to separate ourselves from them. Like Gaia itself, our bodies are made up of more than two-thirds water, which passes through us every day, through orifices and pores, to rejoin the great mass of fluids tumultuously rippling across the planet. The hydro-feminist philosopher Astrida Neimanis's theory that we are all bodies of water, in a fluid connection with all natural bodies, based on dissolution, transformation, and the seamless transition from one state to another, is particularly apposite in Venice, where it can be understood with an immediacy born out of the daily experience of a city that coexists with a lagoon, its tides, currents, waves, fogs, and floods.

In Trouvé's inverted, lithified, bituminous cosmos, the hard surface, water-repellent by nature, is perforated by portals to the liquid universe flowing underground. It's a powerful vision that throws you off balance. Trouvé often describes her work as an ecosystem, an organism within which the elements are always interconnected, mirroring and responding to each other. Here, she seems to be imparting to us a parable on how to be porous to change, learning to absorb and adapt to it. Some urban planners argue that a good solution to prevent water from flowing too violently over hard surfaces would be to design "sponge cities" equipped with "rain gardens" which collect and filter rainwater, as Venetian wells have done for centuries. Like Trouvé, Neimanis challenges us to think relationally: "Just as the deep oceans harbor particulate records of former geological eras, water retains our most anthropomorphic secrets, even when we would rather forget. Our distant and more immediate pasts are returned to us in both trickles and floods."¹¹

11. Astrid Neimanis, «Or, On Becoming a Body of Water,» in Henriette Gunkel, Chrysanthi Nigianni, and Fanny Söderbäck, eds. *Undutiful Daughters: New Directions in Feminist Thought and Practice* (New York: Palgrave Macmillan, 2012), 87.

List of works

The list of works may vary.

L'inventario, 2003-2024
Painted and patinated aluminum, bronze, steel and brass, stone, lava
Variable dimensions
Collection of the artist

Untitled, from the series *Intranquillity*, 2009
Black pencil, bookbinding fabric and copper pasted on paper
76 x 113 cm
Pinault Collection

Untitled, from the series *Intranquillity*, 2009
Black pencil, bookbinding fabric and copper pasted on paper
76 x 113 cm
Pinault Collection

Untitled, from the series *Intranquillity*, 2010
Black pencil, varnish, bookbinding fabric and copper pasted on paper
76 x 113 cm
Pinault Collection

Untitled, from the series *Intranquillity*, 2010
Black pencil, varnish, burns, cork, bookbinding fabric and copper pasted on paper
mounted on canvas
153 x 240 x 3,5 cm
Pinault Collection

La misura delle cose, 2011
Graphite pencil, ink, incisions in the wall
Variable dimensions
Pinault Collection

Untitled, from the series *Intranquillity*, 2012
Black pencil, burns, paper and cork pasted on paper
mounted on canvas
153 x 240 x 3,5 cm
Pinault Collection

Studies, 2012-2023
Coloured pencil, graphite, watercolor, felt-tip pen, linen oil, varnish, newspaper, tracing paper, photocopies and copper pasted on paper
Variable dimensions
Collection of the artist; Private collection; Geneva; James Lingwood and Michael Morris, London; Pinault Collection

Untitled, from the series *Les dessouvenus*, 2013
Coloured pencil, bleach and copper pasted on paper
mounted on canvas
153 x 240 x 3,5 cm
Pinault Collection

Study for Desire Lines, 2012
Black pencil and copper pasted on paper
38 x 56,5 cm
Collection of the artist

Somewhere In The Solar System, 2017
Bronze, copper, aluminium, paint, patina, rope
78 x 120 x 175 cm
Collection of the artist

The Great Atlas of Disorientation, 2017
Bronze, copper, paint, patina, aluminum
82 x 122 x 158 cm
Collection of the artist

Untitled, from the series *Les dessouvenus*, 2017
Black pencil, bleach and paper pasted on paper
mounted on canvas
125 x 200 x 3,5 cm
Pinault Collection

Untitled, from the series *Les dessouvenus*, 2017
Black pencil and bleach on paper
mounted on canvas
153 x 240 x 3,5 cm
Pinault Collection

Untitled, 2017-2025
Bronze, aluminium, patina
134 x 98 x 119 cm
Collection of the artist

Untitled, from the series *Les dessouvenus*, 2018
Black pencil, bleach and paper pasted on paper
mounted on canvas
153 x 240 x 3,5 cm
Pinault Collection

Untitled, from the series *Les dessouvenus*, 2018
Black pencil and bleach on paper
mounted on canvas
125 x 200 x 3,5 cm
Private collection, London

Montreuil, from the series *The Great Atlas of Disorientation*, 2019
Black pencil, Indian ink and linseed oil on paper
mounted on canvas
153 x 240 x 3,5 cm
Private collection

The Border, from the series *The Great Atlas of Disorientation*, 2019
Coloured pencil, Indian ink and linseed oil on paper
mounted on canvas
125 x 200 x 3,5 cm
Private collection
Courtesy Skarstedt, New York

The Guardian, 2019
Patinated bronze, onyx, paint
91,5 x 80 x 64 cm
Pinault Collection

The Guardian, 2019
Patinated bronze, steel, marble, onyx, copper
75 x 68 x 63 cm
Pinault Collection

Untitled, from the series *Les dessouvenus*, 2019
Black pencil, bleach, linseed oil and copper pasted on paper
mounted on canvas
125 x 200 x 3,5 cm
Private collection

The Guardian, 2020
Patinated bronze, onyx, marble, paint, iron
87,5 x 75 x 52 cm
Pinault Collection

The Guardian, 2020
Patinated bronze, onyx, sodalite, brass, steel
94 x 85 x 68 cm
Pinault Collection

The Guardian, 2020
Patinated bronze, brass, steel, paint, onyx, marble
77,5 x 52 x 54 cm
Pinault Collection

The Guardian, 2020
Patinated bronze, brass, paint, onyx, marble, sodalite
84,5 x 54,5 x 43 cm
Pinault Collection

From March to May, 2020
Groupe of 56 drawings
Inkjet print, colored pencil, India ink, and linseed oil on paper
42 x 29,7 cm
or 42 x 59 cm (each)
Pinault Collection

Nelson, 2021
Bronze, paint, marble and onyx marquetry
54 x 27 x 4 cm
Private collection

<i>Untitled</i> , 2021 Aluminium, paint 190 × 142 × 3 cm Collection of the artist	<i>The Guardian</i> , 2022 Patinated and painted bronze and brass, marble, onyx, sodalite, glass 94,5 × 58,5 × 83 cm Collection of the artist Courtesy Gagosian	<i>Bruxelles 2021</i> , 2024 Bronze, brass, paint 163 × 11 × 5 cm Collection of the artist Courtesy Gagosian	<i>Montevideo 2022</i> , 2024 Bronze, patinated and painted brass, pebbles, paint 37 × 44 × 10 cm Collection of the artist Courtesy Gagosian
<i>Untitled</i> , 2021 Aluminium, paint 147 × 170 × 3 cm Collection of the artist	<i>Untitled</i> , from the series <i>Les dessouvenus</i> , 2022 Coloured pencil and bleach on paper mounted on canvas 260 × 400 × 5 cm Private collection	<i>Buenos Aires 2016</i> , 2024 Patinated and painted bronze and brass 48 × 38 × 10 cm Collection of the artist Courtesy Gagosian	<i>Montreuil 2011</i> , 2024 Bronze, brass, paint 90 × 26 × 3 cm Collection of the artist Courtesy Gagosian
<i>Untitled</i> , 2021 Aluminium, paint 152 × 140 × 1 cm Collection of the artist	<i>Notes on Sculpture</i> , <i>April 27th, "Maresa"</i> , 2022-2025 Patinated and painted bronze, aluminium and steel, plaster, wood, paint Variable dimensions Collection of the artist, Y.Z. Kami	<i>Dakar 1983</i> , 2024 Bronze, brass, paint 180 × 30 × 7 cm Collection of the artist Courtesy Gagosian	<i>Napoli 2018</i> , 2024 Bronze, brass, paint 95 × 24 × 4 cm Collection of the artist Courtesy Gagosian
<i>Untitled</i> , 2021 Aluminium, paint 200 × 195 × 3 cm Collection of the artist	<i>Untitled</i> , from the series <i>Les dessouvenus</i> , 2023 Bleach, mica and India ink on paper mounted on canvas 50 × 50 × 2 cm Collection of the artist Courtesy Gagosian	<i>Dar es Salaam 2016</i> , 2024 Bronze, brass, paint 76 × 29 × 2 cm Collection of the artist Courtesy Gagosian	<i>Navigation Gate</i> , 2024 Patinated bronze 270 × 130 × 590 cm Collection of the artist
<i>The Residents</i> , 2021-2025 Bronze, aluminum, steel, and patinated and painted brass, marble Variable dimensions Collection of the artist Courtesy Gagosian	<i>Untitled</i> , 2023 Bleach, mica and India ink on paper mounted on canvas 50 × 50 × 2 cm Collection of the artist Courtesy Gagosian	<i>Genève 2004</i> , 2024 Bronze, brass, steel, paint 132 × 187 × 4 cm Collection of the artist Courtesy Gagosian	<i>Navigation Gate</i> , 2024 Patinated bronze, stone 260 × 180 × 630 cm Collection of the artist
<i>Il mondo delle voci</i> , from the series <i>Les dessouvenus</i> , 2022 Black pencil, bleach and copper on paper mounted on canvas 260 × 400 × 5 cm Pinault Collection	<i>Untitled</i> , from the series <i>Les dessouvenus</i> , 2023 Coloured pencil and bleach on paper mounted on canvas 50 × 65 × 2 cm Private collection	<i>Gorée 1981</i> , 2024 Bronze, brass, paint 165 × 20 × 7 cm Collection of the artist Courtesy Gagosian	<i>New York 2023</i> , 2024 Bronze, brass, paint 257 × 10 × 10 cm Collection of the artist Courtesy Gagosian
<i>Le voyage vertical</i> , from the series <i>Les dessouvenus</i> , 2022 Coloured pencil and bleach on paper mounted on canvas 260 × 400 × 5 cm Pinault Collection	<i>Untitled</i> , from the series <i>Les dessouvenus</i> , 2023 Coloured pencil and bleach on paper mounted on canvas 50 × 65 × 2 cm Private collection	<i>Graz 2010</i> , 2024 Bronze, brass, painted and patinated steel 95 × 70 × 3 cm Collection of the artist Courtesy Gagosian	<i>Orford Ness 2021</i> , 2024 Bronze, brass, metal, paint 72 × 56 × 5 cm Collection of the artist Courtesy Gagosian
<i>Night Walks</i> , from the series <i>The Great Atlas of Disorientation</i> , 2022 Coloured pencils, mineral oil and bleach on paper mounted on canvas 140 × 170 × 3,8 cm Private collection, France	<i>Beijing 2016</i> , 2024 Bronze, brass, aluminum, paint 43 × 29 × 2 cm Collection of the artist Courtesy Gagosian	<i>Los Angeles 2019</i> , 2024 Bronze, brass, paint 69 × 16 × 6 cm Collection of the artist Courtesy Gagosian	<i>Paris 1994</i> , 2024 Bronze, brass, paint 148 × 44 × 10 cm Collection of the artist Courtesy Gagosian
<i>The Guardian</i> , 2022 Patinated and painted bronze and brass, onyx 89 × 61 × 81 cm Private collection, France	<i>Marettimo 2022</i> , 2024 Bronze, brass, paint, pebble 116 × 52 × 5 cm Collection of the artist Courtesy Gagosian	<i>Melbourne 2012</i> , 2024 Bronze, brass, steel, paint 34 × 35 × 1,5 cm Collection of the artist Courtesy Gagosian	<i>Rennes 2018</i> , 2024 Bronze, brass, paint 117 × 35 × 6 cm Collection of the artist Courtesy Gagosian
			<i>Sitting Sculpture</i> , 2024 Aluminum, paint 43 × 306 × 71 cm Collection of the artist Courtesy Gagosian

