

Pinault Collection

Palazzo Grassi
29.03.2026—10.01.2027

Michael Armitage

The Promise of Change

Amar Kanwar

Co-travellers

Punta della Dogana
29.03—22.11.2026

Lorna Simpson

Third Person

Paulo Nazareth

Algebra

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Introduction

A VENETIAN QUARTET

Michael Armitage, Amar Kanwar, Lorna Simpson and Paulo Nazareth

In Paris as in Venice, Pinault Collection develops a programme founded on a conviction: artists help us to look at the world differently and to shed light on its essential questions.

The exhibitions outline a shared narrative in which works engage in dialogue to question the tensions of the present, revisit the images and stories that shape our perception, and open up new imaginaries. Through the complementarity of its venues, Pinault Collection affirms a fundamental idea: contemporary art constitutes a privileged space for understanding and reflecting on our time. Its three museums are thus conceived as places of experience, discovery, and reflection, where works encounter the gaze of visitors and where new ways of perceiving the world take shape.

In Venice, at Palazzo Grassi and Punta della Dogana, this ambition unfolds through major monographic and thematic exhibitions. Here, artists develop singular universes capable of connecting individual narratives, collective histories, and contemporary representations, while also fostering meaningful dialogues between cultures and sensibilities.

This year, Pinault Collection brings together four contemporary artists in an unprecedented configuration, inviting for the first time four artists to simultaneously occupy Palazzo Grassi and Punta della Dogana, underscoring the polyphonic nature of the project and its commitment to an openness to the world initiated several decades ago.

The exhibitions by Michael Armitage and Amar Kanwar at Palazzo Grassi and Lorna Simpson and Paulo Nazareth at Punta della Dogana offer singular visions. From East Africa, India, North America, and Brazil, these artists each bring a distinct perspective on the world, rooted in specific cultural and political contexts. Working across painting, film, installation, and photography, they give form to works in which memory, history, and present experience intersect, revealing the multiple dimensions of contemporary societies.

At Palazzo Grassi, Michael Armitage's paintings and Amar Kanwar's film installations explore the relationships between political engagement, visual imagination, and collective memory. At Punta della Dogana, the exhibitions by Lorna Simpson and Paulo Nazareth examine the mechanisms of representation, the construction of identity, and the cultural circulations that traverse the contemporary world.

In Venice, these exhibitions give rise to multiple resonances. They compose a polyphonic landscape in which individual stories and collective memories, political imaginaries and sensory experiences intersect. Within this dialogue, visitors are invited to explore a constellation of works that cast new light on the realities of our time.

Between Paris and Venice, Pinault Collection thus continues a shared approach, offering artists a space for expression and audiences a place of encounter with the works. Through its exhibitions, the Collection carries forward and shares the commitment of a collector convinced that contemporary art is an essential tool for questioning the present and opening up new horizons of thought.

Publications

Four publications, in different formats, accompany each exhibition project conceived and curated by the Dutch designer Irma Boom. Among the authors contributing to these projects figure Manthia Diawara, Gabriela de Matos, Hans Ulrich Obrist, Johnny Pitts, Philippe Rekacewicz, Salman Rushdie and Ocean Vuong.

Cultural program

A calendar of concerts, live performance, talks and screenings and a rich public program, accompanies the four exhibitions during spring and autumn in two significant moments: the opening week of the Biennale Arte 2026 and the 83rd Venice International Film Festival. Among the main events are a concert by Nakibembe Xylophone Troupe at Palazzo Grassi, in dialogue with the exhibition by Michael Armitage, two concerts at Punta della Dogana with *esperanza spalding* and Jason Moran, resonating with the works of Lorna Simpson, a performance by Paulo Nazareth and screenings of moving-image artworks by Amar Kanwar, presented by the artist.

The exhibition Michael Armitage. The Promise of Change

Curated by Jean-Marie Gallais, Curator, Pinault Collection, in collaboration with Hans Ulrich Obrist, Art Director, Serpentine Galleries, for the catalogue, and Michelle Mlati, Art Historian, and Caroline Bourgeois, Advisor, Pinault Collection.

Pinault Collection presents a major exhibition dedicated to Michael Armitage, one of the most original and acclaimed voices in contemporary painting. Navigating between narratives inspired by reality and dreamlike visions, the work of Michael Armitage (born in Nairobi in 1984) addresses issues of our time, including sociopolitical tensions, violence, alluring ideologies, and the global migration crisis. His paintings open with sensitivity and critical acuity to a broader reflection on identity, memory, and the meaning of humanity.

Kenyan-British artist Michael Armitage presents at the Palazzo Grassi a selection of forty-five paintings, including newly created pieces, and over one hundred studies that reveal his dense and vibrant pictorial language, staging figures in rich compositions with remarkable chromatic intensity, at the crossroads of several aesthetic canons. His choice of subject matter and interpretive undertones share the same expressive power. The painter does not shy away from violent and harsh themes, believing that art cannot ignore reality but must instead grapple with it: the consequences of war, corruption and instability in equatorial regions, the migration crisis, the weight of societal judgment, and abuses of power form the backdrop of some of his poignant works.

Based between Kenya and Indonesia, Armitage draws inspiration from a wide range of sources: historical and contemporary news, political demonstrations, literature, cinema, local rituals, colonial and modern architecture, flora and fauna, and global art history. At the heart of his iconography is East Africa, and Kenya in particular, which he explores with both critical, satirical insight and visionary depth. While some scenes are precisely located or situated in time, notably when the artist followed a team of journalists covering the opposition movements and their violent repression during the 2017 elections in Kenya, or when he depicts incidents related to the 2020-21 lockdown, others remain more elusive and universal. This ambiguity leads Armitage into fluid territories.

The exhibition, spread across two levels of the Palazzo Grassi, gradually delves deeper into this exploration of inhabited landscapes and visions. Armitage's scenes become denser, even blurred, leaving room for our own interpretation. When viewing a painting by Michael Armitage, the eye hesitates, skitters and darts away. Several narratives and lines of horizon cohabitate, real and fictional spaces are entangled, and different versions and viewpoints are superposed. Treated with a mix of violence and gentleness, the compositions retain their flamboyance despite their subjects' harshness. Armitage gives free rein to his visions, creating haunted or even hallucinatory landscapes.

Among his motifs are real and imagined figures, drawn from contemporary African literature as well as Greek mythology, who embody a certain inner state and testify from external conditions. At other times, anonymous individuals are depicted, as in the series on migration, which attempts to represent in large-scale tableaux the perilous journey of migrants across Africa, the often-deadly sea crossing to Europe, and the

disillusionment of those who succeed. Drawing on sometimes direct references to scenes from films by the Senegalese director Sembene Ousmane (1923-2007), to characters from the Kenyan writer Ngugi wa Thiong'o's novels (1938-2025), or to painting compositions by Francisco de Goya (1746-1828), or by modernist African artists such as Jak Katarikawe (1940-2018) and Peter Mulindwa (1943-2022) among others, Armitage brilliantly condenses these inspirations into a form of synthesis to create a new language for our time.

The artist's works are painted with oil on a bark cloth, a traditional bark cloth sourced from Uganda and Indonesia, transgressing the canvas typical in Western tradition. The natural irregularities of the material – holes, creases, and rough textures – directly inform the visual composition. Executed in a distinctive lush and sensuous palette, Armitage's works are built through a multi-layered process: paint is applied in layers, resulting in evocative, distinctive imagery. The practice of drawing, to which a large room in the exhibition is devoted, reveals the level of attention that the artist pays to details, composition and preparatory studies.

The exhibition is accompanied by a catalogue published in collaboration with Marsilio Arte (Venice), featuring texts by Manthia Diawara, Jean-Marie Gallais, Salman Rushdie, and Ocean Vuong, as well as an interview between Michael Armitage and Hans Ulrich Obrist.

Cultural program

The exhibition will also be enriched by a series of cultural events open to the public. Among them, a concert by the Ugandan group Nakibembe Xylophone Troupe will take place on May 7 in the atrium of Palazzo Grassi with the *embaire*, a gigantic traditional wooden xylophone. The event is organized in collaboration with the Nyege Nyege Festival.

Biographies

Michael Armitage

Michael Armitage was born in 1984 in Nairobi, Kenya and is based between Indonesia and Kenya. He received his BA in Fine Art from the Slade School of Fine Art, London (2007) and has a Postgraduate Diploma from the Royal Academy Schools, London (2010). In 2022, the Royal Academy of Arts, London, elected him a Royal Academician in the category of painting.

Armitage is the founder of the Nairobi Contemporary Art Institute (NCAI), a non-profit visual art space dedicated to the growth and preservation of contemporary art in East Africa. Established in 2020, NCAI hosts exhibitions, curatorial research residencies, libraries and archives, as well as other educational initiatives that enrich the discourse on contemporary creative practices in the region. The NCAI is invited to present part of its collections in the International Pavilion on the occasion of the 61st Venice Biennale.

Solo exhibitions include: *Fragmentos Arte y Memoria*; Kunsthaus Bregenz, Austria (2023); Kunsthalle Basel (2022); Calcografía Nacional, Real Academia de Bellas Artes de San Fernando, Madrid (2022); Ny Carlsberg Glyptotek, Copenhagen (2021); Royal Academy, London (2021); Haus der Kunst, Munich (2020); The Norval Foundation, Cape Town (2020); Projects 110 at MoMA, in collaboration with Studio Museum, New York (2019); Museum of Contemporary Art Sydney (2019); Fondazione Sandretto Re Rebaudengo, Turin (2019); South London Gallery (2017); Turner Contemporary, Margate, UK (2017); Berkeley Art Museum and Pacific Film Archive, San Francisco (2016).

He has participated in numerous group exhibitions in international contexts, including: Kunsthaus Bregenz, Austria (2025); Fondation Beyeler, Switzerland (2024); Fondation Carmignac, Hyères, France (2024); The Museum of Fine Arts, Houston (2023); Tate Modern, London (2023); Astrup Fearnley Museum of Modern Art, Oslo (2023); Zeitz MOCAA, Cape Town (2022); Galerie Rudolfinum, Prague (2022); Tate Britain (2022); Royal Academy Summer Exhibition, London (2022); The Drawing Center, New York (2022); British Art Show 9, UK (2021-2022); Palais de Tokyo, Paris (2021); Royal Academy Summer Exhibition, London (2021); Pallant House Gallery, Chichester, UK (2021); Drawing Biennial, Drawing Room, London (2021); The Warehouse, Dallas (2020); Whitechapel Gallery, London (2020); 58th Venice Biennale (2019); Nasher Museum of Art, Durham, North Carolina (2018); Prospect.4, New Orleans (2017); Scottish National Gallery of Modern Art, Edinburgh (2017); HOME, Manchester, UK (2016); 13th Biennale de Lyon, France (2015).

Jean-Marie Gallais

Jean-Marie Gallais is a curator at the Pinault Collection. At the Bourse de Commerce in Paris, he curated the retrospective dedicated to the artist Mike Kelley (*"Mike Kelley. Ghost and Spirit"*, 2023–2024), as well as the exhibition *"Le Monde comme il va"* from the Collection, presented between March and September 2024, the project by Ali Cherri, *"24 fantômes par seconde"*, and the exhibition of Victor Man, currently on view in *"Clair-Obscur"*. At the Punta della Dogana in Venice, he was co-curator of the retrospective dedicated to the German artist Thomas Schütte, *"Genealogies"*, in 2025.

Graduated from the École du Louvre in art history and museology, and from the EHESS (École des Hautes Études en Sciences Sociales), Jean-Marie Gallais was responsible for programming at the Centre Pompidou-Metz from 2016 to 2022. There, he curated the exhibitions *"Peindre la nuit"* (2018–2019), *"Lee Ufan. Habiter le Temps."* (2019), *"Folklore"* (in collaboration with the Mucem, 2020–2021), and *"Écrire, c'est dessiner"*, with Etel Adnan (2021). He was also invited as a curator by the Carmignac Foundation (Porquerolles, France) for the exhibition *"L'île intérieure"* (2023). He regularly contributes to international publications on contemporary art.

Excerpts from the catalogue

FRANÇOIS PINAULT

Since I first began collecting contemporary art, I have been especially drawn by artists' ability to grasp the issues of their time and reveal the imbalances in the world around them. Michael Armitage's painting takes up stories and realities specific to Africa, while revealing their universal significance.

Meeting Armitage immediately gave me a sense of his stature as an artist. I was deeply impressed by the subtlety and depth of his thinking about his work, nourished by references to art history, cinema and literature, which he manages to integrate into a singular, coherent and innovative language. It was this that inspired me to dedicate a major exhibition to his work, making him the youngest artist to have a solo show at Palazzo Grassi.

Entitled *The Promise of Change*, the exhibition fully reveals the power of Armitage's painting through a collection of major works created over the last years in his studios in London, Nairobi and, more recently, Indonesia.

I would like to express my deep gratitude to the artist, the curators and all the teams who participated in the creation of the exhibition, as well as to the many lenders, the artist's galleries and the authors of this catalogue.

