

# **BRUCE NAUMAN**

# **CONTRAPPOSTO STUDIES**

# **PUNTA DELLA DOGANA**

# **VENEZIA**

# **23.05.21–09.01.22**

**CURATORS: CARLOS BASUALDO  
AND CAROLINE BOURGEOIS**

- 1 THE EXHIBITION**
- 2 EXCERPTS FROM THE CATALOGUE**
- 3 LIST OF WORKS**
- 4 THE CATALOGUE**
- 5 BIOGRAPHY OF BRUCE NAUMAN**
- 6 BIOGRAPHY OF THE CURATORS**

## **APPENDICES**

- 7 DIRECTOR OF PALAZZO GRASSI  
–PUNTA DELLA DOGANA**
- 8 A FEW FIGURES**
- 9 TEATRINO DI PALAZZO GRASSI**
- 10 EDUCATIONAL SERVICES AND ACTIVITIES  
FOR THE PUBLIC**
- 11 PALAZZO GRASSI ONLINE**
- 12 DORSODURO MUSEUM MILE**
- 13 MEMBERSHIP CARD**
- 14 PRACTICAL INFORMATION**
- 15 PINAULT COLLECTION**
- 16 BOURSE DE COMMERCE**
- 17 CHRONOLOGY OF THE EXHIBITIONS  
OF THE PINAULT COLLECTION**

### **PRESS OFFICES**

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

France and international  
**CLAUDINE COLIN COMMUNICATION**  
3, rue de Turbigo  
75001 Paris  
Tel: +33 (0) 1 42 72 6001  
Dimitri Besse  
[dimitri@claudinecolin.com](mailto:dimitri@claudinecolin.com)  
Thomas Lozinski  
[thomas@claudinecolin.com](mailto:thomas@claudinecolin.com)  
[www.claudinecolin.com](http://www.claudinecolin.com)

Italy and correspondents  
**PCM STUDIO**  
Via Farini 70  
20159 Milan  
[press@paolamanfredi.com](mailto:press@paolamanfredi.com)  
Tel: +39 02 3676 9480  
Federica Farci  
Cell: +39 3420515787  
[federica@paolamanfredi.com](mailto:federica@paolamanfredi.com)  
[www.paolamanfredi.com](http://www.paolamanfredi.com)

**Punta della Dogana**  
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**Pinault**  
**Collection**

# 1 THE EXHIBITION

**Palazzo Grassi—Punta della Dogana presents a major exhibition dedicated to Bruce Nauman (1941, Indiana, USA) at Punta della Dogana from 23 May 2021 to 9 January 2022.**

“**Bruce Nauman: Contrapposto Studies**”, curated by **Carlos Basualdo**, the Keith L. and Katherine Sachs Senior Curator of Contemporary Art at the Philadelphia Museum of Art, and **Caroline Bourgeois**, curator at Pinault Collection, is an homage to one of the major figures of the contemporary art international scene and focuses on three fundamental aspects of his oeuvre: the artist studio as a space where creation takes place, the body through performances and the exploration of sound.

From the 1960s to today, Bruce Nauman has constantly experimented with different artistic languages—from photography to performance, sculpture and video—to explore and mine their potentialities in a body of work that interrogates the very definition of what constitutes artistic practice.

Bruce Nauman was awarded the Golden Lion at the Venice Biennale in 2009 for Best National Participation and his work has recently been presented in numerous and major monographic exhibitions around the world. **The unique exhibition at Punta della Dogana brings together older works and the most recent ones, some of which are new or have never been exhibited in Europe before.**

The exhibition was conceived as a choreographed totality, with the earlier works establishing a context for the reception of the *Contrapposto series*, in order to facilitate an intuitive understanding of the logic of Nauman’s work and of the founding themes of this work: the sound, the performance, the artist’s studio and the relationship between body and the physical, psychological and cultural spaces it occupies.

The exhibition in Venice is focused on a series of recent video installations that Nauman has developed over the last years and are related to a single channel video from 1968, *Walk with Contrapposto*, in which we see the artist walk in a narrow wooden corridor built inside his studio while trying to maintain the *contrapposto* pose.

The series *Contrapposto* includes *Contrapposto Studies, I through VII*, 2015/16, *Walks In Walks Out*, 2015—both recently bought by the Philadelphia Museum together with Pinault Collection—*Contrapposto Split*, 2017, and *Walking a Line*, 2019. It represents the first time in which Nauman has explicitly revisited an earlier work to use it as the point of departure for his practice. Initially, he

aimed to go beyond the limits imposed by the technology available in the late 1960s, the time when he produced the first *Walk with Contrapposto*.

“Bruce Nauman: Contrapposto Studies” includes four recent works — one created specifically on the occasion of the exhibition at Punta della Dogana and three which have never been shown in Europe — that illustrate the artist’s modus operandi, consisting in the development of themes and variations that often take the form of entire series. These works include a reinterpretation of an earlier installation, *Acoustic Wedge (Sound Wedge—Double Wedge)*, 1969-70, entitled *Acoustic Wedge (Mirrored)*, 2020; two recent *Contrapposto* works that Nauman developed using 3D technology (*Contrapposto Split*, 2017 and *Walking a Line*, 2019); and an interactive mapping of his studio, *Nature Morte* (2020), in which the artist used a handheld scanner to create 3D scans of the space. From experimenting with videotape recorders when the technology first became available, to the use of the latest iPhones and 3D technology, Nauman has always put himself in the position of a “Beginner Beginning.” Once again, he returns to the wellspring of possibilities related to the use of his body in the space of his studio, his working place par excellence that is also a place of intimacy.

Characterized by the inclusion of very few actual objects, it focuses instead on the intellectual, physical and phenomenological experience of Nauman’s work. The exhibition invites the visitors to live an immersive experience through their sensory perception, body and mind, a fundamental process to fully understand Nauman’s artistic research.

The use of the body is further investigated through the presentation of older works featuring the artist, such as *Bouncing in the Corner No. 1*, 1968, and *Lip Sync*, 1969, and the exceptional presentation of three live performances (*Untitled or Extended Time Piece*, 1969, *Untitled*, 1969, *Untitled*, 1969) that will be executed during the whole duration of the exhibition by 14 performers.

The visitor will also immerse himself in the sound piece *For Children* (2010), in the “loud whisper” of the artist in the audio installation *Steel Channel Piece* (1968), or in *Soundtrack from First Violin Film* (1969), an LP that brings together in a single audio piece the aural traces of various corporeal actions filmed by the artist.

To better understand the vision and technique of Nauman, the exhibition path also includes *For Children /For Beginners* (2009), a body of graphic work at the starting point for two sound pieces of the same name

that also feature in the exhibition. In this diptych of drawings, consisting of a list of notes jotted down in pencil, the repetitions and variations allow us to perceive the subtlety of the correspondences and word play.