Sitting Sculpture, 2024
Aluminum, paint
45 x 335 x 82 cm
Collection of the artist
Courtesy Gagosian

Sitting Sculpture, 2024
Patinated and painted
bronze, marble
33,5 x 146,5 x 55 cm
Collection of the artist
Courtesy Gagosian

Sitting Sculpture, 2024
Painted aluminium
37 x 138 x 60 cm
Collection of the artist
Courtesy Gagosian

Sitting Sculpture, 2024
Patinated and painted
bronze, marble, onyx
56,5 x 120 x 56 cm
Collection of the artist
Courtesy Gagosian

*Storia Notturna,
30 giugno 2023, 2024*
Plaster acrylic,
aluminum
220 x 80 x 600 cm
Collection of the artist

The Guardian, 2024
Patinated bronze, marble
48 x 58 x 32 cm
Collection of the artist
Courtesy Gagosian

The Guardian, 2024
Patinated and painted
bronze, marble, malachite
92 x 54 x 50 cm
Collection of the artist
Courtesy Gagosian

The Guardian, 2024
Patinated and painted
bronze, marble,
minerals, copper
93 x 60 x 53 cm
Collection of the artist
Courtesy Gagosian

Tokyo 2011, 2024
Bronze, brass, paint
89 x 29 x 4 cm
Collection of the artist
Courtesy Gagosian

*Untitled, from the series
Les dessouvenus, 2024*
Black pencil, bleach and
copper on paper
mounted on canvas
260 x 400 x 5 cm
Collection of the artist
Courtesy Gagosian

*Untitled, from the series
Les dessouvenus, 2024*
Black pencil and bleach
on paper mounted on
canvas
190 x 270 x 3,8 cm
Collection of the artist
Courtesy Gagosian

Venezia 2003, 2024
Bronze, brass, paint
39 x 20 x 10 cm
Collection of the artist
Courtesy Gagosian

Untitled, 2024
Patinated and painted
bronze, brass,
steel and aluminium,
pebbles, paint
Variable dimensions
Collection of the artist
Courtesy Gagosian

Hors-sol, 2025
Asphalt, aluminium,
bronze, brass
1270 x 1270 x 5 cm
Collection of the artist

I cento titoli, 2025
Patinated and painted
bronze, rope, paper
Variable dimensions
Collection of the artist

*Notes on Sculpture,
January 28th,
"Marcello", 2025*
Patinated and painted
bronze, steel, and asphalt
147 x 158 x 137 cm
Collection of the artist

*Notes on Sculpture,
December 28th,
"Charles", 2025*
Patinated and painted
bronze and steel, marble
218 x 115 x 70 cm
Collection of the artist

*Untitled, from the series
Les dessouvenus, 2025*
Black pencil and bleach
on paper mounted
on canvas
60 x 60 x 3,5 cm
Collection of the artist

*Untitled, from the series
Les dessouvenus, 2025*
Black pencil, bleach and
copper pasted on paper
mounted on canvas
60 x 60 x 3,5 cm
Collection of the artist
Courtesy Gagosian

*Notes on Sculpture,
March 22nd, Water City,
2025*
Painted and patinated
aluminum and bronze,
glass, plaster, marble,
onyx, steel, fabric, paint,
wood, cement
205 x 495 x 262 cm
Collection of the artist
Courtesy Gagosian

L'appuntamento, 2025
Glass, mirror,
painted and patinated
bronze, steel, rope
Dimensions variable
Collection of the artist

The corridor rooms, 2025
Painted and patinated
aluminum and bronze,
Plexiglas, rope, steel
Dimensions variable
Collection of the artist

Public programme

The programme of events dedicated to the exhibition “Tatiana Trouvé. The Strange Life of Things” opens on Sunday 6 April, with an exceptional concert by Australian musician and composer Warren Ellis, who will perform a solo improvisation on the violin in the atrium of Palazzo Grassi in homage to Tatiana Trouvé on the first day of her exhibition.

On Saturday 12 April, the graphic design studio òbelo, which conceived the exhibition’s guide-game, leads a creative workshop dedicated to the show at Palazzo Grassi.

On Thursday 17 April, Teho Teardo and Blixa Bargeld, authors of the composition Denebola, an unpublished piece written for the exhibition “The Strange Life of Things”, present a concert dedicated to Tatiana Trouvé, together with the quartet Ex Novo ensemble, on the stage of the Teatrino.

On Friday 16 May, Tatiana Trouvé is at the Teatrino together with curators Caroline Bourgeois and James Lingwood for an Art Conversation open to the public and dedicated to the exhibition “The Strange Life of Things”.

Publications

The exhibition’s catalogue

The catalogue of the exhibition “Tatiana Trouvé. The Strange Life of Things” in three languages (Italian, English, French) is published by Marsilio Arte, Venice, in collaboration with Palazzo Grassi – Punta della Dogana.

Graphic project by Anaïs Lancrenon
300 pages with 120 colour illustrations
22 x 28 cm

With texts by:

François Pinault, Honorary President of Pinault Collection;
Bruno Racine, Chief Executive Officer and Director of Palazzo Grassi – Punta della Dogana;
Emma Lavigne, Chief Curator, Director in charge of Pinault Collection;
Neville Wakefield, Independent curator;
Barbara Casavecchia, Author and independent curator

and a conversation with Tatiana Trouvé, Caroline Bourgeois and James Lingwood

Visitors guide

The exhibition is accompanied by a visitor’s guide in three languages, available for free in the exhibition and available for download on the website pinaultcollection.com/palazzograssi

Tatiana Trouvé. The Strange Life of Things

Palazzo Grassi

06.04.2025 — 04.01.2026

Exhibition curated
by **Caroline Bourgeois**
and **James Lingwood**
with **Tatiana Trouvé**
Assisted by
Boris Atrux-Tallau

Atelier Tatiana Trouvé
Christophe Kim
Raphaell Maman
Charles Mornaud

Lenders
Y.Z. Kami

And all those who wish
to remain anonymous

Visual identity
of the exhibition
Les Graphiquants, Paris

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Arnaud Laurent
Flavien Mollard
Victoire de Pourtalès
David de Gourcouff
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Gagosian
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Serena Cattaneo
Adorno
Kara Vander Weg
Adele Minardi
Kelso Wyeth
Camille Perrault

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the support to **Gagosian**

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supported by **Pomellato**

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Aegis, Verona
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Figli, Cavallino-Treporti
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Transports care of Apice

The exhibition Thomas Schütte. Genealogies

The Pinault Collection presents “Thomas Schütte. Genealogies” at the Punta della Dogana, the first major retrospective in Italy of this artist (b. 1954, Oldenburg, Germany), based on the exceptional series of his works housed in the Pinault Collection. The exhibition has been curated by Camille Morineau, an independent curator, and Jean-Marie Gallais, Curator at the Pinault Collection.

Unclassifiable and multi-faceted, Thomas Schütte’s takes an unsettling and ironic look at the human condition, blending techniques and genres. Sculptures, architectural models, photographs, drawings, and etchings constitute a veritable repertoire that has been evolving constantly since the late 1970s. The theme of the figure, the face, and the body is the most broadly represented in the Pinault Collection. It is used here as a leitmotif, as it reflects the artist’s explorations from the 1970s to the present day.

Without following a strict chronology, the exhibition retraces the birth of forms and their variations in Schütte’s work, bringing together almost fifty sculptures from the Collection, and some on loan from the artist, with approximately one hundred works on paper, many of which have never been shown before. The exhibition’s layout designed by Camille Morineau and Jean-Marie Gallais follows the evolution of certain recurrent motifs in the artist’s work: representations of the male and female, as well as more abstract figures, architectural models and the relationship to space. Though less known to the general public, Thomas Schütte’s works on paper represent a key aspect of his practice. In the rooms of the Punta della Dogana, the three-dimensional nature of the sculptures creates an ongoing dialogue with the two-dimensional drawings, watercolours, and etchings. Thomas Schütte has an intimate relationship with works on paper, which have formed a parallel, complementary practice to his sculptures throughout his career and which reveal other aspects of his oeuvre.