BRUNO RACINE

Palazzo Grassi is delighted to be hosting Michael Armitage's largest exhibition to date in Europe during this year's Venice Art Biennale. It's hard to imagine a setting better suited to showcasing the works of this artist who, while still in his early forties, has established himself as one of the leading painters of his generation and features prominently in François Pinault's collection. Palazzo Grassi's rooms provide space for around forty of his at times very large paintings, gloriously displaying his mastery of colour and the richness of his universe. With the addition of around a hundred drawings, the exhibition covers more than a decade of the artist's work.

Armitage draws on myths as well as current events, on individual stories as well as collective and migratory movements, and on the realities of his native Kenya as well as Western art history, always with extraordinarily evocative power. My gratitude goes, of course, to the artist, whose involvement has been instrumental in bringing this exhibition to fruition. The project has mobilised the teams at Palazzo Grassi and received very enthusiastic support from many generous lenders. I am very grateful to Jean-Marie Gallais for agreeing to curate the exhibition, with Caroline Bourgeois in an advisory role and in collaboration with Michelle Mlati. Hans Ulrich Obrist brilliantly coordinated the conception of this catalogue, which features contributions from leading figures in contemporary literature and was designed by Irma Boom. Finally, I would like to thank the artist's galleries, White Cube and David Zwirner, for their invaluable support throughout the project.

SALMAN RUSHDIE Pour Michael Armitage

[...] In Michael Armitage's great paintings, human beings are seen in extremis, their humanity and survival put in question, their faces and bodies showing us strength, desperation, loss, hollowness, courage. The frontier is the crucible, and so is the sea, and every liminal space through which men and women must pass in order to survive, and there are potent forces ranged against them, forces that don't care if these crisis-hit human beings live or die.

[...]

Michael Armitage responds to his time, our time, by using the full vocabulary, the full arsenal, of art. He paints on Lubugo cloth, made from tree bark, and makes a

strength of its fragility, suggesting that his human subjects too can turn frailty into strength – and the thing that can work that magic is beauty.

The answer to ugliness is beauty. The answer to power is beauty. The answer to tragedy is beauty.

It is a gold head on a red ground yearning upwards towards the sky.

It is human figures against the rich semi-abstract of fauve colours, reds, greens, blues, striving, twisting, comforting one another, engulfed in a landscape of forest, struggle and myth. There are ogres. But there is also light.

I'm looking for a name that names this aesthetic, and I think the closest I can come to it is *humanism*.

Armitage's characters, whether serene or anxious, whether threatened or not, insist on their own humanity – not only on the existence, the being of that humanity, but also on its importance.

MANTHIA DIAWARA

Michael Armitage and Ousmane Sembène

Michael Armitage's satirical paintings, such as *Antigone* and *Mydas*, enact a postcolonialism that goes beyond simple struggles against Western imperialism.

[...]

Armitage's prodigious paintings stand alongside literature, music, artworks and films – in particular those of Ousmane Sembène – that direct a violent critique against supremacists from the West and within independent Africa, against religious fundamentalists and against tribal xenophobia during elections.

[...]

One might call the works of both Armitage and Sembène acts of repair and reconciliation, where the intention is not to return to and restore an original order that has been damaged or spoliated by the West, but to make a detour towards a future where confluences of differences are accepted as a coming into a new planetary consciousness and solidarity. Through their works, they often recompose and reimagine scenes from the past so that rather than repeating the sins of the fathers, they question the violence that is embedded in some of its foundational myths, and which is still in action today.

[...]

MICHAEL ARMITAGE IN CONVERSATION WITH HANS ULRICH OBRIST

[...]

H.U.O. And when did you begin to do your own paintings or sculptures? Where did you start making art? Does it begin in Kenya, or does it only start when you're in London?

M.A. No, for sure, it begins in Kenya. The first time I remember feeling a sense of fulfilment from making a drawing was sketching a little toy jet that I had. And I was surprised that the drawing looked like the jet. And then I started trying to draw other things, including cartoons. I had an exceptional teacher from when I was ten. He introduced me to a guy who got me into oil painting from eleven or twelve. There's something about the materiality of oil. I felt like this was what I wanted to do always. At that time, as a kid, I was mainly ainting people, as I do now.

[...]

H.U.O. And in 2007, you started to question, who is the audience. You wanted people to see something relevant that they could recognise.

M.A. Yes. I was questioning everything. I questioned the way that the different elements of a painting operated, and once I'd decided I wanted to paint, whether it should be abstract or figurative. And as I'd always felt that my first audience was a Kenyan audience, I really wanted to make something that was immediately recognisable and engaging for someone who wasn't from the art world. Because most people aren't familiar with art, so I wanted to make something they can relate to. So then I tried to think about different ways in which you can explore ideas around that. And that made the figure important for me.

[...]

H.U.O. [...] You also told me there was another moment of doubt, when you started to question the canvas. And that had to do with the fact that painting on canvas is this very Western tradition and you wanted to locate it in East Africa, which led you to go beyond the canvas. Obviously, there's a long history of artists going beyond the canvas. Allan Kaprow, for example, left painting to go into happenings. But you went beyond the canvas by adopting another material. When did that epiphany happen?

M.A. Initially, I did go beyond the canvas and leave painting, but I realised that painting is just part of me and I didn't want to leave it, so I came back to it, but with all those questions. And I thought about the ways in which the different aspects of a painting perform or are useful for exploring something. There were aspects of being a foreigner coming from East Africa that I just didn't want to have to think about every time I picked up a brush. And I say that because I was living in the UK, I studied here, and I'd also seen that I'd have to operate beyond a very specific geography. So that's when I started thinking about the canvas, and the fact that that did lead to a Western tradition, and I wanted something that could operate in a different way. I'd been trying lots of different things, from different types of kikoy, to kanga cloths, woven palm-leaf mats...

H.U.O. And then you discovered the Lubugo bark cloth, and you said that this destabilised the process but opened up lots of possibilities.

M.A. I came across it in a tourist market by chance. I'd been working with some guys there to make some sculptures for me. And when I saw these Lubugo coasters, I thought, 'Ah, this is something I could use!' Because we don't have a great educational or museum infrastructure around art, I wasn't aware of how extensively that material had been used by artists in Uganda. So for me, it was a revelation, because it was something that could operate similarly to a canvas, but had a totally different origin and spoke to different things. The material is really beautiful, and I didn't want to stretch it and paint over it, so I tried using it just as it was. But it kind of became a fetishised thing: it was all about the fact that it was different. And it was only when I tried stretching it and treating it like a normal canvas that it became useful and interesting to me.

[...]

H.U.O. When I listen to you describing the evolution of your paintings, it's like weaving. You weave these multiple narratives, sometimes from current news or specific socio-political events, sometimes from recollections of Kenya, certain landscapes, films and paintings you've seen. When you're in Kenya, you draw from life. Then you also use social media, little clips of films you see on TikTok or Google. Of course, you also refer to longer films like those of Ousmane Sembène. It's a very complex process, which is both digital and analogue, which is both local and global. How do all these elements come together?

M.A. I don't really know how it all comes together. I mean, that's the enjoyment of painting. Sometimes the way that the painting is put together, mark-making becomes totally dominant and the narrative takes a backseat, and then at other times it comes back in. But it's just a constant back and forth between different things that I find interesting. It's a fascinating time to be making images, because there's such a proliferation of imagery around day-to-day life, and you get exposed to unusual things from very different cultures. But at the same time, it's really restrictive in terms of imagination, because for anything that you want to do, you can find an image or a story that will help with that, whereas in a world where there was less of a constant bombardment of images, the imagination had to work harder. And that's really how I use images. Sometimes, there's a specific image that comes out of researching a story.

[...]

H.U.O. [...] obviously the show is in Venice, so let's talk about what Venice means to you and Titian in Venice.

M.A. I first went to Venice in 2019, and made my way around some of the very well-known sites, but certainly one of the more profound experiences I've had with a painting was seeing the Pietà. Julie Mehretu had taken me, Nairy Baghramian and Michael Ziegler

to see it at the Gallerie dell'Accademia. It's like this bottleneck of painting history: it has all the different elements and considerations from Medieval times through the religious iconography and ideas of perspective that were going on around the Renaissance, but it also anticipates future art. It's like each figure is painted in a different manner to give them a different character. There are just so many facets of other artists that feel like they come from or have led into that painting.

[...]

H.U.O. My last question is, Gerhard Richter once told me, art is the highest form of hope. What is art for you?

M.A. It's a way of being. For sure, it's about hope and wanting to affect others. I think if I look back to the first moments that art became important to me, there was always something about communicating with others. It's a moment of community and being able to speak to somebody else out there and have a connection with them.

H.U.O. That's a great definition, especially in a world that's more and more separated and divided. It seems to be a very urgent matter to connect worlds, which art can do.

M.A. I couldn't agree more. When I'm affected by something, I absorb it and it becomes part of me. And there's something very special about looking at a work and absorbing it and therefore absorbing an aspect of somebody else. I think that's a really beautiful thing to be part of.

JEAN-MARIE GALLAIS **The affective radiance of painting**

Michael Armitage's exhibition in Venice opens with the heroic and fragile portrait *Conjestina* (2017). Kenyan boxing champion Conjestina Achieng, nicknamed 'Hands of Stone', was the first woman from the African continent to win the world title. A few years ago, while suffering from mental health issues, Achieng was hospitalised and then filmed by the media, turning her condition into disturbing entertainment.

[...]

The whole breadth of Michael Armitage's artistry is in evidence in this painting: his mastery of narrative, composition and colour, the richness of his language and iconographic inventions, the way he absorbs art history – with as much of a debt to what he appears to have observed in Titian, Géricault and Peter Doig, as to Iba N'diaye, Meek Gichugu, Elimo Njau and Sam Joseph Ntiro, among others – and his capacity for turning contemporary social issues into resonant images.

[...]

Bodies are not simply represented in Armitage's work, they are intensified by their gestures, their dynamics, their more or less complex and staged inscription in a space. The classic acts of mythology and world literature – combat, despair, love, triumph, death – are intertwined with moving crowds, incarcerated and abused bodies, displaced and exhausted bodies, drugged, exploited and forgotten bodies.

[...]

We are struck by so many erased, blurred faces that nevertheless remain etched in our memory. One sentence comes to mind, modifying Jean-Paul Sartre's description of the work of Tintoretto: 'Out of a bank of [bodies] emerged the sumptuous disenchantment that was painting.'¹ The bodies are even more numerous, more scattered, fragmentary and indistinct in the group of works dealing with the current tragedies that continue to befall migrants, whom Armitage has devoted the last years to painting. In the ten or so paintings in this cycle, the depicted scenes waver between areas of sharp definition and blurred patches, the setting by turns the desert, the sea and the night – three spaces connected by infinity;² places that, in the confusion, become clouded with wracking doubt, suffering, drama and hope. The scenes set at sea are sometimes seen from above, similar to those that appear in the media, and sometimes seen from below, beneath the surface, intensifying the gaping chasm that sucks in bodies (*Untitled*, 2024).

[...]

It is not by accident that the paintings dealing with migration on the first floor of Palazzo Grassi are displayed in the rooms overlooking the Grand Canal. On turning

towards the city's interior, we find urban scenes again, painted in the late 2010s – but the chronology doesn't matter, since history repeats itself tirelessly: *Don't Worry There Will Be More* (2024), one of the paintings tells us. In *The Promise of Change* (2018), Armitage exposes the false promises of politicians, the painting providing the exhibition with its ironic title.

[...]

In addition to their expressive power, Armitage's works also exert a more muted, imperceptible influence. The sense of closeness we might feel toward certain characters, whether real or fictional, fades as we move through the works on display. The perspectives become multidimensional so as to penetrate the vaporous layers of memories and dreams. Bodies float in matter and landscape, the liquid element reinforcing the sensation of parallel worlds, while the subjects remain as harsh as ever.

[...]

While the subjects are as serious as ever, the bodies disappear under successive layers of transparency and opacity. [...] In pursuit of the ancestral magic of images, Michael Armitage has chosen to distance himself from the subject at hand in order to uncover its active core.

1. "... out of a bank of mist emerged the sumptuous disenchantment that was painting." Jean- Paul Sartre, *Portraits: Situations IV*, translated by Chris Turner (Seagull Books, 2009), 488.
2. "In all the antique tongues, from India to Ireland, the synonymous or analogous name of the sea is either *Night* or the *Desert*." Jules Michelet, *The Sea* (Rudd & Carleton, 1861), 11.

Publications

The exhibition's catalogue

The trilingual catalogue (Italian, English, French) of the exhibition "Michael Armitage. The Promise of Change" is published by Marsilio Arte in collaboration with Palazzo Grassi – Punta della Dogana and it is curated by Hans Ulrich Obrist.