The theme of the artist's studio is especially explored in *Nature Morte* (2020), exhibited for the first time in Europe at Punta della Dogana. Presented like at the Sperone Westwater Gallery in New York, three 4K video projections of the artist's studio in New Mexico are on display. Each one is linked wirelessly to an iPad which the viewer can use to move around "virtually" in the studio. This immersive and virtual experience, physical as well as digital, allows the public to discover for the first time at Punta della Dogana every single object, corner and detail of Nauman's studio.

On the occasion of the exhibition at Punta della Dogana, the sound work *For Beginners (instructed piano)* by Bruce Nauman will be set up in the sotopor-tego de l'Abazia from 19 to 30 May and from 3 to 12 September 2021. The work is also presented in the exhibition rooms of Punta della Dogana for the entire duration of the show.

## **Conversations "Nauman Archive for the Future"**

A series of conversations entitled "**Nauman Archive for the Future**" with curators Carlos Basualdo and Caroline Bourgeois together with **artists, art historians, dancers, performers and musicians** from around the world will lead up to the opening of the exhibition. They will take the show in Venice as the starting point to reflect upon Bruce Nauman's work and its potential future influence.

Philippe Parreno, Anne Imhof, Boris Charmatz, Paul Maheke, Élisabeth Lebovici, Ralph Lemon, Tatiana Trouvé, Teodor Currentzis, Lenio Kaklea, Elisabetta Benassi and Nairy Baghramian are the guests invited to take part to the debate.

The series of conversations will be presented online on the YouTube channel and on the website of Palazzo Grassi–Punta della Dogana, as a preview of the exhibition.

Until 27th June 2021, a video conversation will be released weekly in an order determined by the use of chance procedures—"Fat Chance!"

## **The exhibition catalogue**

The catalogue (in Italian, English, French), published by Palazzo Grassi–Punta della Dogana with Marsilio Editori, brings together texts by **Carlos Basualdo and Caroline Bourgeois, Erica F. Battle, Jean-Pierre Criqui, Damon Krukowski, Noé Soulier, Michael R. Taylor and a long interview of Bruce Nauman with Carlos Basualdo.**

# 2 EXCERPTS FROM THE CATALOGUE

## Interview of Bruce Nauman with Carlos Basualdo

This interview with Bruce Nauman took place at his home in New York in two parts: on May 4, 2016, before the exhibition of the *Contrapposto Studies* at the Philadelphia Museum of Art and Sperone Westwater, New York, and on April 17, 2017, after these installations had come down, but before the installation of *Walks In Walks Out* in Philadelphia.

### New York, 2016

CB *Contrapposto Studies* is the only work of yours I can think of that makes a direct reference to an earlier work (*Walk with Contrapposto*, 1968). What motivated you to go back to one of your earlier videos?

BN I don't remember if I ran across a still image from the earlier work or we were talking about something else, or somebody was inquiring, but I didn't have a copy of the tape, so we got a short segment of it from Electronic Arts Intermix in New York, and then I had it on my computer. But I had the idea [to change it]. In the original the camera is fixed and I walk up close to it, and it becomes a big blur of the T-shirt and part of the head and then back.

CB Because you had positioned the camera at the end of the corridor where you were walking.

BN I positioned the camera in a single light and had the walls of the corridor [to work in]. But I had the idea that I could do the walk with or without the walls, and then it would be filmed or taped or recorded so that the figure stayed the same size instead of getting bigger and smaller, and the background would move in relation to it. So that's what we did, and I didn't really have a plan for how to use it or what to do with it.

CB Did the corridor help with the movement in *Walk with Contrapposto*?

BN It confined it, and it kept me balanced in a straight line.

CB So it was harder not to have it.

BN The corridor was actually built to do that performance. And then later when Marcia Tucker saw it and it was in that Whitney show ("Anti-Illusion: Procedures/Materials," 1969) it was just by itself. It was called *Performance Corridor*, because she didn't know about the video. When she came to visit the studio and saw it, she saw it as a piece of sculpture or an installation or whatever. So anyway we filmed it [the new footage], or Bruce [Hamilton] filmed it, and then I didn't know what to do with it, so I stacked it up and repeated it so that there were four versions. It's all the same

film, or tape, but the four are not synchronized, so that they are coming and going but basically they stay the same size. The tilting is different—the background moves.

CB But it's all material from the same shoot?

BN It's all one shoot. The four versions just started and stopped at different times—because I walked back and forth a number of times—and that was all. So he basically just shot it, and then the zooming was done on an editing program.

CB So that the camera focused automatically on your body.

BN Yeah.

CB When I saw the work for the first time I thought that it entailed a parallax effect, but I don't know if it's technically what you would describe as parallax.

BN Well, it's confusing the perspective, because that was the intention—to confuse the perspective. It sort of didn't make too much sense to me by itself, but then when I stacked up four of them it started to have a rhythm that was independent of the single piece. And then I did a reversal of color so there were two versions, color reversed and color normal. But I think when I reversed the color I also reversed the direction of walking, backward instead of forward. So that was the finished piece at that point.

CB Did you reverse the color on the computer?

BN Yeah, you just do it on the computer. It's very simple to do.

CB You've been playing with color reversals in your films for quite a while.

BN Yes. The only thing I did next was try some color alterations, to do it in a red tone or a green tone or something like that, but that didn't seem to make any sense, so I didn't pursue that.

CB The figure is always in focus, but the wall is always in focus, too.

BN Pretty much, because the depth of field was great enough. If you watch it very carefully you see that the focus changes a little bit on the figure, but you have to really pay attention to see that.

CB So the figure moves, and then the background seems to move as well.

BN The figures seem to just stay in one plane, and the background changes. I don't know at what point I decided, okay, I can do other stuff with this, I don't have to leave this as a finished piece. So the next one was a sideways version where the camera would track it sideways, so there's no change of the perspective and you're not so much aware of the *contrapposto* movement because you're looking at the side. It's kind of a rocking motion.

CB The *contrapposto* movement becomes invisible.