The exhibition highlights themes as well as the creative process of an artist who plays with the circulation of motifs throughout his work, sometimes after years of interruption, as if he were working with a repertoire that was constantly evolving from one series to the next. The exhibition’s layout also highlights the experimental nature of the artist’s work through changes in scale and materials. This allows the viewer to discover the main typologies of Thomas Schütte’s representations, such as the sculptures of simple, double, or conjoined heads, the standing figures imprisoned in the material, the imposing and almost satirical busts inspired by both Ancient Roman busts and our contemporary political and social climate, the sculptures of reclining female bodies that refer to the history of art, the non-gendered faces, and his grappling with the monumental.

Caricatured, sometimes mishandled, always poignant, Schütte’s figures—the central subject of the works in the Pinault Collection—come to life in clay, wax, ceramics, glass, steel or bronze, as full-length portraits or as heads of character, while remaining anchored in his drawing. Reconciling violence and ingenuity, intimacy and theatricality, seriousness and humour, the artist’s singular universe has earned him a major role in the world of contemporary art.

The exhibition is accompanied by a visitor’s guide and a catalogue published in collaboration with Marsilio Arte (Venice) with texts by Jean-Marie Gallais, Camille Morineau and Antonia Boström, and by cultural events open to the public, including the programme of film screenings curated by film critic Dominique Païni.

Biographies

THOMAS SCHÜTTE

Thomas Schütte was born in Oldenburg (Germany) in 1954. In the mid-1970s, he studied at the Kunstakademie in Düsseldorf, notably with Gerhard Richter, where he met a group of artists who would leave their mark on contemporary German art, including Katharina Fritsch, Isa Genzken, Andreas Gursky and Thomas Struth. Today, Thomas Schütte still lives and works in Düsseldorf. In 2016 he opened the Skulpturenhalle, an exhibition centre built to his design in Neuss near Düsseldorf, where he regularly exhibits his work and invites other artists to show.

Thomas Schütte is a leading figure in contemporary art who, from his earliest works onwards, tackled the dominant trends—conceptualism, minimalism and institutional criticism—with a sense of humour, forging his own path. Influenced by theatre and narrative, from the 1980s onwards his work focused primarily on sculpture, architectural models (sometimes produced to 1:1 scale) and works on paper, which were a constant feature of his daily life. Unclassifiable and free, Schütte's art is the result of an intriguing blend of intuition, technical constraints and a profound reflection on the history of art and the impact of the artist's choices.

In 2024, New York's MoMA devoted a major retrospective to Thomas Schütte, focusing on the conceptual aspect and little-known early works. He has been the subject of several major monographs and retrospectives around the world, including exhibitions at the De Pont Museum, Tilburg, Netherlands (2023); Georg Kolbe Museum, Berlin (2022-2021); Kunsthaus Bregenz, Austria (2019); Moderna Museet, Stockholm (2016); Fondation Beyeler, Basel (2013); Serpentine Gallery, London (2012); and Dia Center for the Arts, New York (1999). His series of sculptures *Frauen* was shown in Italy at the Castello di Rivoli in 2012. In 2005, the artist was awarded the Golden Lion for his participation in the 51st Venice Biennale.

JEAN-MARIE GALLAIS

Jean-Marie Gallais (1987, France) has been curator at Pinault Collection since 2022.

A graduate of the Ecole du Louvre and the Ecole des Hautes Etudes en Sciences Sociales in Paris, he has contributed to numerous publications on contemporary art. After working at the Centre Pompidou, in galleries, art schools and institutions abroad, he became Head of Programming at the Centre Pompidou-Metz between 2016 and 2022. He curated the exhibitions "Painting the night", 2018-2019, (then presented at the Marta Herford Museum, Germany), "Lee Ufan. Inhabiting Time", 2019, "Folklore", 2020-2021, in collaboration with Mucem—Museum of European and Mediterranean Civilizations, "Writing is drawing", 2021, with Etel Adnan. In 2023, he was guest curator at the Fondation Carmignac (Porquerolles, France), where he designed the exhibition "The Inner Island". At the Bourse de Commerce in Paris, he curated the retrospective dedicated to the artist Mike Kelley "Ghost and Spirit", 2023-2024, in collaboration with Tate Modern, K21 Düsseldorf, Moderna Museet Stockholm, as well as the exhibition of Pinault Collection presented between March and September 2024, "Le Monde comme il va", *The World as it Goes*.

CAMILLE MORINEAU

Camille Morineau, heritage curator and art historian specialising in women artists is since 2014 the co-founder and Executive Director at AWARE (Archives of Women Artists, Research and Exhibitions).

With degrees from both the École normale supérieure and the Institut national du patrimoine, Camille Morineau has worked for twenty years in public cultural institutions in France, including ten years as curator of the contemporary collections at the musée national d'Art moderne – Centre Georges-Pompidou (Paris). She curated numerous exhibitions there, including Yves Klein (2006), Gerhard Richter (2012), Roy Lichtenstein (2013), and the hanging *elles@centrepompidou* (2009-2011) dedicated solely to female artists from the collections of the musée national d'Art moderne. She has also curated several exhibitions as a free-lance curator, including Niki de Saint Phalle at RMN – Grand Palais (Paris, 2014)

and Guggenheim Bilbao (2016), Ceramix. From Rodin to Schütte, about the use of ceramics by artists of the 20th and 21st century, at Bonnefanten Museum Maastricht (2015) and La maison rouge, Fondation Antoine de Galbert, with Manufacture de Sèvres (Paris, 2016). From 2016 to October 2019, she was the director of exhibitions and collections at Monnaie de Paris, where she curated the following exhibitions: Women House, also shown at the National Museum of Women in the Arts in Washington (2017-2018), Floor-naments, an exhibition marking the 40th anniversary of the Centre Pompidou (2017), Subodh Gupta (2018), Thomas Schütte (2019), Kiki Smith (2019-2020). In 2021, she curated the first French retrospective of Françoise Pérovitch at the Fonds Hélène & Édouard Leclerc in Landerneau, Brittany. In 2022, she co-curated Pionnières with Lucia Pesapane at the musée du Luxembourg in Paris.

Camille Morineau was awarded the Légion d'Honneur in January 2020. Camille Morineau was appointed president of the board of directors of the École du Louvre by decree of the President of the Republic on November 9, 2020. Its mandate was renewed by decree of the President of the Republic on 14 November 2023.

Excerpts from the catalogue

FRANÇOIS PINAULT

Though Thomas Schütte is considered to be one of the reinventors of contemporary sculpture, his exhibition at Punta della Dogana is the first to take place on this scale in Italy. Under the title “Genealogies”, the exhibition highlights the unifying threads that link together the different moments in his œuvre—the relationship he works out there between drawing and sculpture, his enduring fascination for the human figure, his work’s deep rootedness in history, in art history as well as his own. Thanks to his willingness and kindness, the exhibition is bringing together his sculptures, which I’ve been collecting for over twenty years now, with a huge collection of drawings that have never or rarely been shown in public before. I would like to express my gratitude to Thomas Schütte for his generosity and dedication to the project of conceiving this exhibition, which reminds me of the deep emotion I felt when I first met him many years ago in his studio in Düsseldorf. At the time, I was struck by his irony and his way of taking on the heritage of the academic tradition. I was moved by his special relationship to the idea of death and its representations, and gripped by his sensitivity to all the frailties of the human soul. I would like to express my gratitude to all those who worked on “Genealogies”.

BRUNO RACINE

Punta della Dogana is fortunate to be able to host the work of one of the greatest artists of our time, and to offer him the beauty of its spaces. Thomas Schütte’s multi-faceted œuvre is best seen in the succession of its changing volumes. From the vast to the intimate, as reconfigured by Tadao Ando, these works offer a unique opportunity to admire the breadth of the artist’s output in a collection that François Pinault has steadily built up over the years. As evoked by the title of the exhibition, “Genealogies” highlights the unity and coherence of a body of work that from an original core of themes and motifs keeps branching out in a multiplicity of directions, drawing these origins through a constantly renewed interplay of scales and materials. In close dialogue with the variously sized sculptures that make up one part of the exhibition, Schütte has agreed to exhibit a very large selection of his drawings, many for the first time, and which constitute an essential and almost secret component of his practice. I would like to express my gratitude to him for his generosity. My thanks also go to Bottega Veneta for their precious support, as well as of course to Camille Morineau and Jean-Marie Gallais for curating this ambitious project, the first solo exhibition of Schütte’s work on this scale in Italy, brilliantly marking his return to Venice twenty years after he was awarded the Biennale’s Golden Lion.

CAMILLE MORINEAU AND JEAN-MARIE GALLAIS **Thomas Schütte: Genealogies**

If Thomas Schütte has retained one thing in particular from Gerhard Richter’s teaching at the Kunstakademie in Düsseldorf, it is the idea that an artist must build up a repertoire. This he did very early on, laying the foundations for the majority of his artistic ideas as early as the late 1970s, and he has been continually developing them ever since, giving his work a paradoxical sense of simultaneous coherence and eclecticism. The forms of the past give rise to those of the future, the very small becomes the very big, the “model” is transformed into reality, urban and natural environments and museums are turned into theaters, and all this with great freedom, making Thomas Schütte a major voice in contemporary art. The ease with which he moves between forms and media is astonishing, rare, and sometimes even disturbing, far from a “signature style.” The notion of a genealogy, understood in a range of ways, enables us to navigate through this vast repertoire, offering both a view on the exhibition and a summary of the contents of this publication. In this way, the word “genealogies” became a title, with the consent and complicity of the artist, whom we would like to thank for his commitment, his generosity, and his understanding of constraints.

[...]