Graphic design by Irma Boom Office
paperback
22 x 28 cm
240 pages with 130 colour illustrations
€50

Prefaces by:

François Pinault, Honorary President of the Pinault Collection;
Bruno Racine, Chief Executive Officer and Director of Palazzo Grassi – Punta della Dogana;

Texts by:

Manthia Diawara, Professor of Comparative Literature and Cinema at NYU, writer and filmmaker;

Jean-Marie Gallais, exhibition curator and curator of the Pinault Collection, Hans Ulrich Obrist, Artistic Director of the Serpentine Gallery in London and Artistic Advisor at LUMA Arles;

Salman Rushdie, author, recipient of numerous awards including the Booker Prize (UK) and the Grinzane Cavour Prize (Italy);

Ocean Vuong, writer, photographer, and novelist.

The volume is also enriched by a conversation between Michael Armitage and Hans Ulrich Obrist.

Activity Book

An inedited Activity Book dedicated to children and created by the illustrator Irene Fuga, available in three languages Italian, English, and French, is distributed for free to young visitors and accessible online.

List of works

Studies, 2008-2025
Selection of studies on paper
Mixed materials
Various dimensions
Courtesy of the artist
and White Cube

Kampala Suburb, 2014
Oil on Lubugo bark cloth
196 × 150 cm
Private Collection

#mydressmychoice, 2015
Oil on Lubugo bark cloth
149.9 × 195.6 cm
Private Collection

Mangroves Dip, 2015
Oil on Lubugo bark cloth
221 × 170 cm
Fondazione Sandretto
Re Rebaudengo

*Baikoko at the mouth of
the Mwachema River*, 2016
Oil on Lubugo bark cloth
200 × 330 cm
Private Collection

Leopard print seducer, 2016
Oil on Lubugo bark cloth
220 × 170 cm
Courtesy of the artist and
White Cube

Necklacing, 2016
Oil on Lubugo bark cloth
200 × 150.5 cm
The Metropolitan Museum of Art,
Purchase, Bequest of Gioconda
King, by exchange, 2018
(2018.937)

Nyali Beach Boys, 2016
Oil on Lubugo bark cloth
245 × 235 cm
Dallas Museum of Art,
TWO × TWO
for AIDS and Art Fund, 2017.41

Strange Fruit, 2016
Oil on Lubugo bark cloth
300 × 170 cm
Private Collection

Conjestina, 2017
Oil on Lubugo bark cloth
220.5 × 170.4 × 4.1 cm
San Francisco Museum

of Modern Art,
Accessions Committee Fund
purchase

Exorcism, 2017
Oil on Lubugo bark cloth
200 × 330 × 4 cm
Harry G. David Collection

Nyayo, 2017
Oil on Lubugo bark cloth
220 × 170 cm
Private Collection

Antigone, 2018
Oil on Lubugo bark cloth
170 × 220 cm
Fondazione Sandretto Re
Rebaudengo

The Promise of Change, 2018
Oil on Lubugo bark cloth
220.3 × 241.3 cm
Solomon R. Guggenheim
Museum,
New York
Purchased with funds contributed
by
Daniela Nawi and the Young
Collectors
Council, with additional funds
contributed by the Anne
Huntington, Alexandra
Economou, Anastasiya Siro,
and Tiffany
Zabludowicz, 2018 (2018.79)

Mkokoteni, 2019
Oil on Lubugo bark cloth
220 × 170 cm
Courtesy of the artist and
White Cube

Mydas, 2019
Oil on Lubugo bark cloth
220 × 170 cm
Courtesy of the artist

Pathos and the twilight of the idle,
2019
Oil on Lubugo bark cloth
330 × 170 cm
Los Angeles County Museum
of Art, gift of Paul and Amanda
Attanasio (M.2022.75)

The Accomplice, 2019
Oil on Lubugo bark cloth
220 × 300 cm

Hirshhorn Museum and Sculpture
Garden, Smithsonian Institution,
Washington, DC, Museum
purchase with funds provided by
The Basil Alkazzi Purchase Fund,
2022

The Chicken Thief, 2019
Oil on Lubugo bark cloth
200 × 150 cm
Blanchard Nesbitt Family

The Paradise Edict, 2019
Oil on Lubugo bark cloth
220 × 420 cm
The Joyner/Giuffrida Collection

The Promised Land, 2019
Oil on Lubugo bark cloth
220 × 420 cm
Tate. Purchased with funds
provided by Harry and Lana
David 2022

Cave, 2021
Oil on Lubugo bark cloth
200 × 150 × 5 cm
Pinault Collection

Head of Koitalel, 2021
Oil on Lubugo bark cloth
65.6 × 50.3 cm
Museum of Modern Art (MoMA),
Gift of Jay Jopling and
White Cube.
Acc. no.: 128.2024

Holding Cell, 2021
Oil on Lubugo bark cloth
221.3 × 170.5 cm
Courtesy of the artist

Curfew (Likoni March 27 2020),
2022
Oil on Lubugo bark cloth
250 × 350 cm
Museum of Modern Art (MoMA),
Gift of Ronnie Heyman in honor
of Ann Temkin. Acc. no.: 768.2022

Dandora (Xala, Musicians), 2022
Oil on Lubugo bark cloth
220 × 440 cm
Pinault Collection

<i>Forest, 2022</i> Oil on Lubugo bark cloth 200.3 × 151 cm Fondazione Beyeler, Riehen/Basel, acquired with major support from George Economou	<i>Three Fates, 2024</i> Oil on Lubugo bark cloth 169.8 × 300 cm Glenstone Museum
<i>Sayan, 2022-2024</i> Oil on Lubugo bark cloth 221 × 300 cm Private Collection	<i>Untitled, 2024</i> Oil on Lubugo bark cloth 200.7 × 150.5 cm Courtesy of the artist and David Zwirner
<i>Three boys at Dawn, 2022</i> Oil on Lubugo bark cloth 220 × 300 cm Centre Pompidou	<i>Untitled, 2024</i> Oil on Lubugo bark cloth 200 × 151.1 cm Pinault Collection
<i>Warigia, 2022</i> Oil on Lubugo bark cloth 150 × 200 cm The George Economou Collection, Athens	<i>Untitled, 2024</i> Oil on Lubugo bark cloth 300.4 × 150.5 cm San Francisco Museum of Modern Art Accessions Committee purchase, by exchange, through the T.B. Walker Foundation Fund
<i>Witness, 2022</i> Oil on Lubugo bark cloth 170.5 × 220.5 cm Courtesy of the artist and White Cube	<i>52,000 Years, 2025</i> Oil on bark cloth 225 × 350 cm Courtesy of the artist and White Cube
<i>You, Who Are Still Alive, 2022</i> Oil on Lubugo bark cloth 150 × 200 cm Kunstmuseum Basel, Erworben mit Mitteln des Efren-Fonds der Freiwilligen Akademischen Gesellschaft, Basel 2022	<i>A Kind of Belief, 2025</i> Oil on Lubugo bark cloth 150 × 171 cm Private Collection
<i>Tea Picker, 2023</i> Oil on Lubugo bark cloth 100 × 150 cm Forman Family Collection	<i>Bound, 2025</i> Oil on Lubugo bark cloth 170.2 × 221 cm The George Economou Collection, Athens
<i>Don't Worry There Will Be More, 2024</i> Oil on Lubugo bark cloth 170.2 × 221 cm Pinault Collection	<i>Europa, 2025</i> Oil on Lubugo bark cloth 150.5 × 101 cm Courtesy of the artist
<i>Path, 2024</i> Oil on Lubugo bark cloth 99.7 × 150.5 cm Kathrine Fredriksen	<i>God Move, 2025</i> Oil on bark cloth 225 × 350 cm Courtesy of the artist and White Cube
<i>Raft (I), 2024</i> Oil on Lubugo bark cloth 220.3 × 170.8 cm Pinault Collection	
<i>Raft (II), 2024</i> Oil on Lubugo bark cloth 220.35 × 440.69 cm Glenstone Museum	

The list may be subject to change.

The exhibition Amar Kanwar Co-travellers

Curated by Jean-Marie Gallais, Curator, Pinault Collection.

Pinault Collection presents an exhibition by Amar Kanwar, featuring two important multimedia installations on the second floor of the Palazzo Grassi. Characterized by his poetic and philosophic approach to personal, social and political situations, the Indian artist creates space at the intersection of art, documentation, and activism. His installations offer a unique form of meditation on human nature.

Amar Kanwar (born in 1964 in New Delhi) has distinguished himself since the 1990s through films and multimedia works that explore the politics of power, violence and resistance. Kanwar's gaze is that of an observer documenting the contemporary history of South Asia. Allowing parallel narratives to emerge, the filmmaker uses archival documents and testimonies, as well as poetic imagery, to create multi-layered narratives. Going beyond social or political commentary, Kanwar transcends personal and collective narratives.

His installation *The Torn First Pages* (2004-2008), presented at the Palazzo Grassi, documents the complexity of the struggle for democracy in Myanmar (Burma). It is the result of Kanwar's characteristic practice of collecting, synthesizing and redeploying archival documents. The title of the installation is in honour of a gesture of protest by the bookseller Ko Than Htay, who tore the first page out of each book he sold – the page that, as mandated by law, contained declarations of the military dictatorship's political objectives. Kanwar's installation presents printed material and videos, drawing attention to the Burmese regime's atrocities, and form an ode to the resilience of political protest in Myanmar and worldwide.

In a central room plunged into darkness, is presented *The Peacock's Graveyard* (2023). A contemporary meditation on death, impermanency and the cycle of life, this is the most recent work completed by the artist, and is a part of the Pinault Collection. Seven invisible screens, containing image or text, weave together a floating choreography, evoking the magic of proto-cinema. A powerful and lively *raga* (classical, melodic Indian music based on improvisation) by pianist Utsav Lal sets a slow pace, developing into a trance. Harnessing the full potential of this multifocal narration, Amar Kanwar does not film figures or use voices, but text which is accompanied by metaphorical and abstract images. In these five short stories written by the artist (for a total experience of 28 minutes), we meet a furious priest, a hangman taught a lesson by a tree, a landlord betraying a promise, a reincarnated president, and two friends saved by their quarrels. Kanwar describes these simple and metaphysical fables as tools to help us adjust our relationship to the world, its violence and its power relations – little stories for grown-ups to take away.

The exhibition, curated by Jean-Marie Gallais, Curator at Pinault Collection, establishes a dialogue between two works created twenty years-apart and invites visitors to immerse themselves in the filmmaker's arsenal of visual and narrative devices, exploring a poetic and politic meditation on human nature, justice and injustice, and in the artist's own words, "on the consequences of arrogance of our species". While *The Peacock's Graveyard* takes a timeless, fictional form, it addresses contemporary issues: questions of land and water and rights, of history, memory, karma and morality. *The Torn First Pages* looks at individual and collective resistances of ordinary people to violence. Formally, the works share similarities, as if the first was a premonition of the second, which "distills" the same idea: the images suddenly become crystal clear, and the stories universal. The exhibition thus offers deep insights into our present time, "a moment of history in which every truth seems to have an opposite brutal truth", explains Kanwar.

The exhibition is accompanied by a catalogue published in collaboration with Marsilio Arte (Venice), featuring the text of the work *The Peacock's Graveyard*, by Amar Kanwar.

Cultural program

The exhibition will also be enriched by a cycle of screenings opened to public, presenting a selection of films and videos by Amar Kanwar in September 2026, in the presence of the artist, as well as an Art Conversation between the artist and the curator Jean-Marie Gallais, at the Teatrino of Palazzo Grassi.

Biography

Amar Kanwar

Amar Kanwar lives and works in New Delhi, India. His films and multi-media works explore the politics of power, violence and justice. His multi-layered installations originate in narratives often drawn from zones of conflict and are characterised by a unique poetic approach to the personal, social and political.

Recent solo exhibitions have been held at the Metropolitan Museum of Art, New York (2022); Museo Nacional Thyssen-Bornemisza, Madrid (2019); Tate Modern, London (2018). Recent group exhibitions have been at the Museum of Modern Art, New York (2023); Sharjah Biennale 15, UAE (2023); Kochi-Muziris Biennale, India (2022); Castello Di Rivoli, Turin (2022); Kanwar has also participated in Documenta 11, 12, 13 and 14 in Kassel, Germany (2002, 2007, 2012, 2017).

Amar Kanwar has been the recipient of awards such as an Honourable Mention, Sharjah Biennial 15 (2023), the IHME Helsinki Commission (2022); Prince Claus Award (2017); Annenberg Prize for Art and Social Change (2014); an Honorary Doctorate in Fine Arts, Maine College of Art, USA (2006); the Edvard Munch Award for Contemporary Art, Norway (2005); the MacArthur Fellowship in India (2000); the Golden Gate Award, San Francisco International Film Festival, USA (1999), as well as the Golden Conch, Mumbai International Film Festival, India (1998).

Excerpts from the catalogue

FRANÇOIS PINAULT

Using poetry to address humanity's incurable ills is a delicate task. In a body of work combining politically engaged cinema, contemporary art, and philosophical reflection, Indian artist Amar Kanwar skillfully meets this challenge. With *The Peacock's Graveyard*, a multimedia installation that is part of the video art collection I have been building for many years, Kanwar offers a poetic meditation on fate and the fragility of our world, weaving a delicate narrative combining moving image, text, and music. With its five timeless fables, the work now finds another life in this bookobject. I would like to express my gratitude to Amar Kanwar, Jean-Marie Gallais, and the entire team who made this exhibition at Palazzo Grassi possible, as well as to designer Irma Boom, who has managed to realize the artist's desire – to make it possible for everyone to take these stories away with them.