- BN And then I did the positive and negative in reverse direction.
- CB Did you need rails to film it?
- BN Yeah, just so the camera could travel. We set up some rails and a tripod that would roll along on that. So that worked okay. We recorded that one several times, so there are several different versions that got stacked up. Then the idea of the figure swiveling—that was all done in the editing. So I finally decided, okay, then if this is *contrapposto*, this idea of Renaissance configuration, then da Vinci and Dürer and everybody was sort of doing it—trying to figure out the perfect proportions of the body. And what I remembered from art school was seven—six or seven heads to the body. So I did a little [research], looked it up, and actually none of that's quite correct, it was always an odd number. Everybody had a different number, but it was never an even figure, it was, like, six and a half.
- CB That's odd...
- BN The idea I had was seven heads. But nobody had an exact number. And then by the time you get to Pontormo it was nine, ten [heads]—it was so exaggerated. But [when] the first ones were doing those drawings and trying to make the perfect figure it was always around six to seven heads—it averaged out to about six and a half. But I used seven because that's what I remembered. So that was the reason for the [seven] divisions and the rotations happening.
- CB That's much harder to figure out. The projections that include four figures are already very strange because you notice that the figure doesn't recede and the background moves, but after a while you can understand what's going on. But when you fracture the image in seven parts the entire body seems to come together and then fall apart. There is a strange rotational movement, and it's hard to understand its logic.
- BN And then when they're lined up they're all doing things at different times.
- CB Is there a logic behind the rotations?
- BN I do have it written down someplace. It starts out on the left, and the rotation is a certain number of seconds or frames—I don't remember how many, it switches—but first it starts at the top and goes down, and the next one over starts at the bottom and goes up, then the next one alternates every other one.
- CB And all that material came from the same shoot?
- BN Yeah. I made a program, but it's not possible to read it. If you start on the left you can see, okay, this is the program, or the progress. And the next one, here's the progress. But the next one after that you've already lost it because it's happening at the top, bottom, middle, something like that.
- CB The visual complexity of the image makes you lose the logic that governs the movements.
- BN But it's interesting that your mind always tries to make a program, and so you start somewhere where your mind can do that, but even though there is a program, pretty soon it's impossible to keep track of, even if you make notes. [Laughs] I mean, it's not necessary. But I didn't want it to be random. I wanted there to be something that you could at least start to figure out if you wanted to.
- CB I think that is what you feel drawn toward—trying to figure it out. What about the accidents?
- BN What accidents? [Laughs]
- CB Were there accidents in the process?
- BN There are things that happened—there was a cord that got loose and went across in front of the camera once. We left that in. There's a lot of... Balance is difficult. There were no walls there, and so there's a certain amount of tension in that. You can see as I got tired that I was losing my balance or having to correct a lot to keep my balance. I think that's an important part of the tension of the piece.
- [...]
- CB The sound of the work seems to be a very important part of it, but when you describe it you speak first about the image.
- BN Yeah, because that's what I was thinking about. So then as we play it back [in the studio], I recognize the sound—there's sound in the heels of my shoes and in the turning, there are some shuffling and scraping sounds—and as they stack up there's still a rhythm to 'em, the more images there are. By the time you get to seven, there are forty-nine soundtracks piled up. It's pretty dense.
- CB Did you work specifically on that aspect of the piece?
- BN No, I left it alone. The only thing I took out were some of the voice sounds and some of the cat sounds. Because when the reverse parts are running it doesn't sound like... it just sounds like scraping sounds, and it's quite mysterious then. You don't connect it with the image. Going forward you connect it, but in reverse you don't. It's not really loud, but it's pretty dense.
- [...]
- CB How involved you are in the technical aspects of this work? You've worked with Bruce for quite a while now. How is that conversation? Do you tell him what it is that you'd ideally like to see, and he works it out? Do you have a precise notion of what can be done technically?
- BN Well, when we taped the first part, just the first [time] walking forward and backward, my idea was that he would use his zoom and follow me. And he said, "Well, it's too hard to keep it just

- right, keep the zoom and the focus just right, so if I can get enough depth of field, then I'll just keep it steady and do everything in the editing process—zoom it that way—and that way I can keep everything." Because I was going faster and slower as I walked, so it was much easier to do it in the editing, which I hadn't considered. But that's what he did, and it worked fine. So yeah, there are always things that we have to work around to make it possible to get more or less what I wanted.
- CB I remember seeing you work on the editing of the hands in *For Beginners*, and you were very precise about what you wanted, how you wanted it, and very aware of the technical aspects of it, which to me is very impressive. I've also heard you talk about the casting process for some of your works, and every time it seems that it's absolutely key to you to understand how things work.
- BN Well, I think that the first time I had somebody make something for me the piece was called... It was an aluminum box with a bright light, and it was called *Performance Space* or something like that (*Lighted Performance Box*, 1969). Anyway, it was welded up by these guys who did a lot of work for Leo Castelli and for Donald Judd, and so at first I just said, "Okay, we're just going to make this box out of aluminum, about six or seven feet tall." And they said, "Well, how do you want the welds to be— do you want them welded and polished or unpolished; do you want the edges to overlap this way or this way or this way?" So it turns out you can tell them to just make the box and then they'll do what they want, or you can start to think about how it can be put together and whether it's important or not. And sometimes it's not. And sometimes it turns out that it was important, because after it's made it doesn't look right, or doesn't feel right. So you do need to think about having somebody else make something—you have to give them enough instructions so that you get what you wanted. You have to understand the process enough to give instructions. I thought about how Bob Morris always had a really great feel for scale and materials and how to put things together, and when Donald Judd started making things and having things made it felt like he didn't understand how to do it, or how to ask somebody to do it, but he got better and better at it as he understood what he wanted and how to get it. He learned it. But usually if I'm making something myself there's an intuitive understanding of how much needs to be done, and it's hard to tell somebody else that. Bruce is really great to work with because if he doesn't understand he'll find out. He loves to investigate and figure it out.
- [...]
- CB It seems that you really like to consider the implications of doing things in one way or another. I almost feel that the work calls for people to consider the way that things are done—the implications of doing certain things in a certain way. There is a strong ethical aspect to the work.
- BN Well, one of the hardest things for me when I started to use other people was, where does the credit go? I was making those tapes, some of those tapes myself, of myself, churning everything out. And then at a certain point I needed help, I needed a professional person to operate the equipment, or I needed Rinde [Eckert] to sing because I couldn't. I needed somebody who knew what they were doing. And so you have to give that part of yourself away and trust it [to someone else]. If you're used to always doing everything yourself it's hard at first. Some of those early pieces I did, when I was working with Dennis Diamond, I needed to step in and direct, and I was not good at it, and Dennis would just kind of take over. He was very good at it. He saw what I wanted and could proceed with it.
- CB So this is something that you think about?
- BN Yeah. You have to let go of a lot of ego to turn over that much authority in the performance.
- [...]
- But going back to *Contrapposto Studies*, how concerned are you about the classical resonance of the title?
- BN I was just thinking about the variations that I did, and one thing I didn't do was turn everything upside down. We tried it, and it made no sense at all—it just got silly. One of the first people I showed the whole series to was [the curator and critic] Joan Simon. She was visiting here, and I showed it to her in the studio, still at the small scale. First I told her what I had done, and she didn't say anything. And after she saw it she said, "You know, when you told me about the seven parts I just thought it was going to be ridiculous, and it wasn't." So you never know until you try it. But turning it upside down was ridiculous—it didn't make any sense. Reversing it worked fine, and reversing the color worked fine, but reversing it up and down didn't work.
- CB Or the use of colors.
- BN Or the colors. A bit arbitrary, because I had done that before—change colors and kind of make rainbow things.
- CB You have done more things to the image than to the sound.
- BN I left the sound alone. Well, the sound gets reversed, but that's the only thing that I've done to the sound—and some editing of extraneous sounds. When I did *Fat Chance John Cage*, the