Rather than attempting to summarize these peregrinations between motifs, forms, and materials—which we hope will be a pleasure and a surprise to read about and discover in the exhibition—we'd like to focus here on a surprisingly little-commented facet of Schütte's work: the way he plays with gender stereotypes. Schütte says he is happy not to have to decide on the gender of some of his sculptures, like the *Geister*, for instance, those faceless "spirits" whose pantomime-like gestures enliven the space in which they appear; or the hybrid animals in his watercolors. Otherwise, it has to be said that his universe is polarized between two genders that he treats differently. On the masculine side, one finds grimaces, the arrogance of power, the clear-cut but absurd opposition between "good and evil," dialogue between thugs, the "robes" of sacred and secular power poorly masking its emptiness. On the feminine side, it's all interiority, the humility of closed eyes, calm, sometimes tears and emotion, the standing body connected to the earth—another, gentle form of authority. The freshly cast, monumental *Mutter Erde* [Mother Earth] (2024) is a response to its predecessor *Vater Staat* [Father State] (2010), in which Schütte's work was thought to have been summed up. This is how the work of a man who doesn't like to interpret the obvious things about it is ultimately constructed: nature and calm feminine power supplement and underline their clear difference with the masculine state, which paradoxically imposes itself, eyes wide open, in the enlarged form of an entangled puppet. Another aspect that is revealed in this exhibition is the artist's relationship with numbers. Schütte constantly plays with display and duplication, placing his figures in spatial tension with the viewer, creating two-headed figures and exploring the various consequences of duality. He has conceived pairs of heads and the four *Fratelli* [Brothers] who evoke both the Hydra of Lerna, which was said to have between three and seven heads, and the monstrous dog Cerberus, which had three heads and a dragon-like tail (the dog/dragon motif later appears more benevolently in his bronze sculptures, and recurs throughout his drawings). The men are thus clearly distinguishable with their monstrously multiplied faces, while the women's heads, whenever they are in dialogue, do so harmoniously between individuals.

[...]

JEAN-MARIE GALLAIS "Reaching Silence": Thomas Schütte and the Fabrication of Artworks

[...]

Water, or rather the liquid state and its representations, occupies a special place in Schütte's work, including his watercolors, whose very technique evokes the subject. The fountains of *Weinende Frauen* [Weeping Women], begun in 1987, provide tears to stylized, almost abstract faces emerging from walls or corners. Beyond its archetypal representation, water also evokes the passage of time, and is considered by Schütte to be one of the materials of sculpture, as in some of Robert Gober's installations. It is an expression of fluidity—a term that Schütte refutes, however, preferring to contrast it with the solidity of materials that last over time. This is one of the paradoxes of the German sculptor's work: he manages to convey a sense of fluidity, even in the most solid materials such as steel and bronze, which he began using in the early 1990s. The relationship between his practice and the elements is tightly bound up in this: water, earth, fire, and air constantly move through the media he uses, with most of them undergoing changes of state. US artist Charles Ray, Schütte's contemporary, has written: "Thomas Schütte's sculptures [...] maintain a fluid, malleable quality even after leaving clay and being made in bronze. [...] As a bronze, the form is more pliable than the clay the sculpture's mold was patterned on. This fluidity isn't just across the surface of the figure, but it is a form that exists between the artist, his sculpture, and the perception of the viewer."¹² This aspect, one of the most irrational in Schütte's work, is particularly perceptible in the way he juggles materials or the way he uses the transparency of glass, for example: he places us before forms that seem unfixed.

[...]

Accidents, Variations and Series

Whereas Thomas Schütte imposes a form of equanimity on himself in his daily work ("I close my shop at 6 o'clock and forget the whole thing"¹³), he creates a space of absolute freedom when he has his hands on his material, willingly breaking the rules he imposed on himself the day before. This is reflected in the artworks by incessant to-ing and fro-ing, reworking, and reformulating, sometimes with periods of "oblivion" lasting several decades. His output doesn't include many one-offs; the differences between pieces may come from enlargements,

12. Charles Ray, «How Do You Tie a Bronze Knit?», in *Thomas Schütte*, ed. Paulina Pobocha, exhibition catalog, New York, Museum of Modern Art, September 29, 2024-January 18, 2025 (Berlin: Hatje Cantz, 2024), 22.

13. *Playing with Materials*.

from the transformation of certain details, altering attitude or expression, or from changes in material or surface treatment, as if the energy invested in any one form had to keep “paying off” until the motif (or the artist) gets exhausted. The risk, of course, is that one loses oneself in the quest for an unattainable, ideal form, a criticism that some commentators have levelled at him. It’s the paradox that comes with such freedom: “I am lucky that I am not tied down. I am still free to move. Whether that is a good thing... I have no idea. It is never discussed. It is accepted and is devoid of repercussions. No one else is joining in...”¹⁴ His collaborators can’t do anything about it, the artist is desperately alone in the end—feelings often shared by Schütte in his drawings and watercolors. He has confided to Marta Gnyp that, from time to time, from lack of motivation he will rework existing pieces in order to stave off a burn-out.¹⁵

It has to be said that Schütte produces large quantities of work and keeps everything, including trials, intermediate stages, and failures, reserving a second chance for all of them. But then when is it time to stop? “One of the hardest things you can do is to breathe life into dead material. And whenever I think: This head is now alive, then I go no further. Then I stop. This happens in principle very quickly. [...] *The Wichte* [Jerks] were [...] finished after an hour. And if you’re lucky, they are still alive after the casting and after the patina.”¹⁶ Along the way, accidents, misunderstandings, and technical blunders spark new directions.

This was the case when a group of wax *Geister* left at the foundry softened and collapsed on top of each other, forming the basis of *Kriegerdenkmäler* (2003–04) and then *Zombies* (2007), probably inspired by the haphazard piling up of production fragments and scraps in a warehouse. On other occasions, Schütte and his cohort manage to bring the accident under control, after a period of lengthy observation.

[...]

ANTONIA BOSTRÖM Thomas Schütte: Genealogies and expression

[...]

The Head and the Face

As this exhibition illustrates, the head has been the subject of prolonged engagement for Schütte and weaves itself as a motif throughout his repertoire. He has circled back to this subject at different stages in his career, repeatedly reinvestigating it through shifts in expression, character, and material. The heads can be broadly grouped as: single heads, double and conjoined heads, and groupings of heads, with and without attached body, all on a sliding scale of size and in a wide range of materials. In these expressive male heads, we begin to see Schütte’s exploration of the work of earlier artists, including some that have already been mentioned, such as Messerschmidt and Daumier, but also others that I shall propose.

Julian Heynen has stated that: “Almost all of the heads and busts, sometimes arranged into small groups, deal with states of depression and failure.”¹⁷ The heads created in the 1980s, such as *Head and Collar* (1983), an untitled group of three modelled heads on a pedestal (1985–86), and *Man and Woman* (1986), display an engaging naïvety, which speaks rather of innocence and modesty than of failure. His only named portrait, of the vanished French sailor Alain Colas (1989), has a comic, astonished expression. His head covering and red bandana lend him an appropriately piratical air, though the gash of red at the throat hints at a more sinister reading. The lumpy textures, unrefined contours, and slapdash polychromy of these heads echo the deliberately naïve work of some of Schütte’s contemporaries: we might think of the roughly hewn, painted wood sculptures produced by Georg Baselitz. A glance at early twentieth-century Expressionist sculpture also offers a surprising link with these early heads of Schütte’s: Oskar Kokoschka’s expressive clay *Self Portrait as a Warrior* of 1909 sports an alarmed expression similar to that of the Colas portrait. Meanwhile, the rough modelling of the clay and marbled color of the *Self Portrait* is echoed in Schütte’s larger, glazed ceramic heads, such as the *Janus Head*, the *Vorher-Nachher* [Before-After], and the three conjoined heads of *Untitled (Dreigestirn)* [Untitled (Trio)] (all 1993). The streaked color used on the single and multiple heads mimics the bright glazes of historic German stoneware pottery, as well as the aesthetics of studio ceramics, while Schütte’s use of polychromy follows a historic practice in European sculpture of enhancing sculpted surfaces with paint and gilding which dates back to the Gothic period. [...]

14. Loock, *Collector’s Choice*, 171.

15. Interview with Marta Gnyp, in *Thomas Schütte. Trois actes*, exhibition catalog, Paris, Monnaie de Paris, March 15-June 16, 2019 (Paris: Monnaie de Paris; Ghent: Snoeck, 2019), 165.

16. Vischer (2014).

17. Julian Heynen, James Lingwood, Thomas Schütte, and Angela Vettese, *Thomas Schütte* (London: Phaidon, 1998), 93.

CAMILLE MORINEAU “Everything Starts with Paper”

[...]

To my question about the genealogy of his drawing practice, Schütte answers matter-of-factly. “I was 13, I learned technical drawing in a three-week course in the school holidays. My uncle was an architect, when calculating square meters wasn’t so easy, and my father was an engineer. Even at that time, at a very young age, I could read plans. I have been drawing since I was 16. The first work of art I made was some kind of Surrealist or Jugendstil drawing, with dots in the style of [Aubrey] Beardsley, so open that you could see a lot of things (faces), a work that I still have, and this I did for my application to Kunstakademie in Düsseldorf and they took me.” While he was still in art school, the large drawing *Amerika* (1975) was a turning point. “It was my one and only and last performance. Eight hours a day for five days, it was public, during the school’s exhibition in February. I photographed it as I sat during the cigarette break every hour. I found the original pencil. With this protocol for frottaging a wall-sized piece of paper, I could calculate the time. I wanted to sell the thing for 2000 DM and spend six weeks in New York, but I didn’t have to: two years later they gave me a grant so I went to New York without having to sell the piece.”

To my remarks that drawing seems to be always on his mind (there is in fact always the moment in our conversation where Schütte says “I can’t draw,” or “I wish I could draw again,” or “I can do nothing but draw,” and early on in 1987 he said: “Sketches and notes are the actual humus”¹⁸), he avoids the subject and gets back to technique and process. “In 1984, I stopped the lacquers and started the watercolors. Lacquer and varnish and spray are poisonous (painters know that, and that oil color is not). I knew this—but at the time I used other poisons such as too much alcohol, coffee and cigarettes... So anyway, I started actually with found writing paper, with a letterhead on the other side. It was thick and good quality paper. If you treat watercolors well they can last a long time. After very long research, I found the most expensive, Arches Bütten, which I tear into sheets: this is the preparation I do in the morning. I also work a long time on the pencils. There are ten grades of the soft, eight of the hard, I’ve tried all of them (they last minimum fifty years). As for the process, although I make most of my works with other people around me (producing ceramics and bronze sculptures needs a team), the drawings I do completely alone—with some music. Except when I am drawing another person, which is really an adventure and even a mission impossible.”