AMAR KANWAR
The Peacock's Graveyard

Dedicated
To your nausea, amnesia, aphasia and
insomnia, your trembling fingers
and sliding speech

To the diamond light of darkness
of visible fear and forgotten pain
To flashes of your lightning rage

To our search for peace
Mutual, parallel and together
Co-travellers moving,
still and unseen
[...]

Pabu Holla

Pabu and Holla were
two friends who
argued all the time

*Birds never die, said one
Of course they do, said the other
They don't die on their own
only if killed they die
So they keep flying do they?
Yes they fly forever*

*The sun burns up every evening and
a new one is born in the morning
Rubbish, it's the same sun that
we are going around*

*Dreams are actually messages
from people who have passed
No, dreams are the deeper mind
thinking when we sleep*

*Every moment is finite and infinite
That's contradictory
No, it isn't. They're connected.
One to the next to the next forever.*

*Did I ever tell you
I have a large house by the river?
Yes, but you didn't tell me
the temple has a secret entrance
Did I ever tell you
I used to paint when I was a soldier?
Yes, but you didn't tell me
a woman was killed here 40 years ago*

...and so they went on and on

*One day a gang of killers
slipped into their city*

*They watched everyone carefully
and moved swiftly, in disguise*

It was a beautiful autumn night

They waited and struck as the city slept

*That night Pabu and Holla
were down by the river, under the bridge
beginning a new argument*

*The Moon is just a reflection, said one
Impossible!
It creates its own light, said the other*

*The moon moves only when you move with it
No! It goes from left to right even if you stand still*

*Awake and arguing all night
they watched the moon
move across the dark sky*

*And that was how
Pabu and Holla escaped
the bloody massacre*

Publications

The exhibition's catalogue

The trilingual catalogue (Italian, English, French) of the exhibition "Amar Kanwar. Co-travellers" is published by Marsilio Arte in collaboration with Palazzo Grassi – Punta della Dogana and is curated by Jean-Marie Gallais.

Graphic design by Irma Boom Office
Staple-bound
15 x 21 cm
84 pages, 39 illustrations in colour
€25

Preface by:
François Pinault, Honorary President of the Pinault Collection

Text by:
Amar Kanwar, Artist

Activity Book

An inedited Activity Book guide dedicated to children and created by illustrator Irene Fuga, available in three languages Italian, English, and French, is distributed for free to young visitors and accessible online.

List of works

The Torn First Pages, 2004-08

part I part II part III

Video Installation (19 channels), loop

Collection of the artist

The Peacock's Graveyard, 2023

digital video installation

7 screens, synch, loop, 28 min 16 sec

Pinault Collection

The exhibition Lorna Simpson Third Person

Curated by Emma Lavigne, General Director and General Curator, Pinault Collection.
Exhibition organized in partnership with the Metropolitan Museum of Art in New York.
The exhibition is made possible with the exclusive support of Bottega Veneta.

The solo exhibition of Lorna Simpson represents the most significant presentation of her work in Europe in more than a decade, focusing on her painting practice. Organized in partnership with the Metropolitan Museum of Art in New York – where an initial version curated by Lauren Rosati, “Source Notes”, was presented in spring 2025 – the Venetian iteration offers a renewed selection and brings together around fifty works – paintings, as well as collages, sculptures, installations, and film – drawn from the Pinault Collection, private collections, international institutions, and from the artist’s own archive. The exhibition will feature new works created specifically for the exhibition at Punta della Dogana.

The exhibition is curated by Emma Lavigne, General Director and General Curator of the Pinault Collection, in close collaboration with the artist. The Venetian exhibition offers a renewed and expanded selection conceived specifically for the spaces of Punta della Dogana, through which the artist weaves the narrative threads that give shape to the fictional worlds and stories suggested by her work.

Since gaining recognition in the mid-1980s for her groundbreaking approach to conceptual photography, Lorna Simpson (born in 1960, United States) has consistently and critically examined the mechanisms through which images are constructed. Since the mid-2010s, painting has become a particularly fertile ground for her artistic exploration, extending the core concerns that run through her practice: the erosion and resurgence of memory, the failures of representation, and the instability of narratives. The exhibition brings together significant groups of works from her most emblematic series of this period, including *Ice*, *Special Characters*, and *Earth and Sky*. It spans over twenty years of Simpson’s practice, including a number of paintings created for her participation in the 2015 Venice Biennale, curated by Okwui Enwezor, to the debut of several new works made specifically for this exhibition. Defying any singular interpretation, Simpson’s paintings draw viewers into uncertain zones at the edges of the visible.

The exhibition unfolds around three major ensembles. It opens with a first group of dense compositions, populated by enigmatic figures, historical echoes, and political tensions, evoking uprisings and their repression. These works become the stage for inhospitable and unstable environments, traversed by diffuse forces. Further along, a series of Arctic panoramas, recreated from expedition archives, unfold in ranges of nocturnal blues and frosted greys, imbuing these dark landscapes with a suspended, dreamlike quality. At the edge of the Venetian lagoon, they appear to hover between two states – porous to the elements and inhabited by spectral presences ready to dissolve. Finally, a gallery of majestic and enigmatic female figures, presented notably in Tadao Ando’s Cube, confront the viewer with a complexity of identities and the ambiguity of their representation.

For the past fifteen years, collage has played a central role in Simpson’s creative process, reflected in the exhibition in a major forty-part installation. Drawing on a vast visual archive, she turns this practice into a field of experimentation where juxtaposition, slippage and free association transform these images into “source notes” that later inspire many of her compositions. The exhibition highlights the richness of a conceptual and visual language that is abundant and gives great importance to intuition. The artist explores collective memory, stereotypes, and the mechanisms of erasure – all critical lenses through which to revisit over half a century of history. The evocation of states of matter and natural phenomena – water, fire, ice, dust, meteorites, clouds – compose an unstable world, one that invites metamorphosis and suspended temporalities.

The exhibition is accompanied by a catalogue published in collaboration with Marsilio Arte (Venice), featuring a text by Emma Lavigne and section texts and annotated captions.

Cultural program

The exhibition will also be enriched by a series of concerts and cultural events open to the public. Among them, a concert by the singer and multi-instrumentalist esperanza spalding on May 9 in the exhibition spaces of Punta della Dogana, and, in the autumn, a unique performance by the pianist and composer Jason Moran, who will present a musical activation of Lorna Simpson's *Vibrating cycles*, 2026 in the exhibition spaces.

BOTTEGA VENETA

The exhibition “Lorna Simpson. Third Person” is exclusively supported by Bottega Veneta.

Founded in Vicenza, Italy, in 1966, Bottega Veneta is distinguished by its commitment to craft and creativity. The house supports initiatives across architecture, design, publishing, and the visual and performing arts, celebrating projects that share a dedication to excellence, a spirit of community, and an innovative approach to craft.

Biographies

Lorna Simpson

Born in Brooklyn, Lorna Simpson came to prominence at the beginning of the 1990s with her pioneering approach to conceptual photography. Simpson's early work – particularly her striking juxtapositions of text and staged images – raised questions about the nature of representation, identity, gender, race and history that continue to drive the artist's expanding and multi-disciplinary practice today. Her practice explores skillfully the medium's fundamental relation to memory and history, both central themes within her work.

Studying on the West Coast of the United States in the mid-1980s, Simpson is part of a generation of artists who have used a conceptual approach to undermine the credibility and apparent neutrality of language and images. Her most iconic works from this period depict African-American figures as seen only from behind or in a fragmented way. Photographed in a studio space, without decorations, the figures are tied neither to a specific place nor time. Cultivated by a long-standing interest in poetry and literature, the artist accompanies these images with her own fragments of text, which sometimes bear the marks of violence and trauma. The incredibly powerful works entangle viewers into an equivocal web of meaning, with what is unseen and left unsaid as important as that which the artist does disclose. Seemingly straightforward, these works are in fact true enigmas, as complex as the subject matter they take on.

Over the past thirty years, Simpson has continued to probe these questions while expanding her practice to encompass various media including film and video, painting, drawing and sculpture. Her recent works incorporate appropriated images taken from vintage issues of *Jet* and *Ebony* magazines, found photobooth images, and discarded Associated Press photos of natural elements – particularly ice, a motif that appears in her sculptural work in the form of glistening 'ice' blocks. Her new works continue to immerse viewers in layers of bewitching paradoxes, threading dichotomies of figuration and abstraction, past and present, destruction and creation, and male and female. Layered and multivalent, Simpson's practice deploys metaphor, metonymy, and formal prowess to offer a potent response to American life today.

Emma Lavigne

Emma Lavigne has been the General Curator and General Director in charge of the Pinault Collection since November 2021. Trained as an art historian, Emma Lavigne earned her degree in history, art history, and the history of architecture at the Sorbonne and the École du Louvre. She served as curator at the Cité de la Musique and then the Musée National d'Art Moderne – Centre Pompidou before being appointed Director of the Centre Pompidou – Metz in 2014 and President of the Palais de Tokyo in 2019. She has organised over one hundred exhibitions and curated more than fifty of them, in France and abroad, including solo exhibitions of the work of Pierre Huyghe and Dominique Gonzalez-Foerster at the Centre Pompidou, Christian Marclay at the Cité de la Musique, Andy Warhol at the Montreal Museum of Fine Arts, Kimsooja at the Centre Pompidou-Metz, Anne Imhof and Miriam Cahn at the Palais de Tokyo, as well as thematic exhibitions such as "Danser sa vie" at the Centre Pompidou, and "Jardin Infini. De Giverny à l'Amazonie" and "Couples modernes" in Metz. She curated Céleste Boursier-Mougenot's exhibition at the French Pavilion at the Venice Biennale in 2015, as well as the exhibition "Mondes flottants" at the Lyon Biennale in 2017. As the General Curator at the Pinault Collection, she has also curated exhibitions in Paris and Venice, including "Une seconde d'éternité", "Avant l'orage", "Icônes", "Corps et âmes", "Clair-obscur", and the monographic exhibitions "Kimsooja", "Anri Sala" and "Tacita Dean".

Excerpts from the catalogue

FRANÇOIS PINAULT

One couldn't dream of a more beautiful setting for Lorna Simpson's large paintings than the rooms of Punta della Dogana.

After her last acclaimed appearance at the Venice Biennale, I am delighted to be able to show, in a unique collaboration with the Metropolitan Museum of Art in New York, the breadth and richness of the work of an artist who has never stopped breaking new ground.

Having begun her career in photography and collage, for over a decade now Simpson has been painting, approaching the medium as a limitless field of experimentation. While taking on the legacy of art history, she coaxes to the surface of her canvases, beneath their multiple layers of paint, memories of racial violence and visions of a planet heading for disaster.

Looking at her work, its portraits and historical events floating up into desolate landscapes from an immense reservoir of archival and digital images, we are forced to go beyond the immediate seduction of painting and reflect on the mysterious presences dwelling within it. The obsidian bowls arranged in the central exhibition space of Punta della Dogana, ringing with their haunting sounds, invite us to share in this same profound experience.

I would like to express my gratitude to Lorna Simpson for her commitment to this project, to Emma Lavigne, who conceived this expanded version of the New York show, and, of course, to the Metropolitan Museum of Art for an outstanding partnership.

BRUNO RACINE

In 2026, for the first time in Europe with an exhibition of this scale, Palazzo Grassi — Pinault Collection is showing at Punta della Dogana an overview of Lorna Simpson's body of work as it has developed over two decades across a diversity of practices. In special collaboration with the Metropolitan Museum of Art in New York, where a first version of the exhibition curated by Lauren Rosati and entitled "Source Notes" took place in 2025, the current exhibition, *Third Person*, illustrates the central importance of painting in the artist's work. Punta della Dogana's architecture, transformed by Tadao Ando, wonderfully showcases Simpson's often very large canvases, populated by enigmatic figures and landscapes. The exhibition also highlights the essential role that collage plays in her practice, materializing in a profusion of images that in turn inspire other compositions. I would like to express my warmest thanks to the Metropolitan Museum of Art, in particular its Director and Chief Executive Officer Max Hollein and Curator of the Modern and Contemporary Art Department David Breslin, for such an inspiring partnership, which has been enthusiastically supported by many generous lenders. I am deeply grateful to Lorna Simpson for her involvement in this project, as well as to Emma Lavigne, General Director of the Pinault Collection, who has curated the exhibition, adapting it to the vast dimensions of Punta della Dogana, and has overseen the creation of this catalog, designed by Irma Boom. I would also like to thank the artist's studio director, Jennifer Hsu, Hauser & Wirth for their invaluable assistance throughout the project, and Bottega Veneta for its generous support.

EMMA LAVIGNE
Third Person, a polyphonic tale

"I believe in that road that is infinite and black
and goes on blindly forever"¹
– Robin Coste Lewis

[...]