- nighttime study, I left almost everything in, but there was one section in the evening when Susan was out yelling at the dogs and it got recorded, and she asked me to please take that out. [Laughs]
- CB In *Setting a Good Corner* there's a moment when Susan comes in . . .
- BN And she really wanted me to take it out, and I said, "I can't, because I can't make a cut." She was very annoyed with that. She had no idea I was taping anything.
- CB I did my best to keep some of the instructions in there, but you took them out anyway. It's nice, sometimes, to have that, because it just wakes you up to a different reality.
- BN When we were cutting the studio stuff [for *Fat Chance John Cage*] and we did the action edit, we only kept the parts when there was something happening— there was a sound or a mouse— and my first edit was to cut it to where there were just mice showing. Dennis was putting it all together, and he's very obsessive. He's the one who started finding all the little moths and all that stuff happening, and who added them to the other things that were happening. It was more work than what I wanted to do, but he couldn't stop himself.
- CB It's interesting that in some works you deal with the "accidents," and in other works you don't. That's why I asked you about the accidents in making *Contrapposto Studies*. But you responded by saying you didn't deal with them, but that walking in *contrapposto* without the corridor is difficult— the balance is difficult. I hadn't thought about "accidents" in that sense, but of course there is also that.
- BN Well, after all my surgeries and radiation and all that crap, my balance was horrible, because I had no feeling in my feet. And when you don't have any feeling in your feet you can't balance yourself. That slowly came back, but that was something that I thought about. One of the things the neurologist did, that he was trying to figure out... Well, he had one-foot square tiles on the floor, and he said, "Just walk in a straight line, from here to there." And at first I couldn't do it. I couldn't have passed a highway sobriety test, but eventually things got repaired and I could do it. And then he had me do it backward, and then standing on my toes, and just trying all these things to find out where I was, physically. So I think that thinking about some of that also got me to do this project, because when you clasp your hands behind your head you don't have your arms for balance.
- CB It's amazing how, whenever your early videos are shown, kids start mimicking them. I'm sure you've seen that.
- BN Uh-huh. Susanna [Carlisle] made a tape of the first fingers one [*For Beginners*] of a little girl looking at it and doing things with her fingers. [...]
- New York, 2017**
- CB In the last interview we didn't really get around to talking about *Walks In Walks Out*. I was curious if you could tell me how the work came about.
- BN Initially it was just to give Angela [Westwater] a sense of what the scale of the projections (in *Contrapposto Studies*) should be. So Bruce used his iPhone and we projected the different sections, and I would walk in and stand in front of the projection so that you could see what the size would be in relation to my height. So that's all it was. Then we looked at it a bit, to make sure it was all there, and Bruce went home and put it together. And when I projected it, the illusion of a person being in the room was so strange... It was never intended as a work, and then it was so interesting. We did a little re-editing, shortening, to make it hold together a little better. But it was just a utilitarian project that was much more interesting than we expected.
- CB Which is not the first time that's happened for you.
- BN No. But it's amazing.
- CB And you had used an iPhone to make a work before. You used an iPhone for *Mr. Rogers*, right?
- BN Yeah.
- CB Was that your iPhone?
- BN It was my iPhone. And again I was just sort of trying to figure out how it might work, and I couldn't duplicate *Mr. Rogers*—couldn't count on him [the cat] appearing again. [Laughs] So that part was the iPhone, and then other parts we shot later using better equipment and lighting.
- [...]
- CB It's interesting to me to realize, after having followed the development of these works quite closely, how carefully you look at the work at every stage, even after it's seemingly done. There's a kind of reactive process. Something happens and then you decide to keep it, or you eliminate certain other elements. You do incorporate accidents into the process, but very intentionally so.
- BN You have to look at it and see what's really there, and what you want to use or not. And when I first started I thought, well, there were... I've forgotten how many of those videos I made in Southampton—several—and I tried to decide if any of the others would be appropriate, and there was one other one, called the Beckett Walk (*Slow Angle Walk (Beckett Walk)*, 1968), which I thought I might

- like to do, but I was no longer physically able to do that. [Laughs]
- CB That's the most challenging one.
- BN Very difficult. So I thought, well, maybe I can spend two years getting myself back in shape [laughs], maybe not. And then Bruce's son [Jamie] helped out a little bit. He's an artist, but he's also a tightrope walker, so he's very athletic and has really good balance. I thought about asking him to do it, but actually he couldn't do it very well. He's not as flexible as you would think, because we had him stand in a couple of times for some other projects when we were just testing, and he can't stop himself from walking by putting his toes down first, because that's how you step on the wire, and he just walks like that now. And it seemed odd when he was trying to stand in for me so that I could see what it would look like.
- CB And I imagine that if you walk like that the sound of the steps is also different.
- BN Yeah, and anyway I wanted to do it myself. Why use somebody else?
- CB I remember you saying that you wanted to walk.
- BN Yes.
- CB When the new work is shown in relationship with *Walk with Contrapposto*, you can see how exaggerated the movement was in the older work.
- BN Yeah. I just don't have that—my body doesn't do that anymore.
- CB I would like to ask a couple of specific questions. Erica Battle noticed that the top layer of your body in the projections of VI and VII, where your head is supposed to be, is somewhat narrower than the other layers. Did you do that on purpose?
- BN Yeah, just to compress it, cut it off.
- CB Was it a practical decision?
- BN Well, all the earlier tapes where I used myself I either was shot from the back or the head was cut off. The face wasn't there, so it made the body more anonymous. And our initial intention was to do the same thing, but we ended up showing more face.
- CB At certain moments the viewer can actually see your face.
- BN Yeah.
- CB And the notion of the number seven in relation to the ideal proportions of the body—where did you take that from?
- BN Well, that's what I remembered from art history, that in the Renaissance, Dürer and da Vinci and various people were trying to figure out perfect proportions for a human being, and they would come up with some number. I always remembered that the figure was seven heads high.
- CB My editor says that that notion comes from the Canon of Polykleitos.
- BN So from farther back.
- CB Yes. He was the first to describe and attempt to establish the ideal proportions between the different parts of the body. But you always spoke about the Renaissance and not so much about classical antiquity. But the work is so close to classical antiquity.
- BN Because that's what the Renaissance was copying.
- CB Of course. But also the folds in your white shirt and the size of the projected figures seem to be references to classical sculpture, so there's a sort of double reference.
- BN For sure. See! I remembered something from art-history classes! I always wanted to get to Abstract Expressionism. I didn't want to look at that other stuff.
- CB One more thing: The model of the room in Philadelphia that became a work—what was that process? Why did you think that the model could itself be a work?
- BN Well, I needed something to work out my thoughts, and so we started finding all these little [pico] projectors.
- CB The first model that we sent you was too small.
- BN It was too small, so I made one at a larger scale.
- CB Did you feel that you needed something bigger to work with so that you could place the equipment?
- BN Yeah, I always end up doing that—making a bigger model. The drawings were at a different scale than the model you sent, so it helped me to have that bigger size. And I have a history of calling things models, so I thought it worked pretty well.
- CB But the models that you made before were never built as actual works.
- BN Right. This was different.
- [...]