When I remark that each drawing is extremely complex and at the same time seems obvious, done as if without thinking about it, he replies: “It’s so simple I feel stupid to have to explain. If you want a steak with tomato you have to perform simple gestures. It’s like a recipe—wash, peel, salt, cut, etc. Drawing is a very relaxing way to spend time. Like making a meal for somebody. To make something look easy is a hard work and tons of luck—and discipline, not to do too much and spoil the whole thing. With paper what is interesting is that what is on the sheet, you can’t get it off easily. In a painting you can take the color off (not with oil color), you can overpaint. Not in a watercolor.”

To attempt a conclusion, I will quote one of the questions I wrote down: How should we look at them? “Ideally,” Thomas replied also in writing, even though I was right in front of him, “one should touch them, pick them up.”

18. *Thomas Schütte: Aquarellen*, ed. Ulrich Look (Amsterdam: Museum Overholland, 1987).

List of works

The list of works may vary.

Mauer, 1977
Felt tip pen and pencil on paper
50 x 74,7 cm
Collection of the artist

Mauer, 1977
Gouache and pencil on paper
50 x 74,7 cm
Collection of the artist

Mauer, 1977
Felt tip pen and pencil on paper
50 x 74,7 cm
Collection of the artist

Ein Stück vom Kuchen, 1980
Lacquer and crayon on paper
50 x 70 cm
Collection of the artist

Die Welle, 1980
Lacquer on paper
50 x 70,2 cm
Collection of the artist

Untitled, 1980
Felt tip pen, crayon, and pencil on paper, collage
50 x 66 cm
Collection of the artist

Bunker, Modell A, 1981
Wood, plaster, paper, paint, steel base
Sculpture: 25 x 60 x 25 cm
Base: 120 x 70 x 45 cm
Collection of the artist

Bunker, Modell L, 1981
Wood, plaster, paper, paint, steel base
Sculpture: 25 x 60 x 25 cm
Base: 120 x 70 x 45 cm
Collection of the artist

Bunker, Modell N, 1981
Wood, plaster, paper, paint, steel base
Sculpture: 25 x 56 x 37 cm
Base: 120 x 70 x 45 cm
Collection of the artist

Skizzen für Ausgänge, 1981
Lacquer on paper
70,3 x 50 cm each
Collection of the artist

Ausgang, 1981
Lacquer on cardboard
68 x 47,8 cm
Collection of the artist

Untitled (Pentagon), 1981
Lacquer on paper
95,5 x 68 cm
Collection of the artist

From the series
Rote Bilder:
a: *Bunker, 1981, 48 x 68 cm; b: Busen, 1981, 50,5 x 68 cm; c: Bratwurst, 1981, 55,5 x 68 cm; d: Brücke, 1981, 50,5 x 68 cm; e: Hochbunker, 1981, 57,5 x 68 cm; f: Hochhaus, 1981, 85,5 x 68 cm; g: Kreuz, 1981, 67,5 x 44,5 cm; h: Straße, 198, 48 x 68 cm; i: Tisch, 1981, 40 x 52,5 cm; j: Untitled, 1981, 67,8 x 76 cm; k: Untitled, 1981, 62,3 x 68 cm; l: Zwei Flaschen, 1981, 68 x 51 cm; m: Untitled, 1982, 47,8 x 60 cm; n: Untitled, 1982, 45 x 61,5 cm; o: Untitled, 1982, 67,7 x 46 cm; p: Untitled, 1982, 55,7 x 67,8 cm
Lacquer on red cardboard
Collection of the artist*

Modell und Ansichten, 1982
Wood, fabric, laquer on paper
Maquette: 153 x 61 cm each
Table: 100 x 100 x 100 cm each
Paintings 1 and 2: 126 x 113 cm each
Painting 3: 122 x 113 cm
Collection of the artist

Untitled, 1982
Watercolor, crayon and pencil on paper
48,5 x 36 cm
Collection of the artist

Untitled, 1982
Watercolor and pencil on paper
36 x 48,5 cm
Collection of the artist

Untitled, 1982
Watercolor and pencil on paper
48,5 x 36 cm
Collection of the artist

TOT, 1982
Watercolor and pencil on paper
36 x 48,5 cm
Collection of the artist

Untitled, 1982
Watercolor on paper
36 x 48,5 cm
Collection of the artist

Die Burg, 1984
Lacquer on paper
Unframed: 207 x 155 cm
Framed: 221 x 170 x 6 cm
Pinault Collection

Untitled (Black Lemons), 1987?
Spray paint on burda cutting paper
57,8 x 86 cm
Collection of the artist

Weinende Frau, 1987
Watercolor and crayon on paper
65 x 50 cm
Collection of the artist

Weinende Frau, 1987
Watercolor and crayon on paper
65 x 50 cm
Collection of the artist

Untitled, ?
Ink on paper
65 x 50 cm
Collection of the artist

Untitled, 1988
Lacquer on paper
64 x 88 cm
Collection of the artist

Untitled, 1988
Lacquer on paper
64 x 88 cm
Collection of the artist

DEKA Fahnen, 1989
26 flags, fabric paint on nettle cloth
ca. 300 x 150 or 190 cm each
Collection of the artist
Courtesy the artist and Peter Freeman Inc., New York/Paris

How much costs the cosmos, 1991
7 works, watercolor and ink on paper
58 x 76,5 cm each
Collection of the artist

Untitled, 1991
Ink and Conté crayon on paper, wooden frames, diptych
Framed: 107 x 156,5 cm each
Unframed: 102 x 151 cm each
Pinault Collection

<i>Criminali</i> , 1992 5 works, ink and pencil on paper 89,7 x 70 cm each Collection of the artist	39 x 27 cm e: <i>Untitled</i> Watercolor and pencil on paper 78 x 55,5 cm f: <i>Untitled</i> Watercolor, ink and pencil on paper 27,5 x 48 cm g: <i>Untitled</i> Watercolor, ink and pencil on paper 28 x 27,5 cm h: <i>Untitled</i> Watercolor and pencil on paper 35 x 20 cm Collection of the artist	<i>Drei Ganz Große Geister</i> , 1998-2004 Cast bronze, in three parts Figure 1: 420 x 220 x 130 cm Figure 2: 380 x 140 x 160 cm Figure 3: 420 x 220 x 170 cm Pinault Collection	From the series <i>Deprinotes</i> : a: <i>GEFALLENE ENGEL – DENK MAL</i> , 2006 Ink and pencil on paper b: <i>TR? – UST?</i> , 2006 Ink on paper c: <i>Untitled</i> , 2007 Ink and pencil on paper d: <i>Ich wünscht' dies wären meine Tränen</i> , 2008 Ink and pencil on paper e: <i>Mein Kerker</i> , 2008 Ink and pencil on paper f: <i>Untitled</i> , 2008 Ink on paper g: <i>Untitled</i> , 2008 Ink and crayon on paper h: <i>Untitled</i> , 2008 Ink on paper i: <i>Untitled</i> , 2008 Ink on paper j: <i>Untitled</i> , 2008 Ink on paper k: <i>Untitled</i> , 2008 Ink on paper l: <i>Untitled</i> , 2008 Ink and crayon on paper l: <i>Untitled</i> , 2008 Ink and crayon on paper m: <i>Untitled</i> , 2009 Ink and crayon on paper n: <i>Untitled</i> , 2009 Ink and crayon on paper o: <i>Angst</i> , 2010 Ink and pencil on paper 38 x 28 cm each Collection of the artist
<i>Criminali</i> , 1992 3 works, ink and pencil on paper 66 x 50,3 each Collection of the artist		<i>Ceramic Sketch</i> , 1999 Glazed ceramic 25 x 33 x 20 cm Pinault Collection	
<i>Criminali</i> , 1992 2 works, ink and pencil on paper 65 x 50 cm Collection of the artist		<i>Fleurs pour M. Duchamp</i> , 2002 13 etchings 107 x 77 cm each Collection of the artist	
<i>Proposal for 'Territorio Italiano'</i> , 1992 Copy of a city map of Rome, ink and pencil on paper, collage diptych 66 x 50,3 cm Collection of the artist	<i>United Enemy (Udo)</i> , 1992 Fimo, fabric, wood, PVC pipe, glass dome Figure: 37 cm Overall dimensions: 184 x diam. 25 cm Pinault Collection	<i>Alte Hänger</i> , 2003 Wood, metal 153 x 170 x 220 cm each Collection of the artist	
From the series <i>Requiem</i> : a: <i>Mankind-Mankind-Not very kind</i> , 1992, 33 x 39 cm b: <i>Crime has no face</i> , 1992, 33,5 x 38 cm; Watercolor on paper Collection of the artist	<i>Willy</i> , 1992 Wax, nails, cloth, bottles, yarn, string, and bells 41 x 40 x 13,3 cm Pinault Collection	<i>Efficiency Men</i> , 2005 Steel, silicone Pink figure: 230 x 55 x 120 cm Green figure: 230 x 55 x 110 cm Yellow figure: 230 x 55 x 119 cm Pinault Collection	
From the series <i>Rom</i> : a: <i>Untitled</i> , 1992; b: <i>Untitled</i> , 1992 Watercolor and pencil on paper 66 x 50,3 cm each Collection of the artist	<i>Innocenti</i> , 1994 Black and white print on colour photographic paper, 14 elements Unframed: 64,5 x 44 cm (12 elements) Unframed: 65 x 51 cm (2 elements) Framed: 93 x 73 x 2,5 cm each Pinault Collection	<i>Aluminiumfrau Nr. 18</i> , 2006 Aluminium, corten steel table Overall dimensions: 142 x 125 x 250 cm Pinault Collection	
From the series <i>SAD RAT ART ADS</i> , 1992: a: <i>ceci n'est pas une sculpture</i> Watercolor and crayon on paper, collage 42 x 55,5 cm b: <i>Untitled</i> Watercolor, ink and pencil on paper, collage 30 x 40 cm c: <i>Untitled</i> Watercolor and ink on paper 33 x 25 cm d: <i>Untitled</i> Watercolor and ink on paper	<i>Untitled (United Enemies)</i> , 1995 Fimo, fabric, wood, metallic string, PVC pipe, glass dome Figure: 34 x 15 x 15 cm each Overall dimensions: 186 x diam. 26 cm Pinault Collection	<i>Wichte</i> , 2006 Patinated bronze and steel, 12 elements Head 1: 70 x 50 x 32 cm Head 2: 69 x 35 x 32 cm Head 3: 70 x 50 x 33 cm Head 4: 67 x 50 x 32 cm Head 5: 66 x 50 x 32 cm Head 6: 65 x 35 x 32 cm Head 7: 67 x 35 x 32 cm Head 8: 66 x 50 x 32 cm Head 9: 64 x 50 x 32 cm Head 10: 61 x 35 x 32 cm Head 11: 61 x 50 x 32 cm Head 12: 66 x 35 x 34 cm Pinault Collection	<i>Zombie IV</i> , 2007 Patinated bronze 82 x 104 x 110 cm Collection of the artist
			<i>The Good and The Bad</i> , 2007-2009 Glazed ceramic colored in gold and glazed ceramic colored in platine, metal bases Gold sculpture: 38 x 35 x 26 cm Platine sculpture: 37 x 38 x 33 cm Base: 124,5 x 50 x 30 cm each Pinault Collection