Beginning in the mid-1980s, with parallels in the work of African-American conceptual and feminist artists such as Adrian Piper, Lorraine O'Grady, and David Hammons, Lorna Simpson got noticed for her innovative approach to photography, exploring the complexity of image-making mechanisms and deconstructing the narratives running through them. Even as she draws from the great art historical genres – portraiture, landscape, and history painting – Simpson's pictorial work has been breaking new ground for the past decade. Using archival images that she screenprints, then transforms through superimposition and overlay, she brings forth other presences, putting visual art into dialogue with writing, as in her latest works *Cliffs* (2025), and *Painting* (2025), in which majestic female figures, reminiscent of the muses of poetry and painting, draw us into the mystery of painting, that unstable and shifting space wavering between manifestations of the visible and the invisible.

The Venice exhibition invites us to experience the intertwining of stories and figures that have gradually become embedded in the artist's work since the first exhibition of her paintings at the 2015 Venice Biennale, curated by Okwui Enwezor. In the brooding cartography he orchestrated under the title *All the World's Futures*, the Nigerian curator asked: "What do we see? A void of nothingness? A horizon of possibilities?" On the brick walls of the former arsenal, interspersed with shadows, the indelible traces of a genealogy of racial violence could be seen to well up under Lorna Simpson's brush, superimposed on one another like layers of glaze. The fragmentation and gaping spaces of the silkscreen images, the drips evoking open wounds or bullet holes in the flesh of the paint, accentuated the violence and depth of these presences. Now, the visitor to the space of Punta della Dogana is met by *Three Figures* (2014), *Black Nebula* (2016), and *Then & Now* (2016), asserting – in this space that seems suspended in time – their undiminished force, their capacity for resonating with the *here* and *now*. New, intangible layers appear to have settled on their surfaces, superimposed on the earlier upheavals that have been captured here in paint. The images of the Detroit and Alabama race riots are thus felt to resonate with the revolts and the shouts of the present, in painting that bears witness, a perpetually rewritten palimpsest.

These paintings by Lorna Simpson are not frozen in time; they are active, and their fragmented compositions, mirroring the fractures of the world and society, challenge us, stir us, echoing the reflections of philosopher and art historian Georges Didi-Huberman: "What makes us rise up? It is forces: mental, physical, and social forces. Through these forces we transform immobility into movement, burden into energy, submission into revolt, renunciation into expansive joy. Uprisings occur as gestures: arms rise up, hearts beat more strongly, bodies unfold, mouths are unbound."² They constantly threaten to come apart, fall limb from limb, resisting, freeing, and bringing into tension antagonistic forces, centrifugal and centripetal energies.

[...]

Floating in the exhibition like icebergs having drifted from polar waters into the Venice lagoon, or like *memento mori* of a disappearing continent, the blue and silver expanses of the paintings in the *Ice* series convey a profound sense of solastalgia.³ We are reminded of the metaphysical solitude of Caspar David Friedrich's landscapes, the atmospheric, horizonless cartographies of Monet's *Water Lilies*, painted during World War I, and the almost monochrome *color field paintings* of Barnett Newman, Clyfford Still, and Mark Rothko, all of them in search of the effect of infinity in the sublime as defined by Edmund Burke.⁴ Like Newman's *Broken Obelisk* (1963–1967), dedicated to the memory of Martin Luther King, or his "zip" paintings, which record the fulgent rupture of the creative act, evoking the separation of day from night, earth from water, Lorna Simpson scrapes away at the paint so as to inscribe another narrative there. By sully the faded pallor of these white giants, like so many Moby Dicks threatened with extinction and drifting without direction, she distances herself from this aspiration to the sublime, which has become obsolete in the Capitalocene age. These works let their sources come to the surface, drawn from archival images and the endless reservoir of the digital network that swallows, trivializes, and fictionalizes the vanishing of life. The fragments of texts and faces that intrude into the work's gaping spaces, taken from the pages of the magazines *Ebony* and *Jet*, appear like

ghostly traces, ready to sink and dissolve into the painting's abyss. Simpson invents a new genre here in which history painting, landscape, and portraiture merge in the very organic tissue of the material, traversed by the same flows, the same blood. [...]

It is through the fading of painting's categories that other narratives can emerge. Images, like fragments of memory, filter through blocks of ice in Lorna Simpson's sculptures and installations, like invisible ink revealed by heat, or like photographic images brought to light in the obscurity of the darkroom.

[...]

She incorporates into her compositions unprecedented and mutating substances, or the image of these substances, placing them at the heart of a symbiosis between painting, ice, fire, and clouds. The waters of these Arctic landscapes blend with those of the Black Atlantic crossing, a traumatic matrix from which rises the melopoeia of slaves, ghosts, poets, musicians, writers, and artists, of those whose thought and existence have been deliberately erased.

[...]

Influenced by African-American music – by blues, and by the *free jazz* of John Coltrane, Ornette Coleman, and Sun Ra – Lorna Simpson imbues her works with a synesthetic yearning reminiscent of David Hammons's Concerto in *Black and Blue* (2002–2003), which bathed New York's ACE Gallery in a bluish nocturnal light, where sight and sound contributed to a unique spatial and temporal experience.

[...]

As poet Steve Cannon has said about his friend's work, Hammons "allows us to consider beauty and contemplation through the use of the most basic elements: light and color (...) while at the same time allowing us to engage in an ancient ritual."

The melancholic and solitary melody hummed by artist and musician Terry Adkins in Simpson's film *Cloudscape* (2004) resonates with the sounds of the obsidian singing bowls in *Vibrating cycles* (2026), located nearby. These rest stacked one on top of the other, on archaic altars of porphyry, like a rethreaded story, like a "road that is infinite and black."

[...]

1. Robin Coste Lewis, "The Body in August," *Voyage of the Sable Venus and Other Poems* (Alfred A. Knopf, 2015), 125.
2. Curator's introduction to the exhibition *Soulèvements*, held at Jeu de Paume, Paris, in 2016–17; Georges Didi-Huberman, *Soulèvements* (Gallimard, 2016).
3. Glenn Albrecht, "'Solastalgia': A New Concept in Health and Identity," *Philosophy, Activism, Nature*, n°3 (2005), p 44–59.
4. Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (R. And J. Dodsley, 1757).

Publications

The exhibition's catalogue

The trilingual catalogue (Italian, English, French) of the exhibition "Lorna Simpson. Third Person" is published by Marsilio Arte in collaboration with Palazzo Grassi – Punta della Dogana and is curated by Emma Lavigne.

Graphic design by Irma Boom Office
Paperback with dust jacket
22 x 28 cm
256 pages, 160 illustrations in colour and black and white
€50

Prefaces by:

François Pinault, Honorary President of the Pinault Collection;
Bruno Racine, Chief Executive Officer and Director of Palazzo Grassi – Punta della Dogana;

Text by:

Emma Lavigne, Director General and General Curator of the Pinault Collection

Activity Book

An inedited Activity Book guide dedicated to children and created by illustrator Oscar Sabini, available in three languages Italian, English, and French, is distributed for free to young visitors and accessible online.

List of works

Cloudscape, 2004
Single-channel video installation,
black and white, sound
3'30", loop
Courtesy of the artist
and Hauser & Wirth

Three Figures, 2014
Ink and screenprint on twelve
Claybord panels
296.5 × 247.7 × 1.9 cm
Forman Family Collection

Nightmare?, 2015
Ink and acrylic on gessoed wood
274.3 × 243.8 × 3.2 cm
Forman Family Collection

True Value, 2015
Ink and acrylic on gessoed wood
274.3 × 243.8 × 3.2 cm
Forman Family Collection

Black Nebula, 2016
Ink and screenprint on twelve
Claybord panels
274.3 × 243.8 × 1.9 cm
Collection of the artist

Head on Ice #3, 2016
Ink and screenprint
on gessoed fiberglass
170.2 × 127 × 3.5 cm
The Modern Art Museum of Fort
Worth, Gift of the Director's
Council and Museum
purchase, 2017 (2017.6)

Head on Ice #4, 2016
Ink and screenprint on gessoed
fiberglass
170.2 × 127 × 3.5 cm
The George Economou Collection,
Athens

Polka Dot & Bullet Holes #2, 2016
Ink and screenprint on two
Claybord panels
121.9 × 91.4 × 1.9 cm
The Holly Peterson Collection,
New York

Quotation Marks, 2016
Ink and screenprint on two
Claybord panels
121.9 × 91.4 × 1.9 cm
Collection of the artist

Shift, 2016
Ink and screenprint on four
Claybord panels
135.9 × 91.4 × 1.9 cm
Collection of the artist

Then & Now, 2016
Ink and screenprint on twelve
Claybord panels
243.8 × 274.3 × 1.9 cm
Tate: Presented by Tate Americas
Foundation, purchased using
endowment income 2017,
accessioned 2021 (T15605)

Missing Film, 2017
Film canister, walnut pedestal,
glass
103.8 × 33.7 × 33.7 cm
Collection of the artist

Tried by Fire, 2017
Ebony and *Jet* magazines,
poly sleeves, bronze, glass
53.3 × 171.4 × 119.4 cm
Dimensions variable
Courtesy of the artist and
Hauser & Wirth

5 Properties, 2018
Ebony and *Jet* magazines, poly
sleeves, bronze, plaster, glass
114.6 × 33 × 44.5 cm
Private Collection

Ice 8, 2018
Ink and screenprint on gessoed
wood
259.1 × 365.8 × 3.5 cm
Private Collection

Unanswerable, 2018
Found photographs and collage
on paper
40 framed photo collages
Installation dimensions variables
Private Collection

Woman on Snowball, 2018
Styrofoam, plywood, plaster,
steel, epoxy coating
(c.) 277 × 210 cm
Courtesy of the artist and
Hauser & Wirth

Mind Reader, 2019
Ink and screenprint
on gessoed fiberglass
170.2 × 127 × 3.5 cm

Collection of Denise and Gary
Gardner

Special Character #5, 2019
Ink and screenprint on gessoed
fiberglass
170.2 × 127 × 3.5 cm
Private Collection

Specific Notation, 2019
Ink and screenprint on gessoed
fiberglass
365.8 × 259.1 × 3.5 cm
Glenstone Museum, Potomac,
Maryland

Thin Bands, 2019
Ink and screenprint on gessoed
fiberglass
274.3 × 243.8 × 3.5 cm
Courtesy of the artist
and Hauser & Wirth

Vanish, 2019
Ink and screenprint on gessoed
fiberglass
274.3 × 243.8 × 3.2 cm
Collection of the Bryan
Lourd Family

Chicago, 2020
Ink and screenprint on gessoed
fiberglass
170.2 × 127 × 3.5 cm
Private Collection

Howling, 2020
Ink and screenprint on gessoed
fiberglass
274.3 × 182.9 × 3.5 cm
Gina and Stuart Peterson
Collection

Walk with me, 2020
Single channel video installation
14 seconds, looped
Courtesy of the artist
and Hauser & Wirth

All Night, 2021
Ink and screenprint on gessoed
fiberglass, porphyry, wood, paint
Overall: 391.2 × 259.1 × 68.6 cm
Panel: 365.8 × 259.1 × 3.5 cm
Forman Family Collection

Ghost Note, 2021
Ink and screenprint
on gessoed fiberglass
191.8 × 149.9 × 3.5 cm
Collection of Flea (Michael Balzary)
and Melody Ehsani

Ink Drawn, 2021
Ink and screenprint on gessoed
fiberglass
170.2 × 127 × 3.5 cm
Private Collection

Observer, 2021
Acrylic and screenprint on
gessoed fiberglass, bluestone,
wood, paint
Overall: 391.2 × 259.1 × 68.6 cm
Panel: 365.8 × 259.1 × 3.5 cm
Collection of Marguerite
Steed Hoffman

Time, 2021
Ink and screenprint
on gessoed fiberglass
259.1 × 365.8 × 3.5 cm
Private Collection

Zenith, 2021
Ink and screenprint on gessoed
fiberglass, bluestone, wood, paint
Overall: 391.2 × 259.1 × 68.6 cm
Panel: 365.8 × 259.1 × 3.5 cm
Christen Sveaas Art Collection

For or by the eyes, 2023
Ink and screenprint
on gessoed fiberglass
170.2 × 127 × 3.5 cm
Ursula Hauser Collection,
Switzerland

Night Fall, 2023
Ink, acrylic and screenprint
on gessoed fiberglass
365.8 × 259.1 × 3.5 cm
Private Collection

Third Person, 2023
Ink and screenprint on gessoed
fiberglass
170.2 × 127 × 3.5 cm
Private Collection

did time elapse, 2024
Acrylic and screenprint on
gessoed fiberglass
259.1 × 365.8 × 3.5 cm
The Metropolitan Museum of Art,
New York, Purchase, Cheryl
and Blair Efron, Lila Acheson
Wallace, The Holly Peterson
Foundation, and Modern Circle
Gifts, 2025 (2025.14)

Black Totem, 2025
Ebony magazines,
poly sleeves, bronze, steel
381 × 61 × 73.1 cm
Courtesy of the artist
and Hauser & Wirth

Cliffs, 2025
Acrylic and screenprint on
gessoed fiberglass, bluestone,
wood, paint
Overall: 390.8 × 259.1 × 53 cm
Panel: 365.8 × 259.1 × 3.5 cm
Pinault Collection

L.A., 2025
Acrylic and screenprint on
gessoed fiberglass, bluestone,
wood, paint
Overall: 390.8 × 259.1 × 56.5 cm
Panel: 365.8 × 259.1 × 3.5 cm
Courtesy of the artist
and Hauser & Wirth

Painting, 2025
Acrylic and screenprint on
gessoed fiberglass, bluestone,
wood, paint
Overall: 365.8 × 259.1 × 58 cm
Panel: 365.8 × 259.1 × 3.5 cm
Courtesy of the artist
and Hauser & Wirth

Vibrating cycles, 2026
Porphyry stone, black obsidian
singing bowls, mallets
Installation dimensions variable
Courtesy of the artist
and Hauser & Wirth

The list may be subject to change.