**Damon Krukowski**  
**Following the Sounds**

I cannot be alone in having heard Bruce Nauman's work before I ever saw it. Many of his installations are loud. What is making that sound, I remember thinking at an exhibition that I eventually discovered included *Clown Torture* (1987). Did I go looking for it? Would you? "No no no no no no!" is hardly enticing. And yet, like an audio analogue to a car crash, we can't look away from a sound like that. It must be coded into our genes that sounds of pain, fear, discomfort, warning, hostility, anger, and conflict are sounds whose source we seek out. Even if only to avoid them, we need to locate them.

Location is in fact among our primary biological uses of sound. We have two ears so that we can use sound for location: minute differences in volume and timing of sounds as they reach each side of our head enables us to locate their sources in space. This is also part of the process by which we determine our own location in space. It isn't a skill we need to hone, through studies or time spent in art galleries and museums. It comes with the territory of being human.

And so human beings, in an art gallery or museum, will locate the sounds emanating from a Bruce Nauman exhibition. But what kind of location do they find themselves in, once they get there?

**From his earliest works, represented in this exhibition by a suite of his now-classic film and video pieces from the 1960s, to the recent *Contrapposto Studies*, Nauman has used sound to dislocate the viewer in space. The *Contrapposto Studies*, with their dislocation of Nauman's own body as its image is cut and reassembled, are among the most literal examples of this technique.** But it can be traced throughout the many twists and turns of Nauman's oeuvre, especially if one follows its sounds.

Nauman is famously laconic; his collected writings make a very slim volume on their own, and the interviews appended to them are filled with terse, dry replies.<sup>1</sup> Nevertheless, he doesn't dissemble and always seems to answer questions directly. When asked about sound—which hasn't been often—his statements make clear his interest in its relationship to space. In 1970, independent curator Willoughby Sharp asked Nauman a simple, direct question about *Corridor Installation with Mirror—San Jose Installation (Double Wedge Corridor with Mirror)* (1970–74), two narrow V-shaped boxes then installed at San Jose State College:

WS Why did you decide to use it that way?

BN When the corridors had to do with sound damping, the wall relied on soundproofing material which

altered the sound in the corridor and also caused pressure on your ears, which is what I was really interested in: pressure changes that occurred while you were passing by the material. And then one thing to do was to make a V. When you are at the open end of the V there's not too much effect, but as you walk into the V the pressure increases quite a bit, it's very claustrophobic...

WS Pressure is also felt on the spectator's own body. Does that come from your ears?

BN It has a lot to do with just your ears.

WS So space is felt with one's ears?

BN Yeah, that's right.<sup>2</sup>

In the current exhibition, there are examples of this type of sound damping from both early in Nauman's oeuvre (*Diagonal Sound Wall (Acoustic Wall)*, 1970) and recently (*Acoustic Wedge (Mirrored)*, 2020). These pieces are made up of nothing so much as the experience of space felt by one's ears. There is no sound added to them by the artist—perhaps they might not be considered "sound art" for this reason. But as the interview with Sharp makes clear, sound is primary in Nauman's reasoning around their construction. He is counting on us to use our ears. Or at least for the piece to call our attention to them.

In a wide-ranging, relaxed interview undertaken by Michele D. De Angelus for the Smithsonian's Archives of American Art in 1980, Nauman shared some of his broader associations with the corridor pieces. They can produce an anxiety in viewers, he explained, from the interaction with others sharing the space, or from being alone in the space yet observed by those on the outside:

"I guess the analogy that I made in the beginning, the early pieces were where you are in a phone booth and you are in a phone booth for acoustic privacy; at the same time it's on a street corner, for instance, or in a gas station or something. You remove yourself from the crowd and become an object and people notice you. You've removed yourself and placed yourself in a vulnerable position...<sup>3</sup>"

The claustrophobia of being isolated—the acoustic privacy of a tight space, like a phone booth or *Corridor Installation with Mirror*—is, as Nauman has said, felt by the ears. But the anxiety of sharing a space, or of being observed in that solitary space by others, is felt elsewhere in the body. Nauman continues:

"I think it's a very real psychological drama or whatever. It's like when you're a kid and you're lying in bed and you're okay but if your arm would go over the side there can be something under the bed. See, the area of the space you can't control, and I think people do, one way or another, try and control the space—I

mean, you whistle or make noise...<sup>4</sup>

Whistling in the dark, in other words, is a way to abate fear by using sound to gain a measure of the unseen space. Sound bounces off the walls, and our locational hearing gives us a sense of where we are even if our eyes can't tell. The amount of time it takes the sound to return; the type of material off of which it reverberates; whether anyone whistles back; these are all aural clues to space we cannot see, and to our position in it.

[...]

However, pair these same or similar audio tracks with another important spatial device of Nauman's—film and videotape recorded in his studio<sup>12</sup>—and the impression is anything but funny or slight. Indeed, Nauman's 1960s video works associated with these tapes have rightly become classics of the genre, if not of the era. The difference is that, as in the works with corridors or walls, a spatial element has been added—and with it, our perceptions from multiple senses are again engaged simultaneously, though not necessarily in concert.

In one of the rare discursive writings Nauman has published, a loose group of "Notes and Projects" from 1970, he includes this condensed thought:

"Pieces of information which are in "skew" rather than clearly contradictory, i.e., kinds of information which come from and go to unrelated response mechanism. Skew lines can be close or far apart. (Skew lines never meet and are never parallel. How close seems of more interest than how far apart. How far apart=Surrealism?<sup>13</sup>"

This idea of "skewed" lines of information relates to the corridor and wall pieces, but is also illustrated by Nauman's so-called "studio films" of the late 1960s. **These seemingly naturalistic films and videos—each running the length of a reel of film or a single videotape, as if unedited; each with sound that feels like it has been recorded directly by the camera along with the image; each featuring a repetitive, often physically challenging action performed by the artist**

**himself—contain little in the sense of variety or rich detail.** However, they do always contain at least two "skewed" lines of information: image and sound. How skewed—how close or far apart these lines of information veer from one another—largely determines the effect of the work.