<p><i>Aluminiumfrau</i> Nr. 17, 2009 Aluminium, steel table Overall dimensions: 202 x 125 x 205 cm Collection of the artist</p>	<p><i>Glaskopf A, Nr. 10</i>, 2013 Alexandrite model Murano glass, steel base Head: 41,1 x 31,1 x 23 cm Base: 120 x diam. 45 cm Pinault Collection</p>	<p><i>Bronze Edition, Frau X</i>, 2019 Patinated bronze, steel base Sculpture: ca. 20 x 33 x 22,5 cm Base: 120 x 43 x 30 cm Collection of the artist</p>	<p>91 x 70,5 cm Collection of the artist</p> <p><i>Fake Flag E</i>, 2018 Glazed ceramic, tryptich Plate: 96 x 67 x 4 cm each Overall dimensions: ca. 96 x 207 x 4 cm Collection of the artist</p>
<p><i>Vater Staat</i>, 2010 Patinated bronze 375 x 155 x 106 cm Pinault Collection</p>	<p><i>Eierkopf</i>, 2014 8 glazed ceramic works, wooden bases Sculpture: 19 x 22 x 31 cm each Base, upper part: 11 x 45 x 35 cm each Base, lower part: 110 x 41 x 31 cm each Collection of the artist</p>	<p><i>Bronze Edition, Frau XII</i>, 2017 Patinated bronze, steel base Sculpture: ca. 21 x 32,5 x 20,5 cm Base: 120 x 43 x 30 cm Collection of the artist</p>	<p><i>Glass: You No. 24</i>, 2018 Murano glass, steel base Sculpture: 19 x 45 x 24 cm Base: 120 x 60 x 40 cm Pinault Collection</p>
<p><i>Berengo Heads</i>, 2011 2 cast glass sculptures Orange sculpture: 47 x 40 x 31 cm Turquoise sculpture: 47 x 35 x 32 cm Pinault Collection</p>	<p><i>Tête verte (Sans titre)</i>, 2014 Glazed ceramic, steel base Sculpture: 57 x 36 x 36 cm Base: 120 x 50 x 30 cm Pinault Collection</p>	<p><i>Bronze Edition, Frau XIII</i>, 2017 Patinated bronze, steel base Sculpture: ca. 14,5 x 32 x 18 cm cm Base: 120 x 43 x 30 cm Collection of the artist</p>	<p><i>Glass: Me No. 33</i>, 2018 Murano glass, steel base Sculpture: ca. 20 x 49 x 27 cm Base: 120 x 70 x 45 cm Collection of the artist</p>
<p><i>Berengo Heads</i>, 2011 2 cast glass sculptures Red sculpture: 45 x 30 x 27 cm Blue sculpture: 50 x 30 x 27 cm Courtesy Fondazione Berengo</p>	<p><i>Großer Doppelkopf Nr. 6</i>, 2015 Glazed ceramic, steel base Sculpture: 88 x 85 x 70 cm Base: 120 x 120 x 80 cm Pinault Collection</p>	<p><i>Bronze Edition, Frau XIV</i>, 2024 Patinated bronze Sculpture: ca. 14,5 x 32,5 x 19,3 cm Base: 120 x 43 x 30 cm Collection of the artist</p>	<p><i>Mann im Wind I</i>, 2018 Cast patinated bronze 345,4 x diam. 236,2 cm Pinault Collection</p>
<p><i>Glasgeister</i>, 2011 6 Murano glass figures Figure 1: 43 x 22 x 16 cm Figure 2: 42 x 18,5 x 22 cm Figure 3: 43 x 18 x 14 cm Figure 4: 46 x 26 x 20 cm Figure 5: 47 x 13,5 x 15 cm Figure 6: 43 x 33 x 16,5 cm Collection of the artist</p>	<p><i>Bronze Edition, Frau VI</i>, 2016 Patinated bronze, steel base Sculpture: ca. 10 x 33,5 x 20,5 cm Base: 120 x 43 x 30 cm Collection of the artist</p>	<p>From the series <i>Blues Men</i>, 2018: a: <i>Bukka White</i>; b: <i>Elmore James</i>; c: <i>Jimmy Reed</i>; d: <i>Muddy Waters</i>; e: <i>B. B. King</i>; f: <i>Guitar Slim</i>; g: <i>Mississippi John Hurt</i> Watercolor and ink on Arches paper Framed: 59,7 x 48,9 x 4,1 cm each Unframed: 38,6 x 29,1 cm each Pinault Collection</p>	<p><i>Mann im Wind II</i>, 2018 Cast patinated bronze 344,8 x diam. 236,2 cm Pinault Collection</p>
<p><i>Memorial for the Unknown Artist</i>, 2011 Patinated bronze, steel base Sculpture: 79 x 91 x 45 cm Base: 110 x 110 x 50 cm Pinault Collection</p>	<p><i>Bronze Edition, Frau VII</i>, 2017 Patinated bronze, steel base Sculpture: ca. 14,5 x 33 x 19,3 cm Base: 120 x 43 x 30 cm Collection of the artist</p>	<p>From the series <i>Blues Women</i>, 2018: a: <i>Billie Holiday</i> Etching and letterpress b: <i>Mamie Smith</i> Etching and letterpress c: <i>Dinah Washington</i> Etching and letterpress d: <i>Bessie Smith</i> Etching</p>	<p><i>Mann im Wind III</i>, 2018 Cast patinated bronze 344,8 x diam. 236,2 cm Pinault Collection</p>
<p><i>Weinende Frau Nr. III</i>, 2011 Patinated bronze 270 x 83 x 140 cm Pinault Collection</p>	<p><i>Bronze Edition, Frau VIII</i>, 2017 Patinated bronze, steel base Sculpture: ca. 21 x 31 x 18 cm Base: 120 x 43 x 30 cm Collection of the artist</p>	<p><i>Großer Frauenkopf</i>, 2021 Glazed ceramic, steel base Sculpture: 107 x 72 x 94 cm Base: 140 x diam. 78 cm Pinault Collection</p>	<p><i>Mann ohne Gesicht (M 1:5)</i>, 2018 Cast patinated bronze on artist's steel base Sculpture: 123 x diam. 67,5 cm Base: 100 x diam. 80 Pinault Collection</p>
<p><i>Fratelli</i>, 2012 Patinated bronze, steel bases Buste 1: 100 x 88 x 55 cm Buste 2: 98 x 78 x 65 cm Buste 3: 96 x 100 x 64 cm Buste 4: 97 x 103 x 60 cm Bases: 121 x 59 x 59 cm each Pinault Collection</p>	<p><i>Bronze Edition, Frau VIII</i>, 2017 Patinated bronze, steel base Sculpture: ca. 21 x 31 x 18 cm Base: 120 x 43 x 30 cm Collection of the artist</p>	<p><i>Old Friend Revisited</i>, 2021 Glazed ceramic, steel base Sculpture: 47 x 32 x 33 cm Base: 120 x 45 cm Pinault Collection</p>	<p><i>Großer Frauenkopf</i>, 2021 Glazed ceramic, steel base Sculpture: 107 x 72 x 94 cm Base: 140 x diam. 78 cm Pinault Collection</p>