The exhibition Paulo Nazareth Algebra

Curated by Fernanda Brenner, independent curator.

Pinault Collection presents “Algebra”, a major solo exhibition by Brazilian artist Paulo Nazareth on the upper floor of Punta della Dogana. The exhibition project stems from the extensive presence of Nazareth’s works in the Pinault Collection and includes a core of previously unseen works, bringing together over twenty years of artistic practice and transforming the space of the former customs house.

The exhibition curated by Fernanda Brenner, independent curator, derives its title “Algebra” from the Arabic “al-jabr”, the setting of broken bones, evoking algebra’s essence as the art of solving for unknowns and mending what has been fractured. For Paulo Nazareth (born in 1977, Brazil), this becomes a methodology of attending to history’s unhealed fractures through epic walks across the Americas, the Caribbean and the African continent.

His walking practice unveils the structural racial and colonial violence that shaped contemporary borders, proposing forms of knowledge rooted in relationship rather than extraction, in ancestral wisdom rather than colonial mapping.

A thick line of salt runs through every gallery, marking a threshold between what is visible and what remains submerged. For attentive visitors, this line slowly discloses the geometry of a ghost ship – a *tumbeiro*, the Portuguese term for the slave ships that crossed the Atlantic. Its architecture of suffering surfaces in fragments throughout the rooms, a spectral presence underlying the entire installation. Salt functions as both metaphor and material agent: healing, corroding, accumulating.

The exhibition presents neither a chronological nor thematic approach but stations in a continuum, a distillation of an ongoing art-life performance. Central among these is *Notícias de América* from the Pinault Collection, condensing Nazareth’s ten month walk from Brazil to New York. Photographs, texts and worn-out Havaianas trace moments where identity and borders collide, offering a firsthand account of migration as both lived experience and constructed fiction.

When invited to the 2013 Venice Biennale, Nazareth created a parallel event in Veneza, Minas Gerais. A small Brazilian city sharing its name with the Italian maritime capital. For this exhibition, he again activates both sites simultaneously, creating a dialogue across hemispheres: the floating city built on trade meets its landlocked namesake in the Brazilian interior. Two geographies, one practice.

Occupying a building where goods were once counted, taxed, and recorded in meticulous ledgers, “Algebra” asks what those accounting systems refused to register. In the gap between measurement and erasure, Nazareth’s exhibition solves for the unnamed, attending to what persists beyond documentation to the equations that official records could not hold.

The exhibition is accompanied by a catalogue published in collaboration with Marsilio Arte (Venice), featuring texts by Fernanda Brenner, Gabriela de Matos, Johny Pitts, and Philippe Rekacewicz.

Cultural program

The exhibition will also be enriched by a series of cultural events open to the public, including a performance scheduled for May 8 at the Teatrino di Palazzo Grassi.

Biographies

Paulo Nazareth

Old man born in the city of Borun Nak [Vale do Rio Doce] Minas Gerais, and living as a global nomad, Paulo Nazareth's work is often the result of precise and simple gestures, which bring about broader ramifications, raising awareness to press issues of immigration, racialization, globalization, colonialism, and its effects in the production and consumption of art in his native Brazil and the Global South. While his work may manifest in video, photography, and found objects, his strongest medium may be cultivating relationships with people he encounters on the road – particularly those who must remain invisible due to their legale status or those who are repressed by governmental authorities. In certain aspects, Nazareth deliberately embodies the romantic ideal of the wandering artist in search of himself and universal truths, to unveil stereotyped assumptions about national identity, cultural history, and human value.

Fernanda Brenner

Fernanda Brenner is the founding artistic director of Pivô in São Paulo and Salvador and the senior advisor for Latin America for Kadist Art Foundation. Based between São Paulo and Brussels, she has been working as a contributing writer and editor for Frieze Magazine since 2017, and her writings have been featured in several exhibition catalogues and art magazines.

Recent projects include "Anna Maria Maiolino Je suis là. Estou aqui" at Musée Picasso, Paris (2025), co-curated with Sebastien Délot; "Patois/Patuá: Paulo Nazareth" at Wiels, Brussels (2025); "Luzia, Paulo Nazareth" at Museo Tamayo, Mexico City (2024), co-curated with Diana Lima; "Body House: Dialogues Between Carolee Schneemann, Diego Bianchi, and Márcia Falcão" at Pivô, São Paulo (2024); "I see no difference between a handshake and a poem" at Mendes Wood DM, Paris (2023); "Do You Believe in Ghosts?" at the 24th Pernod Ricard Foundation Prize, Paris (2023); "Peace, or Never" at FHNW, Basel (2022), co-curated with Chus Martínez; "Oriana, Beatriz Santiago Muñoz" (2021/2023) at Pivô and Argos, Brussels; "Pol Taburet: Sweets for the Sweet" (2023); "Mariana Castillo Deball: To-day project" (2023); "It's Night in America, Ana Vaz" (2022); "Vuadora, Paulo Nazareth" (2022), co-curated with Diane Lima; "República, Luiz Roque" (2020); and "Avalanche, Katinka Bock" (2019), all at Pivô.

Her writings have been featured in several publications, including Artforum, Artreview, Textwork by the Fondation d'Enterprise Pernod Ricard, Elephant magazine, Art Agenda, Terremoto, Mousse, and Cahiers d'Art. She has also contributed to national and international institutional catalogs and monographs, including MASP, KW, Centre Georges Pompidou, CAC Passerelle, Galeria Municipal do Porto, Culturgest, Fridericianum, and MOCA Detroit. Additionally, Brenner has been consistently involved in mentorship programs, juries, and selection committees for institutions such as HISK in Belgium, Malmö Art Academy in Sweden, FHNW in Basel, and Visio in Florence.

Excerpts from the catalogue

FRANÇOIS PINAULT

I am delighted to be presenting in Venice the work of a truly great artist, Paulo Nazareth, who has held an important place in my collection for over fifteen years.

From the moment I discovered his work, I was struck by the coherence, sincerity, and power of his approach. He carries within him the heavy legacy of Brazilian populations marked by their colonial past, whether they are descendants of African slaves or Native Americans who were subjugated and denied their identity. But from this potentially crushing weight, he draws amazing energy.

Paulo Nazareth is not one to shut himself away in a studio. I'm very fortunate to have been able to meet him, as he is constantly on the move, traveling those roads of Africa and America that have seen so much suffering in the past and continue to see it today, like for instance during his walk from Minas Gerais to Miami. Rejecting the image of the solitary artist, he likes to work with those close to him, particularly his mother and brother, or with members of a community. He has become the champion and the messenger of those who, without him, would continue to go unseen and unremembered, inventing new forms of ritual for which Punta della Dogana will serve as a kind of sanctuary for a few months.

I would like to express my gratitude to him, as well as to the exhibition's curator, Fernanda Brenner, who has so skillfully brought the artist's work into resonance with the context in Venice, and to the teams at Palazzo Grassi, for their work on Paulo Nazareth's grand return to this city.

BRUNO RACINE

Palazzo Grassi – Pinault Collection is very lucky to have the chance to present *Algebra*, an exhibition by Paulo Nazareth, in the spaces of Punta della Dogana. Drawing on a large collection of works held by Pinault Collection, Fernanda Brenner has designed a remarkable exhibition layout occupying the whole of Punta della Dogana's first floor. This has been traced with a line of salt forming the outline of a ship – recalling the building's original purpose as a customs house, where goods used to be inspected and taxed. Ships once carried slaves chained in their holds. Today they carry refugees and migrants who have set out in search of a better future, often at the risk of their lives, only too often to encounter indifference or hostility from the wealthy countries that could host them. The European colonial empires have disappeared, but new relations of power and predation have emerged between nations and even within them. Paulo Nazareth's work, which resonates with the history of Punta della Dogana, speaks to us about the world of today, whose spaces scarred by a painful past he travels on foot, giving a voice to those who cannot make themselves heard.

I would like to express our deep gratitude to the artist, who, thirteen years after participating in the Venice Biennale, has given his full commitment to this project, while remaining at a distance, faithful to a course of action that can only inspire respect. I would also like to warmly thank Fernanda Brenner for her devoted work on this exhibition, which the Palazzo Grassi teams have been delighted to produce, and has given rise to an original publication, designed with Irma Boom in the spirit of the artist's work. Finally, our special thanks go to Mendes Wood DM Gallery, whose support has been decisive, both in terms of the number of loans and the contributions toward making this catalog.

FERNANDA BRENNER
The artist is not present: Paulo Nazareth's algebra

Introduction

[...]

For years, Nazareth has crossed the Americas, the Caribbean, and the African continent by land, mostly on foot, gathering materials and meeting people along routes taken by generations of so-called sanspapiers and forced migrants. His walks map geographies where borders proliferate beyond state lines, becoming mobile; reticular frontiers that, as the Afropean thinker Dénètem Touam Bona writes, operate like “intelligent” processors that don't wait to be crossed but instead cross through bodies, dividing not only territories but souls: “We didn't cross the border, the border crossed us.”¹ Nazareth's journeys trace this violence: the border as a technology that penetrates identities, determining who moves freely and who disappears into statistics. But his journeys are also ritual. Through presence and strategic absence, he activates living networks that link border crossings to slave routes, kitchen economies to global capital, spiritual practices to survival strategies. What circulates as artworks – objects, photographs, installations – decants from an ongoing art-life performance that departs from his own African, European, and Indigenous origins to reassert that identity emerges through a constellation of relations rather than a single root.

Arte de preceito

[...]

In this sense, his practice is fundamentally site-driven, yet no site is ever isolated. Each place he works both in and on becomes a node in a widening spiral, a point on a map that always curves back toward its gravitational center: the kitchen of his mother, Ana Gonçalves da Silva, in Palmital, a peripheral neighborhood of Belo Horizonte where he grew up, and to which he returns at all times. Ana, who once worked as a street cleaner, walking from the city's margins to its commercial center, gathered what others left behind – objects, scraps, broken utilities – and carried them home.² She offered these remnants to her children not as symbols of deprivation but as material to think with, to touch, to rework into toys and utilities. In her hands, what the city discarded was reclaimed and reinserted in a different rhythm of life.

From this space, Nazareth learned that walking could be a way of understanding the world, a slow method for unsettling the routes that claim to be fixed; that materials carry several truths at once, economic, spiritual, ancestral. Through Ana's example, the domestic took on a quiet political charge, and the everyday revealed its capacity to shelter the sacred and uncover hidden stories. This remains the fundamental ground of all his practice.

[...]

The Algebra of Making Do

[...]

[...] Nazareth chooses Algebra as the title for this exhibition, from the Arabic *al-jabr*, meaning both “the reunion of broken parts” and “thesetting of broken bones.” The term comes from a ninth-century treatise by the Persian mathematician Muhammad ibn Musa al-Khwarizmi.³ Al-jabr referred not only to a surgical practice, the careful alignment of fractured bones back into wholeness, but also to a mathematical operation: the transposition of subtracted terms to the other side of an equation, restoring what had been diminished.

Algebra, at its essence, is a method for locating unknowns – isolating what is missing from systems of relationships. It pulls x from y, extracting the unknown from its relations to solve each term alone. Nazareth solves equations otherwise. His practice operates through radical entanglement; his works cannot be perceived as autonomous objects for contemplation or chronological reading but rather as ritual labors that activate relations with forces that exceed any single exhibition.

[...]

1. Dénètem Touam Bona, “Spectrography of the Border,” *Alienocene – Dis-jonction*, March 11, 2018 (accessed 2025), <https://lienocene.com/wpcontent/uploads/2018/03/spectrography-to-print.pdf>.

2. Among the objects his mother collected, Nazareth found a broken miniature Volkswagen car, which he transformed by fashioning wheels from cut Havaianas flip-flops. The artist considers this his first artwork, made in the early 1980s.

3. Muhammad ibn Musa al-Khwarizmi, *Al-jabr wa'l-muqabala*.

GABRIELA DE MATOS
Veneza Neves
Venice Italy

In this text, I attempt an exercise in blurring boundaries – carrying from one territory to another the memories I hold, the images that inhabit my imagination, the fragments that cross me between Borun Nak⁴ and Venice.