In the violin film that corresponds to the first track of *Record, Violin Film # 1 (Playing the Violin As Fast As I Can)* (1967–68), we hear footsteps and see Nauman enter the frame, holding a violin and preparing for performance. But before he starts, the soundtrack of his violin playing begins. Soon his image is also sawing away, more or less matching the sounds we hear (it is difficult to tell, given how crude the playing is). Yet before we reach the end of the reel of film, the sound of the violin abruptly stops. A beat or two later, the image of Nauman also stops playing, and exits the frame—accompanied again by the sound of footsteps, seemingly in sync with his motion.

The cinéma vérité pretense of the set-up—a corner of Nauman's studio, the artist casually entering and exiting the frame, the action repeating seemingly without variation until the film runs out—is belied by the skew between image and sound. It's not extreme. But it is enough to unsettle one's presumption of what is being seen and heard. The clear gap between sound and image goes by quickly at the start, and might even be forgotten while watching the main body of the work. Was that gap imagined? A technical slip? Then it clearly happens again at the end, reinforcing the skew. However, the footsteps of Nauman's exit seem in sync again...

This near proximity to normality, we might say, is what Nauman is after. "How close seems of more interest," he writes. "How far apart = Surrealism?" Extreme juxtapositions of the historical avant-garde—Lautréamont's chance encounter of a sewing machine and an umbrella—don't entice him as much as a slight blurring of our quotidian reality.

[...]

1 Please Pay Attention Please: Bruce Nauman's Words, ed. Janet Kraynak (Cambridge, MA: MIT Press, 2003). "Part I: Writings," 47–97, barely fills fifty pages—with a lot of blank space.

2 Bruce Nauman, interview with Willoughby Sharp, May 7, 1970, published in *Avalanche no. 2* (Winter 1971); reprinted in *ibid.*, 134

3 Michele D. De Angelus, oral history interview with Bruce Nauman, May 27–30, 1980, Archives of American Art, Smithsonian Institution; reprinted in *ibid.*, 278.

4 *Ibid.*, 279.

12 Nauman made both films and videos in the 1960s. He began working with a

rented 16-mm film camera as an MFA student at the University of California, Davis, and an instructor at the San Francisco Art Institute. By late 1968, he was using a newly available Sony Portapak video camera borrowed from Leo Castelli. He immediately saw its advantages: no expensive processing, immediate feedback, more time available than the ten minutes of a film reel. See Constance Lewallen, "What the Artist Does in the Studio is Art," in *Bruce Nauman: Inside the White Cube* (London: White Cube, 2012). Many of his early films were later reissued as video by Electronic Arts Intermix.

13 *Ibid.*, 59. There is no closing parenthesis in the original.

**Noé Soulier**  
**Action as Work**

Having earned a Master of Fine Arts from the University of California at Davis in 1966, Bruce Nauman moved to San Francisco. There, at a remove from the intense discussions of his MFA course, finding himself more isolated, he began to reflect on the fundamental question of the definition of art. The conclusion he reached is one that he has continued to interrogate in his work ever since: art is what an artist does when he is in his studio. Nauman does not define art in terms of the work's properties. Unlike many twentieth-century artists, such as Marcel Duchamp with his readymades, Donald Judd with his specific objects, or Lawrence Weiner with his conceptual works, Nauman does not call into question the properties traditionally associated with the work of art, such as the fact of having been fashioned by the artist's own hand or constructed on the basis of their specifications. Rather, he displaces the question of art from the art object to the artist's activity, and this shift leads to a radical transformation of the relation between the action of creating and the work that results. Usually there is a clear hierarchy, whereby the work wholly determines the action by means of which it is obtained. **With Nauman, the work and the action are interdependent: the properties of the work are determined in**

**accordance with the activity of its elaboration. Thus, the work serves to generate a creative activity just as much as the creative activity serves to produce a work. In Nauman's practice, the action of creating is eminently reflexive, for it is concerned with itself as an activity and not uniquely as a means of producing a work.**

The richness and complexity of the way Nauman uses language, coupled with the fact that Ludwig Wittgenstein's *Philosophical Investigations* have been an important reference in his practice, has prompted many writers, among them Arthur Danto and Janet Kraynak, to analyze his art with reference to the philosophy of language. However, given the centrality of action in Nauman's practice, I propose to articulate another reading, one that draws on the philosophy of action and, more specifically, on the analysis of reflexive action that I set forth in my book *Actions, mouvements et gestes (Actions, Movements, and Gestures, 2016)*. By adopting this approach to my interpretation of Nauman's work, I show how he uses action to probe himself and the very fact of acting. I'll argue that reflexive action is the basis of much of his work: it is present in the instructions he gives himself in his performances, in the actions he elicits from the public, and in his general approach to art as activity.

## Acting on oneself

Nauman's performances and videos make apparent a very particular kind of relation to the self, which he described as follows in an interview with Willoughby Sharp in 1970:

"An awareness of yourself comes from a certain amount of activity and you can't get it from just thinking about yourself. You do exercises, you have certain kinds of awareness that you don't have if you read books.<sup>1</sup>"

Nauman is describing a particular form of reflexivity: a self-awareness that stems from an activity. **Reflexivity is typically associated with thought; the very term 'reflection' embodies this deep connection between reflexivity and thought. Looking inward, at the self, is indissolubly linked to an act of thought. That reflexive thought, the fact of thinking or being conscious of oneself, is a central theme in Western philosophy, while the analysis of reflexive action is much more marginal.** Nauman began to look at forms of reflexivity in his performances as early as 1965, when he was still a student at UC Davis:

BN "I did a piece (*Wall-Floor Positions*<sup>2</sup>) at Davis which involved standing with my back to the wall for about forty-five seconds or a minute, leaning out from the wall, then bending at the waist, squatting, sitting and finally lying down. There were seven different positions in relation to the wall and floor. Then I did the whole sequence again standing away from the wall, facing the wall, then facing left and facing right. There were twenty-eight positions and the whole presentation lasted for about half an hour.

WS Did it relate to sculptural problems that you were thinking about then?

BN Yes, that was when I was doing the fiberglass pieces that were inside and outside, in which two parts of the same mold were put together.

WS Did you identify your body with those fiberglass pieces?

BN Yes. In a way I was using my body as a piece of material and manipulating it.

WS Then there is a body-matter exchange which plays a very strong part in your thinking?

BN Yes. I had another performance piece (*Manipulating a Fluorescent Tube*<sup>3</sup>) in 1965; I manipulated an eight-foot fluorescent fixture. I was using my body as one element and the light as another, treating them as equivalent and just making shapes.<sup>4</sup>"

Our body is mobilized in all our actions, but it is rarely the target of an action. We usually act on external objects: the cup that we grab or the door handle that we turn. The movements implied in the creation of

a sculpture are also typically directed at an external object—a lump of clay or a block of marble, or, in Nauman's case, fiberglass and polyester resin. But in both of the performances he mentions in his conversation with Sharp, it is his own body that is the target of the action. He treats his body as a manipulatable material, just like the fiberglass:

WS "Could you talk more specifically about a performance piece and a sculptural object that are based on similar ideas?"