<p><i>Old Friend Revisited</i>, 2021 Glazed ceramic, steel base Sculpture: 45 × 39 × 32 cm Base: 120 × 45 cm Pinault Collection</p> <p>From the series <i>Drawings/Watercolors</i>, 2022: a: <i>Tag der Befreiung</i>; b: <i>Verfinsterung</i>; c: <i>Ode an die Öde</i>; d: <i>Frau</i> <i>Dr. Wunderlich</i>; e: <i>Die Geisha</i>; f: <i>Das Ende</i> <i>zuerst</i>; g: <i>Arschitektur</i>; h: <i>Liegendes Tier</i>; i: <i>Carla</i> <i>im Süden</i>; j: <i>Der Pilot</i>; k: <i>Geduld</i>; l: <i>House of</i> <i>Cards</i>; m: <i>Betender</i> <i>Hund</i>; n: <i>Boom Boom</i> <i>Out Goes the Light</i>; o: <i>Uhr</i>; p: <i>Geist</i>; q: <i>Denkmal für Putin</i>; r: <i>Lost Sock</i>; s: <i>Morgen</i> <i>Grauen</i>; t: <i>Zero – Porno</i>; u: <i>Wer weinen kann ist</i> <i>nicht krank</i>; v: <i>NZZ</i> <i>Wohin?</i>; w: <i>Warten aufs</i> <i>Licht</i>; x: <i>Gloria</i>; y: <i>Schuh</i> <i>für Henri</i>; z: <i>Selbst</i>; aa: <i>Weinendes Kreuz</i>; ab: <i>Flaschengeist</i>; ac: <i>Haus-Tier</i>; ad: <i>Linke</i> <i>Hand</i>; ae: <i>Tier</i>; af: <i>Teppich bei Nacht</i>; ag: <i>Pull-over Hang-over</i>; ah: <i>U-nter A-nderem</i>; ai: <i>Anfang von hinten</i>; aj: <i>Reborn as a Stone</i>; ak: <i>Trembling like a Flower</i>; al: <i>Üppig</i>; am: <i>Rübenköpfe</i>; an: <i>Rätsel</i>; ao: <i>Montage</i>; ap: <i>Im</i> <i>Stall</i>; aq: <i>Vorhang</i>; ar: <i>Urne</i>; as: <i>Live Goes On</i>; at: <i>No</i>; au: <i>Flower for the</i> <i>Nice Asshole</i>; av: <i>Skandalnudel</i>; aw: <i>Das</i> <i>Tier in dir/mir</i>; ax: <i>Vielleicht – Viel leer –</i> <i>schwer</i>; ay: <i>Open</i>; az: <i>Carl Andre</i>; ba: <i>Heute zu</i>; bb: <i>Scene</i>; bc: <i>Untitled</i>; bd: <i>Turn Around</i>; be: <i>Nana Pinguine</i>; bf: <i>Gut/</i> <i>Böse</i>; bg: <i>A</i>; bh: <i>T</i> <i>Flower</i>; bi: <i>Fehler</i> Ink and crayon on paper 38 × 28 cm each Collection of the artist</p>	<p><i>Ceramic ovals/Ceramic</i> <i>wall piece</i>, 2024 8 glazed ceramic works ca. 70 × 55 × 4 or 6 or 10 cm each Collection of the artist</p> <p><i>Mönch Nr. 5</i>, 2024 Glazed ceramic, steel base Sculpture: 51 × 38 × 52 cm Base: 100 × 60 × 45 cm Collection of the artist</p> <p><i>Geisha Nr. 5</i>, 2024 Glazed ceramic, steel base Sculpture: 46 × 47 × 50 cm Base: 100 × 60 × 45 cm Collection of the artist</p> <p><i>Iroquois Double Head</i>, 2024 Glazed ceramic Sculpture: 56 × 53 × 63 cm Base: 120 × 80 × 50 cm Collection of the artist</p> <p><i>Mutter Erde</i>, 2024 Patinated bronze ca. 380 × 120 × 95 cm Pinault Collection</p> <p><i>Urne</i>, 2024 3 works (amber, blue, grass green), blown glass 37 × 29 cm each Courtesy Fondazione Berengo</p> <p><i>Weinender Held</i>, 2024 4 glazed ceramic works 74 × 55 × 25 cm Collection of the artist</p> <p><i>Oktopus (Prototyp)</i>, 2025 Steel, light bulbs, electric light 120 × 80 × 73 cm Collection of the artist</p>
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Public programme

On the occasion of the exhibition “Thomas Schütte. Genealogies” a series of events are planned between Punta della Dogana and the Teatrino. On Saturday 24 May, the illustration and graphic design studio MarameoLab, author of the game guide dedicated to the exhibition, presents a creative workshop inspired by the work of Thomas Schütte in the rooms of Punta della Dogana.

In the autumn, the annual cinema screenings curated by film critic Dominique Païni at the Teatrino di Palazzo Grassi presents a selection of short and feature films dedicated to the metamorphosis of the body, an essential theme in Thomas Schütte’s iconography.

Publications

The exhibition’s catalogue

The catalogue of the exhibition “Thomas Schütte. Genealogies” in three languages (Italian, English, French) is published by Marsilio Arte, Venice, in collaboration with Palazzo Grassi – Punta della Dogana.

Graphic project by Lisa Sturacci
304 pages with 350 b/w and colour illustrations
22 x 29 cm

With texts by:

François Pinault, Honorary President of Pinault Collection;
Bruno Racine, Chief Executive Officer and Director of Palazzo Grassi – Punta della Dogana;
Jean-Marie Gallais, Curator of Pinault Collection
Camille Morineau, Curator and art historian
Antonia Boström, Art historian and curator

Visitors guide

The exhibition is accompanied by a visitor’s guide in three languages, available for free in the exhibition and available for download on the website pinaultcollection.com/palazzograssi

Thomas Schütte.
Genealogies
Punta della Dogana
06.04.2025 – 23.11.2025

Exhibition curated by
Jean-Marie Gallais
Camille Morineau

Thomas Schütte Studio
Luise Heuter
Rupert Huber
Stefanie Rosskothén

Main lenders
Pinault Collection
Thomas Schütte
Thomas Schütte Stiftung

Additional loans from
Berengo Foundation
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and Thomas Schütte
Studio
Thomas Schütte
Stiftung
Corinna Belz
Adriano Berengo
Niels Dietrich
Peter Freeman
Rolf Kayser
Greta Mare Ferri
Arpad Safranek

as well as to the teams
of Pinault Collection
in Paris and Venice
and to all the persons
who made this exhibition

Visual identity
of the exhibition
Les Graphiquants, Paris

The exhibition is
supported by
Bottega Veneta

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Fausto Frezza, Mestre
Unisol, Padova
Enrico Vanzella, Latisana
Werent S.r.L., Marghera
Transports care of Apice

Practical information

Palazzo Grassi

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

Punta della Dogana

Dorsoduro 2
30123 Venice
Vaporetto stop: Salute

Teatrino di Palazzo Grassi

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

Tel: +39 041 2401 308

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

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

TICKET OFFICE

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

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

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

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

Membership: one card, one collection, three museums

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

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

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

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 by reservation with immediate confirmation in Italian, English and French, with confirmation subject to availability in Russian German and Spanish.

Booking is required.

Online booking:

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

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

SERVICES FOR THE PUBLIC

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

Museum interpreters

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

Visitors' guide

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

Activity book

Available in Italian, English and French, the activity book is a visitor's tool for children, and not only, that combines playful activities and observation exercises. It is produced in collaboration with artists, illustrators and designers. studio òbello for the exhibition "Tatiana Trouvé. The Strange Life of Things" and with MarameoLab for "Thomas Schütte. Genealogies".

Restaurant services

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

Palazzo Grassi and Dogana bookshops

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

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

Palazzo Grassi Shop: +39 041 241 2960

Dogana Shop: +39 041 4763 062

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.

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

In 2025, the Teatrino presents a rich calendar of cultural events. Talks with artists and curators, screenings, concerts and performances, brand new programmes and re-editions of festivals exploring all areas of contemporary creativity, such as the conversations with authors of "Più libri più Laguna", screenings with "FIFA" (The International festival of Films on Art) and the film programme curated Dominique Païni, music with the live listening sessions "Long Playing" and Masterclasses.

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 the age of 19.

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

Activities for the public: Masterclass, Superlab

Masterclasses and talks with professionals from the cultural and artistic field are open to university students and young professionals, as opportunities for in-depth study and practice-based exchange. Over the years, masterclasses have been held by John Morgan, Hélène Delprat, Invernemuto, studio òbelo, Collettivo, Nicola di Croce and Francesco Bergamo.

Superlabs have a special format that differs from traditional workshops in that they are designed to be accessible to a diverse audience of all ages. Invited artists over the years include Kensuke Koike, Sarah Mazzetti, Lucio Schiavon, Luca Boscardin and Camilla Pintonato.

Families and schools

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

Palazzo Grassi Teens and PCTO

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

Grand Tour

Since 2015, Grand Tour has been the annual event devoted to exchange of successful practices in the field of mediation and educational services. Each year a guest institution shares its educational programme and mediation methods with an audience of professionals and visitors of Palazzo Grassi and Punta della Dogana.

Social Inclusion

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

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

MULTIMEDIA CONTENTS AND DIGITAL ACTIVITIES

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

Website and social media

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

pinaultcollection.com/palazzograssi

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

In-depth content dedicated to the exhibitions

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

Podcast

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

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, Davide Trabucco with his project Conformi and Kensuke Koike, Stephanie Harrison of The New Happy, in January 2025, the guest of the Open Lab was Elisabetta Vedovato with an invitation to look for details in photographs of everyday life to form a collection.

Architecture

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

PARTNERSHIPS

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

Dorsoduro Museum Mile

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

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

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

Palazzo Grassi
— Punta della Dogana
Pinault Collection

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Honorary President

Guillaume Cerutti
President

Emma Lavigne
Vice President

Bruno Racine
Chief Executive
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Palazzo Grassi

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Pinault Collection

The collector

François Pinault is one of the most important collectors of contemporary art in the world. The collection he has assembled over the last almost fifty years comprises more than 10,000 works ranging from the art of the 1960s to today. His cultural ambition is to share his passion for the art of his time with as many people as possible. He distinguishes himself for his sustainable commitment to artists and his incessant exploration of new domains of creation. Since 2006, François Pinault has focused on three cultural activities in particular: museums, a programme of exhibitions held at large, and initiatives to support artists and promote the history of modern and contemporary art.

The museums

The museums began with three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, Punta della Dogana, which opened in 2009, and the Teatrino, which opened in 2013. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with its exhibition “Ouverture”. These four spaces were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando. In the three museums, works from the Pinault Collection are exhibited in routinely changing solo and thematic group exhibitions. All the exhibitions actively involve artists who are invited to create works on site or on the basis of a specific commissioned works. The museum’s significant amount of cultural and educational programming also includes partnerships with local and international institutions and universities.

The programming at large

Beyond Venice and now also Paris, works from the collection are now regularly included in exhibitions across the world: from Paris to Moscow, Monaco, Seoul, Lille, Dinard, Dunkirk, Essen, Stockholm, Rennes, Beirut and Marseille. Upon request from public and private institutions the world over, the Pinault Collection also has an ongoing policy of lending its works and making joint acquisitions with other major actors in the field of contemporary art.