Two cities inhabit this work by Paulo Nazareth entitled *Veneza-Neves*.
[...]

I carry with me the traces of the place where I was born – Governador Valadares, a city built along the banks of the Watu,⁵ the Rio Doce, territory of the Borun or Borun Nak people. From there depart my first images of the world: the river, the Ibituruna mountain,⁶ the body, the heat, the iron ore dust that reddens and makes everything shine.

I share this place of origin with Paulo Nazareth, an artist of Borun Nak descent whose work I have had the joy of following for the past decades.

[...]

Venice is a city made of water and symbols. Built on stilts, it seems to rest between the sky and the mirror of the sea.

Once a trading post for goods, later a trading post for symbols, it became an icon of Western culture – and a showcase of art.

Access to it is privileged, spectacular: one arrives by boats and bridges, through passages that seem either precarious or glamorous – depending on who tells the story and from where.

[...]

Yet the body stumbles there. The bridges are many, the stairways multiply, and movement becomes exhausting for bodies that are not those of tourists. The alleys are narrow, the façades damp, and the city imposes a slowness shaped by the sway of water – everything in it seems to remind us that to see is also to lose.

[...]

[...] I think of *Veneza-Neves*, as Paulo Nazareth named it: another territory, another island – but made of solid earth, paved by the collective desire of those who inhabit it for dignity, housing, and a good life.

[...]

Ribeirão das Neves is also a city built on instability – not on water, but on absence. Its unpaved streets, the slopes the state forgot to cover up, its open ditches. The body stumbles here too – but on mud, not stone.

[...]

4. Borun Nak designates the people and language belonging to the Macro-Jê linguistic family, also known as the Krenak – one of the groups historically labeled “Botocudos” or “Aimorés.” The term *borun* means “people” in their own language, and *nak* indicates belonging or way of being. After centuries of colonial violence and forced displacement, the Borun remain present in the Rio Doce Valley (Minas Gerais), where the Krenak/Borun language survives through revitalization efforts.

5. Watu is the name given by the Krenak (Borun Nak) to the Rio Doce in Minas Gerais. In the Borun language, *watu* means “river” or “great water,” designating a living, sacred entity – the center of Krenak cosmology and territoriality.

6. Ibituruna, a Tupi word meaning “black mountain” (*yby* = earth, *tyru* = black, *una* = dark), names the landmark that dominates the landscape of Governador Valadares (MG), along the Rio Doce (Watu). For the region’s Indigenous peoples, such as the Borun (Krenak), Ibituruna is an ancestral and spiritual reference – a place of force linking the material landscape and cosmology, the visible and the invisible.

JOHNY PITTS

An absent presence: on the specters of blackness

[...] In the mainstream imagination, haunted landscapes often conjure the suggestion of blackness – dark side streets, shadowy mansions, unlit basements – but the ghosts that populate them are so often imagined as white – white sheets, white mists, white spirits – and European intellectuals have in turn traced echoes of white histories in them: Victorian Britain, Central and Eastern European political projects, or Modernist architecture. But where are the black ghosts? If we can even use the term “ghost” in such a context? They are notable by their absence. The British sociologist Paul Gilroy has argued that, serving as a counter-culture to modernity, Black Atlantic cultures with one foot in and one foot out of Western capitalism (kept at a certain proximity to it by way of subjugation) have documented and channeled the injustices, tragedies, and narratives of disenfranchised experiences through indirect methods, using what he calls “vernacular culture.” Encoded within a James Brown yell, for instance, is the acknowledgement of the impossibility of words to express the horrors of pain and injustice lurking within the African American experience. When he shouts “Get Up!” more is going on than might first appear: it is an artistic expression of the inexpressible, an art without form; the struggle of being black in a white man’s world.

[...]

Here it is not only the layers that are discovered but the spaces between the layers, the cracks in the modernist facade; it is not merely ghosts that are stirred but ancestral spirits channeled, their stories not so easily mapped onto European topographies or official histories, but rather riddled into them. The struggle to honor these stories is so often what the artwork itself consists in, though if done correctly this can shroud physical manifestations with an uncanny ambience. [...]

PHILIPPE REKACEWICZ

Paulo Nazareth, the artist whose body was already a work of art

Paulo Nazareth undoubtedly has an obsession: seeking out art wherever it may be. He seems to be asking himself, “But where exactly is art?” And wherever he looks for it, he finds it! His approach to art then is that art is everywhere, that everything is art, from the simple, meaningful gestures of everyday life to the most elaborate sculptures or artistic installations. His daily life is a permanent artistic performance. He stages himself in life as well as in the images he creates, to the point of becoming one with his works: one could almost say that he himself is sometimes an “artwork”.

In the context of his performances, his experiential approach to life is his main source of inspiration. He is a formidable collector of raw material, in which he deploys, in his case, endless creativity that continues to give life to this multifaceted and multidimensional body of work.

Paulo Nazareth’s work, rooted in his Afro-Brazilian origins and the memory of peoples, denounces the neo-colonialism that contributes to the “cultural erasure” of the identity of populations who don’t have the means to defend themselves. His practice, which he defines as a “way of inhabiting the world,” is based on movement, moving from place to place, and on the experience of the body in the world, but also on dialogue with others, whose lives and stories fill his memory with originary material that forms the basis of his art, which aims to be a visible trace of the existence of peoples, of past injustices and present inequalities.

The body in motion imprints the memory of things

[...]

A travelling artist par excellence, who travels over the Earth out of necessity – in the original sense of the term, that is to say, with the conviction that this is the only way to gather the raw material capable of restoring the memory of places and those who pass through them – he wishes to become, during his journey, his wandering, the twin – the double – of what we activist geographers call “migrant travelers” rather than simply “migrants,” or refugees, or indeed displaced persons or undocumented migrants, all of which are dehumanizing and, above all, “criminalizing” labels for a part of humanity who is simply exercising a fundamental right: that of moving freely across the planet wherever they choose to go.⁷

The body becomes the core of the experience, the place of archiving: it collects memory, and it is the tool that articulates narratives and protest. It documents the historical and contemporary effects of racism and the profoundly colonial nature of modern predatory societies.

[...]

In his most emblematic work, *Notícias de América* (2011–2012), Paulo Nazareth travels across the Americas on foot, in a personal and artistic reflection on migration between the South and North of the Americas, marked by borders, racial hierarchies, and the illusion of a “paradise” in the North. He works in an enduring space-time dimension, accumulating wear and tear, grime that he “refuses to get rid of” because it becomes symbolic raw material, experience, emotions. He embarks on a sensitive experiential journey like a geographer who would end up collecting everything he has observed and experienced in one place where he could produce a sensitive map of this “somewhere,” charting imperceptible borders, political and economic violence, stories ignored by the powerful in their contempt, but also forms of solidarity and acts that symbolize hope.

This is precisely the work of critical geography: to document not just spatial divisions but the lived realities they produce.

[...]

7. According to Article 13 of the Universal Declaration of Human Rights: “Everyone has the right to freedom of movement and residence within the borders of each state” and “Everyone has the right to leave any country, including his own, and to return to his country.” <https://www.un.org/en/about-us/universaldeclaration-of-humanrights>.

Publications

The exhibition's catalogue

The trilingual catalogue (Italian, English, French) of the exhibition "Paulo Nazareth. Algebra" is published by Marsilio Arte in collaboration with Palazzo Grassi—Punta della Dogana and is curated by Fernanda Brenner.

Graphic design by Irma Boom Office
Paperback with belly band
17 × 24 cm
256 pages, 170 illustrations in colour and black and white
€45

Prefaces by:

François Pinault, Honorary President of the Pinault Collection;
Bruno Racine, Chief Executive Officer and Director of Palazzo Grassi—Punta della Dogana;

Texts by:

Fernanda Brenner, exhibition curator, curator, and Artistic Director of Pivô in São Paulo and Salvador;
Gabriela de Matos, architect, curator, and researcher;
Johny Pitts, artist, writer, and curator;
Philippe Rekacewicz, geographer and cartographer.

Activity Book

An inedited Activity Book dedicated to children and created by illustrator Oscar Sabini, available in three languages Italian, English, and French, is distributed for free to young visitors and accessible online.

List of works

Havaianas
[Product of Genocide], n.d.

Flip flops
30 × 19 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

CARNE [MEAT], 2005
Photo printing on cotton paper
24 × 18 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled [Chinelo de dedo],
2010/2012
Flip flops
25 × 23 × 4 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Banana Market (sign #4), 2011
Paperboard and ink
18 × 37 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Busco Barco Para Cuba II
from the series *Notícias de*
América, 2011
Photo printing on cotton paper
60 × 80 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Sem titulo from the series
Notícias de América, 2011
2 photo printing on cotton paper
60 × 80 cm (each)
Pinault Collection

Tunic [American Red Sea], 2011
Drawing and embroidery
on Egyptian Muslim tunic
138 × 70 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled, 2011
Intaglio printing
31 × 38 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series *Notícias*
de América, 2011

Cardboard and ink
28 × 42 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series *Notícias*
de América, 2011
Diptyque with photo printing on
cotton paper, cardboard and ink
30 × 40 cm, 28 × 27 cm
Pinault Collection

Untitled from the series *Notícias*
de América, 2011

Photo printing on cotton paper
18 × 24 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series *Notícias*
de América, 2011

Photo printing on cotton paper
45 × 60 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series *Notícias*
de América, 2011

Photo printing on cotton paper
(diptych)
67.5 × 90 cm (each)
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Para Venda [For Sale], 2011

Inkjet prints on cotton paper
80 × 60 cm
Pinault Collection

Untitled from the series
Para Venda [For Sale], 2011

Photo printing on cotton paper
80 × 60 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Para Venda [For Sale], 2011

Photo printing on cotton paper
93 × 70 cm
Courtesy of the artist and

Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
18 × 24 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
30 x 40 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
30 x 40 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
30 x 40 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
45 x 60 cm
Pinault Collection

Untitled from the series
Notícias de América, 2011/2012
Inkjet print on cotton paper
45 x 60 cm
Pinault Collection

*CA - WHAT IS THE COLOR
OF MY SKIN*, 2012
Photo printing on cotton paper
60 x 80 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Cozinha de minha mãe – Palmital,
2012
Photo printing on cotton paper
18 x 24 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*Cuando Tengo Comida
en Mis Manos [When I Have Food
in My Hands]*, 2012
Video performance
7'1"
Pinault Collection

keep refrigerated, 2012
Photo printing on cotton paper
60 x 45 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*Para Cuando Ellos me Busquen
en el Desierto, [For When
They Come Looking For Me in the*

Desert], 2012
Video performance
11'57"
Pinault Collection

*Premium Bananas |
Mapa Guarani*, 2012
Sewing and mixed media
on tissue
110 x 78 cm
Courtesy of the artist and Mendes
Wood DM, São Paulo, Brussels,
Paris, New York

RAINCOAT, 2012
Photo printing on cotton paper
(diptych)
40 x 30 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Cine África, 2012–2013
Video
7'34"
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Cine Brasil, 2012–2013
Video
15'10"
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Ipê Amarelo, 2012–2013
Video
10'34"
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, New York

*Hasta que se pueda andar sobre
el agua*, 2013
Video performance
21'33"
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

L'Arbre D'Oublier, 2013
Video
27'31"
Pinault Collection

Mãe Ana from the series
Cadernos de África, 2013
Photo printing on cotton paper
18 x 24 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Antropologia do negro I and II,
2014
Videos, performance, installation
Video (I): 6'05"
Video (II): 7'21"
Pinault Collection

CA – Bandera branca, 2014
Cotton, wood
140 x 90 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Cadernos de Africa, 2014
Black and white newsprints
on light paper
Pinault Collection

Slaves ship for sale, 2014
Engraving on paper
33 x 23.5 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Dinheiro Acaba, 2015
Photo printing on cotton paper
45 x 60 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*Dinheiro Acaba – Money
Finishing*, 2015
Charcoal on paper
22 x 31 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Dinheiro do Paulo, 2015
Text on plastic jug with
deposited coins
31 x 21 x 20 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Oblie, 2016
Embroidery by hand on fabric
75 x 59 cm
Pinault Collection

Amor de Mãe, 2016–2025
Embroidery on raw cotton fabric
various dimensions
Courtesy of the artist and
Mendes Wood DM, Brussels

CA – produtos de genocídio – Black Princess y Moreninha do Rio, 2017
Resin and various objects
30 x 30 x 15 cm
Pinault Collection

CA – produtos de genocídio – Colombiana y Kenyan, 2017
Resin and various objects
30 x 30 x 12.5 cm
Pinault Collection

CA – produtos de genocídio – Seneca y American Spirit, 2017
Resin and various objects
30 x 30 x 12.5 cm
Pinault Collection

CA – produtos de genocídio – Stubb's y Spur, 2017
Resin and various objects
30 x 30 x 15 cm
Pinault Collection

Central África, 2017
Charcoal on newsprint paper
375 x 313 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