BN Well, take the twenty-eight positions piece and the fiberglass pieces. I vaguely remember making lists of things you could do to a straight bar: bend it, fold it, twist it; and I think that's how the performance piece finally came about, because it was just that progression of actions, standing, leaning, etc. which I carried out. I don't know whether it was clear.<sup>5</sup>"

[...]

Our empathetic, introspective response to Nauman's performances lead us to identify the signs of the performer's lived experience and to project ourselves into that experience. By observing over time an action whose only goal is to be experienced, we wonder what our own experience of that action would be. All those minutes spent watching Nauman let the weight of his body bounce off the corner of a wall leads us to ask what we would feel and how we would react in the same situation. Over time we become indirectly involved in the experience we watch Nauman carry out on himself. These videos make it possible to arouse a distanced reflexive action in the viewer.

**In the videos *Elke Allowing the Floor to Rise Up over Her, Face Up* and *Tony Sinking into the Floor, Face Up and Face Down* we observe the effect of a mental act on the physical body. Although the performers do not move, indications of the way their mental action affects them are visible in their bodies; this transformation is all the more apparent in that no deliberate movement occurs to perturb it.** The discrepancy between the intensity of the lived experience of the performers and the restraint of the action we witness in the video also conveys the uncertainty that accompanies the way in which we attribute an experience to others.

"It was such an intense experience that it was really frightening for both of them to do," Nauman recounted. "As nearly as I can tell, the tapes don't show any of that, which I thought was also interesting."<sup>16</sup>

It is impossible to have a direct relation to the performers' lived experience; we can only observe the traces that they leave within their activity. These clues

then become the starting point for another experience generated by the viewer. They elicit the mental simulation of a reflexive action. Viewers, responding to the description given by the title and to their observation

of the performers' experience, come to replay this reflexive action within themselves.  
[...]

1 Bruce Nauman, interview with Willoughby Sharp, May 7, 1970, published in *Avalanche no. 2* (Winter 1971); reprinted in *Please Pay Attention Please: Bruce Nauman's Words*, ed. Janet Kraynak (Cambridge, MA: MIT Press, 2005), 142.  
2 First staged in 1965, recreated in a video with the same title in 1968.

3 Recreated in a video with the same title in 1969.  
4 Interview with Sharp, 1970; in *Please Pay Attention Please*, 122–23.  
5 *Ibid.*, 123–24.  
16 Interview with Butterfield, 1975; in *ibid.*, 177.

[...]

This emphasis on the studio as the primary site of creativity—a place where ideas are generated by simply working “with what you’ve got”—has been one of the dominant themes of Nauman’s work since the mid 1960s. **In the immense and diverse body of work that he has produced over the ensuing decades, the studio has functioned variously as a theater, a prison, and a laboratory for repeated, task-oriented experiments that are carefully staged yet utterly inconsequential. In the process, Nauman’s studio has often become a mute witness to surveillance, interrogation, and even torture, as the artist channels his frustration and anger with the human condition into extraordinary works of art of great originality and raw emotional power.**

The studio has appeared in various guises over the course of Nauman’s long career and often seems to have an ambiguous and multivalent meaning for him. In the 1968 sound installation *Get Out of My Mind, Get Out of This Room*, for example, the repeated title phrase, uttered by the artist in a variety of intonations and played from speakers sunk in the wall of an empty space, projects onto the gallery visitor the solitude and alienation of the studio where the work was created. The work suggests that the loneliness of the artist’s vocation, which requires spending countless hours alone in the studio, can induce paranoid delusions that transform the workspace into a threatening and disquieting place, as well as a metaphor for the artist’s tortured mind.

**In Nauman’s work the studio can be an alluring place of intimacy and reflection, an escape from the everyday world, but more often than not it is oppressive, like the claustrophobically narrow corridors that the artist initially conceived as a prop for *Walk with Contrapposto*.** In this video piece, filmed in 1968, Nauman sashays down the long, narrow passageway, in an exaggerated manner akin to the stylized poses of classical sculpture. In May 1969 this corridor—two long parallel walls, placed twenty inches apart—was reconstructed at the Whitney Museum of American Art, New York, under the title *Performance Corridor*, as part of the exhibition *Anti-Illusion: Procedures/Materials*. Because the work was allocated a restricted space within the exhibition, it became longer and much narrower, its walls placed just seven inches apart, prohibiting even the skinniest visitor from entering the space between them.

These architectural works, later variations of which would include fluorescent lights, mirrors, cameras, and videotape monitors, initiated the artist’s life-long interest in destabilizing the viewer’s perception

of space and of the body through works of art that challenge the mind and assault the senses. These corridors and other room-sized environments can be understood as surrogates for the artist’s body, suggesting that Nauman took the implied narcissism of Lucas Samaras’ contemporaneous mirrored *Corridor #2*, conceived in a 1966 drawing but not built until 1970, to its logical extreme: he used the measurements and proportions of his own body to determine the format of these constricted passageways, which correspond to his own lanky physique and are just wide enough to accommodate someone of his build.<sup>3</sup>

[...]

**Nauman’s intense and sustained engagement with the studio emerges from this account as one of the central themes of his production. As the site of his most profound explorations of artistic meaning, the studio provides a useful framework for understanding his multifarious and ultimately unclassifiable output, since so much of his pioneering work in installation art, sculpture, film, video, neon, photography, and performance can be understood as a personalized projection of the artist’s private space.**

Nauman’s interest in the conceptual and metaphorical meaning of the studio coincided with the French artist Daniel Buren’s searing rejection of the privileged, ivory-tower model of the artist’s private working space as the exclusive place where art was conceived and made.<sup>30</sup> Buren called instead for art to be made directly in the street, as in his own works, in which he painted and pasted alternating white and colored stripes on a wide variety of public and private locations, such as commercial buildings, the sides of trains, and the sails of boats. For Buren, the contemporary artist’s studio was a kind of depot, where art was produced, stored, and, if all went well, distributed. Since Courbet, he believed, the studio had become a social nexus in which the artist interacted with art dealers, collectors, museum curators, and other arbiters of taste, whose endorsement was crucial to releasing his or her artworks from their purgatory—that is, the environment in which they were made. According to Buren, the work of art “thus falls victim to a mortal paradox from which it cannot escape,” since its display in the pristine, white-walled, and spot-lit galleries of museums and art galleries is diametrically opposed to the artist’s studio, where we generally find a range of completed works, works in progress, and abandoned works, along with the accumulations of furniture, tools, and detritus.<sup>31</sup>