The Lens residency

Located in a former rectory that was redeveloped by Lucie Niney and Thibault Marca from the studio NeM, the Pinault Collection’s artist’s residency was inaugurated in December 2015. As a place to live and work, it provides time and space for artistic practice in a site that is well-suited for creating things. Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum, or LaM. In 2024-2025, Tirdad Hashemi and Soufia Erfanian are in residence in Lens.

The Pierre Daix Prize

François Pinault created the Prix Pierre Daix in 2015 in homage to his friend, the historian Pierre Daix who passed away in 2014, to honor a historical work on modern or contemporary art each year. The Prix Pierre Daix has already been awarded to Éric de Chasse (2024), Paula Barreiro López (2023), Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Labrusse (2019), Pierre Wat (2018), Elisabeth Lebovici (2017), Maurice Fréruchet (2016), and to Yve- Alain Bois and Marie- Anne Lescourret (2015).

A COLLECTION ON THE MOVE

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

Pinault Collection latest highlights

IN PARIS

At Bourse de Commerce
– Exhibition “Corps et âmes”,
from 5 March to 25 August 2025

IN VENICE

At Punta della Dogana
– Exhibition “Thomas Schütte. Genealogies”,
from 6 April to 23 November 2025

At Palazzo Grassi
– Exhibition “Tatiana Trouvé. The Strange Life of Things”,
from 6 April 2025 to 4 January 2026

IN LENS

– Tirdad Hashemi and Soufia Erfanian in residence during the 2024-2025 season

OFF-SITE

At Couvent des Jacobins, Rennes
– Exhibition “Les Yeux dans les yeux”, from 14 June to 14 September 2025

The exhibitions organised by the Pinault Collection are supported throughout the year by a programme of shows, performances, screenings and concerts. Details available on the website pinaultcollection.com

THE TRILOGY (2018-2020) BY RYAN GANDER

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

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

Ryan Gander, *Ever After: A trilogy (2000 Year collaboration (The Prophet))*, 2018

Ryan Gander, *Ever After: A trilogy (The End)*, 2020

MEMBERSHIP CARD

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

Benefits:

The main benefits offered by the Membership Card are:

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

The Membership Card offers two categories of subscription:

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

For information:

+39 041 2401347

membership@palazzograssi.it

CHRONOLOGY OF EXHIBITIONS OF PINAULT COLLECTION

IN THE MUSEUMS OF PINAULT COLLECTION

"Tatiana Trouvé. The Strange Life of Things"

Curated by: James Lingwood and Caroline Bourgeois
Palazzo Grassi, Venice
06.04.2024–04.01.2026

"Thomas Schütte. Genealogies"

Curated by: Camille Morineau and Jean-Marie Gallais
Punta della Dogana, Venice
06.04–23.11.2025

"Corps et âmes"

Curated by: Emma Lavigne
Bourse de Commerce, Paris
Since 05. 03.25

"Arte Povera"

Curated by: Carolyn Christov-Bakargiev
Bourse de Commerce, Paris
22.05.21–20.01.2025

"Kimsooja. To Breathe – Constellation"

Curated by: Emma Lavigne
Bourse de Commerce, Paris
13.03–23.09.2024

"Le monde comme il va"

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

"Pierre Huyghe. Liminal"

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

"Julie Mehretu. Ensemble"

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

"Mike Kelley. Ghost and Spirit"

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

"Lee Lozano. Strike"

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

"Mira Schor. Moon Room"

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

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

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

"Tacita Dean. Geography Biography"

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

"Icônes"

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

"CHRONORAMA"

Curator: Matthieu Humery
Palazzo Grassi, Venice
12.03.23–07.01.24

"Avant l'orage"

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

"Une seconde d'éternité"

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

"Felix Gonzalez-Torres and Roni Horn"

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

"Marlene Dumas. open-end"

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

"Bruce Nauman: Contrapposto Studies"

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

"Charles Ray"

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

"HYPERVENEZIA"

Curator: Matthieu Humery
Palazzo Grassi, Venice
05.09.21–9.01.22

"Ouverture"

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

"Untitled, 2020"

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

"Henri Cartier-Bresson. Le Grand Jeu"

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

"Youssef Nabil. Once Upon a Dream"

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

"Luc Tuymans. La Pelle"

Curator: Caroline Bourgeois
Palazzo Grassi, Venice
24.03.19–6.01.20

"Luogo e Segni"

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

"Albert Oehlen. Cows by the Water"

Curator: Caroline Bourgeois
Palazzo Grassi, Venice
08.04.18–06.01.19

“Dancing with Myself”

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

**“Damien Hirst.
Treasures from
the Wreck of
the Unbelievable”**

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

“Accrochage”

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

“Sigmar Polke”

Curators: Elena Geuna
and Guy Tosatto
Palazzo Grassi, Venice
17.04–06.11.16

“Slip of the Tongue”

Curators: Danh Vo
and Caroline Bourgeois
Punta della Dogana,
Venice
12.04.15–10.01.16

“Martial Raysse”

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

“The Illusion of Light”

Curator:
Caroline Bourgeois
Palazzo Grassi, Venice
13.04.14–6.01.15

**“Irving Penn.
Resonance”**

Curator: Pierre Apraxine
and Matthieu Humery
Palazzo Grassi, Venice
13.04.14–6.01.15

“Prima Materia”

Curator:
Caroline Bourgeois
and Michael Govan
Punta della Dogana,
Venice
30.05.13–15.02.15

“Rudolf Stingel”

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

“Voice of Images”

Curator:
Caroline Bourgeois
Palazzo Grassi, Venice
30.08.12–13.01.13

“Madame Fisscher”

Curators: Urs Fischer
and Caroline Bourgeois
Palazzo Grassi, Venice
15.04–15.07.12

**“The World Belongs
to You”**

Curator:
Caroline Bourgeois
Palazzo Grassi, Venice
02.06.11–21.02.12

“In Praise of Doubt”

Curator:
Caroline Bourgeois
Punta della Dogana,
Venice
10.04.11–17.03.13

**“Mapping the Studio:
Artists from the
François Pinault
Collection”**

Curators:
Francesco Bonami
and Alison Gingeras
Punta della Dogana
and Palazzo Grassi,
Venice
06.06.09–10.04.11

**“Italics. Italian Art
between Traditions and
Revolutions, 1968-2008”**

Curator:
Francesco Bonami
Palazzo Grassi, Venice
27.09.08–22.03.09

**“Rome and the
Barbarians. The Birth
of a New World”**

Curator:
Jean-Jacques Aillagon
Palazzo Grassi, Venice
26.01–20.07.08

**“Sequence 1—
Painting and Culpture
from the François
Pinault Collection”**

Curator: Alison Gingeras
Palazzo Grassi, Venice
05.05–11.11.07

**“Picasso, la joie de vivre.
1945-1948”**

Curator:
Jean-Louis Andral
Palazzo Grassi, Venice
11.11.06–11.03.07

**“François Pinault
Collection: a Post-
Pop Selection”**

Curator: Alison Gingeras
Palazzo Grassi, Venice
11.11.06–11.03.07

“Where Are We Going?”

**A selection of Works
from the François
Pinault Collection”**
Curator: Alison Gingeras
Palazzo Grassi, Venice
29.04–01.10.06

HORS LES MURS

**“Portrait of
a Collection”**

Curated by Caroline
Bourgeois
SongEun Art Space,
Seoul
04.09–23.11.2024

“Bruce Nauman”

Curated by Caroline
Bourgeois
Tai Kwun, Hong Kong
14.05–18.08.2024

“CHRONORAMA”

Curator: Matthieu
Humery
Helmut Newton
Foundation, Berlin
15.02–19.05.2024

**“Irving Penn. Portraits
d’artistes”**

Curators:
Matthieu Humery
and Lola Regard
Villa Les Roches Brunes,
Dinard
11.06–01.10.2023

“Forever Sixties”

Curators: Emma Lavigne
and Tristan Bera
Couvent des Jacobins,
Rennes
10.06.2023–10.09.2023

“Jusque-là”

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

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

Curator:
Jean-Jacques Aillagon
Couvent des Jacobins,
Rennes
12.06–29.08.21

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

Curators: Elena Geuna
and Émilie Girard
Mucem, Marseille
19.05–18.10.21

**“Henri Cartier-Bresson.
Le Grand Jeu”**

Curator:
Matthieu Humery
BnF François-Mitterrand,
Paris
19.05–22.08.21

“So British!”

Curators: Sylvain Amic
et Joanne Snrech
Musée des Beaux-Arts
de Rouen
5.06.19–11.05.20

**“Irving Penn. Untrouble
–Works from the
Pinault Collection”**

Curators:
Matthieu Humery
Mina Image Centre,
Beyrouth
16.01–28.04.19

“Debout!”

Curator:
Caroline Bourgeois
Couvent des Jacobins,
Rennes
23.06–09.09.18

**“Irving Penn.
Resonance”**

Curators:
Matthieu Humery
Fotografiska Museet,
Stockholm
16.06–17.09.17

**“Dancing with Myself.
Self-portrait and
Self- invention”**

Curators:
Martin Bethenod,
Florian Ebner
and Anna Fricke
Museum Folkwang,
Essen
07.10.16–15.01.17

**“Art Lovers.
Histoires d’art dans
la Collection Pinault”**

Curator: Martin
Bethenod
Grimaldi Forum, Monaco
12.07–07.09.14

“À triple tour”

Curator:
Caroline Bourgeois
Conciergerie, Paris
21.10.13–06.01.14

**“L’Art à l’épreuve
du monde”**

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

“Agony and Ecstasy”

Curator:
Francesca Amfitheatrof
SongEun Foundation,
Seoul
03.09–19.11.11

**“Qui a peur
des artistes?”**

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

**“Un certain
état du monde?”**

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

“Passage du temps”

Curator:
Caroline Bourgeois
Tri Postal, Lille
16.10.07–01.01.08

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**Pinault
Collection**