Hom África, 2017
Charcoal on newsprint paper
321 x 210 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

NICE, 2017
Pencil on paper, stone and sneakers
23 x 61 x 45 cm
Pinault Collection

North África, 2017
Charcoal on newsprint paper
266.5 x 210 cm
Pinault Collection

OLD, 2017
Pencil on paper, stone and stick
13 x 94 x 70 cm
Pinault Collection

Pencil test – for me stay here, 2017
Video performance
19'03"
Pinault Collection

Southern África, 2017
Charcoal on newsprint paper
375 x 282 cm
Pinault Collection

Southeast África, 2017
Charcoal on newsprint paper
375 x 282 cm
Pinault Collection

West África, 2017
Charcoal on newsprint paper
375 x 426 cm
Pinault Collection

CA – produtos de genocídio – Jurubeba Cangaceiro e Rapé Dumont, 2018
Resin and various objects
40 x 40 x 16 cm
Pinault Collection

CA – produtos de genocídio – Planeta Criolo, 2018
Resin and various objects
40 x 40 x 19.5 cm
Pinault Collection

Barcos que migram para o Norte, 2019
14 graphite and watercolor pencil on rice paper and newsprint variable dimensions
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

Construção [Construcion], 2019
Found objects (bricks and rope)
23 x 17 x 21 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

CONTINENTS APPROACHING MACHINE, 2019
Charcoal on newsprint paper
96.5 x 66.5 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

MAQINA DE REVER O PASSADO, 2019
Charcoal on newsprint paper
96.5 x 66.5 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

Navio negreiro I [Slave ship I], 2019
Charcoal on rock
9 x 12 x 22 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

Navio negreiro II [Slave ship II], 2019
Charcoal on rock
14 x 32 x 49 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

Navio negreiro III [Slave ship III], 2019
Charcoal on rock
14 x 35 x 51 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

PISANTE [or VIATURA], 2019
Oil on leather sneakers
10.5 x 29 x 17 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

Vuadora [Na nuca], 2019
Acrylic on canvas
30 x 40 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

CA - UNTITLED [BLACK FACE WHITE FACE ou DUAS CARAS ou SERVO DE DOIS DEUS ou UMA PRO SANTO OUTRA PRO DIABO], 2020
Photo printing on cotton paper (diptych)
90 x 67.5 cm (each)
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

[ERNESTO BATISTA] casa de encruilhada, 2020
Ceramic bricks, wire, whitewash and pemba powder
46 x 33 x 15 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

ERNESTO BATISTA: _ CONTRAPONTO ENTRE UMA PEDRA TALHADA Y UMA PEDRA BRUTA, 2020
Stones
28 x 18 x 20 cm
Courtesy of the artist and Mendes Wood DM, São Paulo, Brussels, Paris, New York

Palmital, 2020
Embroidery on fabric
58 x 78 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

PETROLEO Y BANANA, 2020
Charcoal on paper
96 x 115 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

SACI, 2020
49 left shoes
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Sobre capoeira [Au], 2020
Acrylic on canvas
30 x 40 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*SOBRE TRANSPORTES DE
VALORES EM TEMPOS DE MORTE
| ABOUT TRANSPORTATION OF
VALUES IN DEATH TIMES*, 2020
Charcoal on paper
100 x 120 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
*Objeto para tampar o Sol
de seus olhos*, 2020
Photo printing on cotton paper
90 x 60 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
*Objeto para tampar o Sol
de seus olhos*, 2020
Photo printing on cotton paper
90 x 60 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled [LUZIA REMEMBER] from
the series *Luzias ou arqueologia
do future*, 2020
Painting and carved drawing on stone
15 x 26 x 14 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled [Xangô], 2020
Polychrome wood, acrylic paint,
plastic bag, dried okra
18 x 31 x 26.5 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*Bag sales man – vendedor
de bolsos*, 2022
Charcoal on paper
32.4 x 22.9 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Body art on the way, 2022
Charcoal on paper
30.5 x 47 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Nice, 2022
Football boots and ball
with Kaiowá soil
variable dimensions
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Politic art on the way, 2022
Charcoal on paper
30.5 x 47 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Social art on the way, 2022
Charcoal on paper
30.5 x 47 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*Untitled [America Map/
Pindorama, Abya Yala, and Turtle
Island]*, 2022
Brick dust and salt
variable dimensions
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled [embornal], 2022
Rope, cotton bag, newsprint
and ceramic
81 x 30 x 19 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled [Encruzihada], 2022
Plastic and rubber from flip flop
30 x 22 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*Untitled [Product of Genocide],
2022*
Fiber and rubber from flip flop
25 x 20 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*Untitled [Zé Pelintra
na Encruzihada]*, 2022
String, polychrome metal
and rubber from flip flop
13 x 13 x 11 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

CA - SUGAR SHIP, 2023
Video performance
3'40"
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Tijolo, 2023
Embroidery on cotton, ceramic
bricks, plastic
33 x 48 x 34 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series *IMAGENS
DE MINHA MAN'*, 2023
Watercolor pencil on restoration
paper-rice paper
56 x 39.5 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Zé Pelintra, 2023
Oil on shoes
variable dimensions
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*TEMPO: Coleção de barcos de
Iemanjá*, 2023-2033
Mixed technique
variable dimensions
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*Can any thing of good
come from Nazareth?*, 2024
Ink on paper
42 x 59.5 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Nazarethana, 2024
Plastic and fabric rope
30 x 28.5 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
46 x 63 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
49 x 61 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
60 x 50 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
62 x 47 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
62.5 x 48 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
63 x 48 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
63 x 49 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
69 x 91 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
71 x 91 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
72 x 91 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Pemba, 2024
Pemba on cotton paper photograph
91 x 72 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Yemoja, 2024
Charcoal on paper
100 x 70 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Exu-Zeh, 2024–2025
Embroidery over fabric
70 x 113 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Neves, 2025
Metalon bars, steel grille,
virola plywood and LED bulbs
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
10 x 10 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
10 x 10 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
15 x 15 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
15 x 15 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
15 x 20 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
15 x 20 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
15 x 20 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
15 x 20 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
20 x 30 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
20 x 30 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
20 x 30 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
30 x 40 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
30 x 40 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

Untitled from the series
Marinas, 2025
Acrylic on canvas
30 x 50 cm
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

*MAMA - Monumento à mãe do
mundo | Monument to the world's
mother, 2023/2026*
Courtesy of the artist and
Mendes Wood DM, São Paulo,
Brussels, Paris, New York

The list may be subject to change.

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 6 pm. Last access at 5pm.

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

TICKET OFFICE

Full price: 20€—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); visitors aged over 65; teachers (upon presentation of their ID card or a letter from the school); groups of 15 or more adults; 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 with Palazzo Grassi.

Free: Members Pinault Collection; visitors 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: 39 €

—Membership Duo 1 year: 64 €

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/en/membership

SERVICES

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.

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.

Guided tours at Palazzo Grassi and Punta della Dogana are accessible to hearing-impaired visitors: it is possible to request, free of charge, the presence of a guide or an LIS interpreter (Italian Sign Language) with one week's notice.

ACTIVITIES FOR THE PUBLIC

Museum interpreters

Palazzo Grassi – Punta della Dogana has established a team of cultural mediators with the aim of facilitating visitors' engagement with the exhibitions. They are present in the exhibition spaces and offer short thematic insights free of charge, engaging in dialogue with visitors and accompanying them in the discovery of the current exhibitions.

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.

Special tours and in-depth explorations of the themes of the current exhibitions are offered to the public during opening hours or organized at specific times throughout the year.

Schools and Teens

Workshops and guided tours are available for schools of all levels, 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 also offers programs for universities and collaborates with local higher education institutions on research projects and dedicated activities.

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.

Families and young audiences

Children and their families can discover contemporary art together through various materials, content, and activities designed for them.

An Activity Book is available in Italian, English, and French. It is a visiting tool for children, and not only, that combines playful activities with observation exercises. It is produced in collaboration with Irene Fuga for the exhibitions “Michael Armitage. The Promise of Change” and “Amar Kanwar. Co-travellers”, and with Oscar Sabini for “Lorna Simpson. Third Figure” and “Paulo Nazareth. Algebra”.

Superlabs are also offered. They are a special format of free workshops open to the public from the age of 6 and led by artists and professionals from the creative sector. Artists invited over the years include Kensuke Koike, Sarah Mazzetti, Lucio Schiavon, Luca Boscardin, Camilla Pintonato, Studio òbelo, and Marameo Lab.

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.

Online booking is required:
biglietteria-palazzograssi.pinaultcollection.com

For more information:
visite@palazzograssi.it
education@palazzograssi.it

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 2026, 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 screenings with “FIFA” (The International festival of Films on Art) and the film programme curated by Dominique Païni, music with the live listening sessions “Long Playing” and the performance with the new cycle “Extended”.

MULTIMEDIA CONTENTS AND DIGITAL ACTIVITIES

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

Website and social media

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

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

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

In-depth content

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, Elisabetta Vedovato, in January 2026 the guest of the Open Lab was Jean Jullien with an invitation to create an unexpected intimate diary.

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 organization and promotion of its activities, in order to bring a new public to the museum and to support the relationships between the institution and local, national and international stakeholders. Special projects and collaborations have included public and private partners, companies, tour operators, cultural institutions and research centres, as well as partners for communication.

Dorsoduro Museum Mile

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

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

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

Pinault Collection

The Collector

A true lover of art, 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 the present day. 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's cultural mission 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 two exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, the Punta della Dogana, which opened in 2009, which were then joined in 2013 by the Teatrino. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with its inaugural exhibition *Ouverture*. These four sites were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando. In the three museums, works from 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 commission. 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 Paris, works from the collection are now regularly included in exhibitions across the world: from Paris to Monaco, Seoul, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, and Marseilles. Upon request from public and private institutions the world over, 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 Artist's Residency

Located in a former rectory redeveloped by Lucie Niney and Thibault Marca of 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 at a site that is well-suited for making work. Residents are chosen by a selection committee that includes representatives from Pinault Collection, the Hauts-de France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens Museum, and the Lille Art Museum, or LaM. In 2025-2026, the residency welcomes the artist Anhar Salem.

The Pierre Daix Prize And Bursary

François Pinault created the Prix Pierre Daix in 2015 in homage to his friend, the historian Pierre Daix, who passed away in 2014, to honour a historical work on modern or contemporary art each year. To date, the Prix Pierre Daix has been awarded to: Elvan Zabunyan (2025), Paula Barreiro López (2023), Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Rémi Labrusse (2019), Pierre Wat (2018), Elisabeth Lebovici (2017), Maurice Fréruchet (2016), and Yve-Alain Bois et Marie-Anne Lescourret (2015). In 2025, François Pinault also created the Pierre Daix Bursary to support young art historians in their writing. This inaugural edition was awarded in 2025 to the young scholar Clara Royer.

CHRONOLOGY OF EXHIBITIONS OF PINAULT COLLECTION

IN THE MUSEUMS OF PINAULT COLLECTION

"Michael Armitage.

The Promise of Change"

Curator: Jean-Marie Gallais
Palazzo Grassi, Venice
29.03.2026–10.01.2027

"Amar Kanwar. Co-travellers"

Curator: Jean-Marie Gallais
Palazzo Grassi, Venice
29.03.2026–10.01.2027

"Lorna Simpson. Third Person"

Curator: Emma Lavigne,
in collaboration with Lorna
Simpson
Punta della Dogana, Venice
29.03–22.11.2026

"Paulo Nazareth. Algebra"

Curator: Fernanda Brenner
Punta della Dogana, Venice
29.03–22.11.2026

"Clair-obscur"

Curator: Emma Lavigne
Bourse de Commerce, Paris
04.03.2026–31.08.2026

"Minimal"

Curator: Jessica Morgan
Bourse de Commerce, Paris
08.10.2025–19.01.2026

"Corps et âmes"

Curator: Emma Lavigne
Bourse de Commerce, Paris
05.03–25.08.2025

"Arte Povera"

Curator:
Carolyn Christov-Bakargiev
Bourse de Commerce,
Paris 09.10.2024–20.01.2025

"Thomas Schütte. Genealogies"

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

"Tatiana Trouvé.

The Strange Life of Things"

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

"Kimsooja. To Breathe – Constellation"

Curator: 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
12.03.2023–07.01.2024

"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”

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

“Henri Cartier-Bresson. Le Grand Jeu”

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

“Youssef Nabil. Once Upon a Dream”

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

“Luc Tuymans. La Pelle”

Curator: Caroline Bourgeois
Palazzo Grassi, Venice
24.03.19–6.01.20

“Luogo e Segni”

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

“Albert Oehlen.

Cows by the Water”

Curator: Caroline Bourgeois
Palazzo Grassi, Venice
08.04.18–06.01.19

“Dancing with Myself”

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

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

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

“Accrochage”

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

“Sigmar Polke”

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

“Slip of the Tongue”

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

“Martial Raysse”

Curator: Caroline Bourgeois in collaboration with Martial Raysse
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 Sculpture 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

**Pinault
Collection**