Nauman’s work, however, has always survived the shift from his working environment in the studio to the museum or gallery, a shift that Buren feared would compromise art’s integrity and impact. After almost

sixty years of intense investigations into the nature of art in relation to language, perception, phenomenology, and psychology, Nauman resolutely retains the raw immediacy of the work as it was first conceived precisely because he uses what he has at hand in the corners and interstices of the studio, including his own, ever-present body, as the subject matter and substance of his continuously inventive art. Ever attentive to changes in technology and perception, **Nauman has revisited and updated earlier works in recent years, including *Walking a Line*, a mesmerizing 3D film projection completed in 2019. This work deliberately references the performances of body-related tasks in the artist's studio in *Walk with Contrapposto* and other videos of the late 1960s, as well as the more recent *Contrapposto Studies* of 2015/16.** Like a tightrope artist trying to maintain his balance at a great height, Nauman holds his arms out to the side and proceeds precariously in a straight line. Older and more vulnerable than his younger self, who energetically walked or stomped his way through the studio in the late 1960s, Nauman's progress in *Walking a Line* is impeded by the fact that the 3D projection is split horizontally and the timing is out of sync. This unsettling combination ensures that his movements are unsteady, faltering, and filled with trepidation as he continues his metaphorical journey through the studio and the world.

Nauman's latest work, *Nature Morte*, completed in 2020 during the global Covid-19 pandemic, once again takes as its subject the artist's studio and alludes to the multi-projection videos in *Mapping the Studio I (Fat Chance John Cage)*. **Nauman's most ambitious and technologically sophisticated work to date, *Nature Morte* is an immersive and participatory experience for the viewer. Previously passive observers of the goings-on in this private, interior space, the audience now plays an active role in the work, using an iPad to manipulate the large-scale video projection on the**

**wall, navigating the space and focusing on individual items or broad, panoramic vistas.** In effect, Nauman has removed himself from the studio and allowed the viewer to take his place, although his presence is felt throughout, perhaps most notably in the color images of the artist on horseback that are tacked to the studio wall. Using a hand-held 3D scanner, Nauman recorded the contents and coordinates of his studio, then spliced together these numerous images to allow the viewer to move through the space and scrutinize its every detail in an endless series of configurations and experiences, akin to contemporary virtual reality games.<sup>32</sup> This ceding of control from the artist to the viewer/participant reveals a poignant side to the work of Nauman, who turns 80 in 2021. **As its title suggests, *Nature Morte* (literally "dead nature") is a reflection on the artist's own mortality and belongs to the Vanitas tradition of the still-life genre in Western art.** Indeed, the contents of the artist's studio—a coffee cup and saucer, hammer, cardboard boxes, power tools, step ladder, swivel chair, and vinyl records, among other things—function as still-life elements that can be looked at from all angles, including from above and below. **This mobility ensures that there is nothing dead or still about *Nature Morte*, and even when these elements are manipulated by the viewer, as they use the iPad to physically pan the artist's studio and hone in on individual objects, they are always seeing a virtual space that Nauman has himself constructed and ultimately controls. This grants him agency, both now and well into the future, to preserve the relationship between the work of art and its place of production, as well as the imprint of his own ideas and thought processes.** Whether a cage, corridor, laboratory, prison, sanctuary, stage, theater, or a 3D or virtual reality experience, the artist's studio remains the crucible in which Nauman's defiant and excoriating vision of humanity was formed, as well as the vehicle to which he repeatedly returns to express it.

3 Nauman may have seen another Corridor drawing by Samaras, dated December 9, 1966, in the *American Sculpture of the Sixties* exhibition that opened at the Los Angeles County Museum of Art in April 1967. The drawing, which was also reproduced in the catalogue, shows a series of conjoined corridors made of glass mirrors and crystal spheres, measuring nearly eight feet in length. See Maurice Tuchman, ed., *American Sculpture of the Sixties* (Los Angeles: Los Angeles County Museum of Art, 1967), 184.

30 See Daniel Buren, "Fonction de l'atelier," 1971, in *Écrits*, vol. 1 (Bordeaux: CAPC-Mus.e d'art contemporain, 1991), 195–205.

31 Buren, "The Function of the Studio," trans. Thomas Repensek, *October 10* (Autumn 1979): 53.

32 I am extremely grateful to Emma Taylor, Abby Taylor, and Morgan Smartt for suggesting this connection between *Nature Morte* and virtual reality gaming culture.

# 3 LIST OF WORKS

## **BOUNCING IN THE CORNER, NO. 1, 1968**

Videotape, black and white, sound  
60 min.  
Pinault Collection

## **FOOTSTEPS, 1968**

Audiotape, card stock  
6,5 × 27,5 cm  
Private collection

## **PERFORMANCE (SLIGHTLY CROUCHED), 1968**

Performance instructions, typewriting on paper  
Framed: 55 × 41 × 4,5 cm  
Unframed: 35,5 × 21,6 cm  
Collection of the artist

## **SLOW ANGLE WALK (BECKETT WALK), 1968**

Videotape, black and white, sound  
60 min.  
Electronic Arts Intermix

## **STAMPING IN THE STUDIO, 1968**

Videotape, black and white, sound  
60 min.  
Electronic Arts Intermix

## **STEEL CHANNEL PIECE, 1968**

Steel, audiotape player, audiotape, speaker  
17,8 × 17,8 × 304,8 cm  
The Sonnabend Collection Foundation

## **WALK WITH CONTRAPPOSTO, 1968**

Videotape, black and white, sound  
60 min.  
Electronic Arts Intermix

## **BOUNCING IN THE CORNER, NO.2: UPSIDE DOWN, 1969**

Videotape, black and white, sound  
60 min.  
Electronic Arts Intermix

## **LIP SYNC, 1969**

Videotape, black and white, sound  
57 min.  
Pinault Collection

## **PACING UPSIDE DOWN, 1969**

Videotape, black and white, sound  
60 min.  
Electronic Arts Intermix

## **REVOLVING UPSIDE DOWN, 1969**

Videotape, black and white, sound  
60 min.  
Electronic Arts Intermix

## **SOUND BREAKING WALL, 1969**

Room with two-channel audio, continuous loop  
Dimensions variable  
Solomon R. Guggenheim Museum, New York, Panza  
Collection, Gift, 1992

## **SOUNDTRACK FROM FIRST VIOLIN FILM, 1969**

Vinyl LP, paper insert, cardboard sleeve,  
Perspex slipcase  
Side A: 13 min. 36 sec.  
Side B: 19 min. 29 sec.  
Private collection

## **UNTITLED OR EXTENDED TIME PIECE, 1969**

Performance  
60 min.  
Collection of the artist

## **UNTITLED, 1969**

Performance  
60 min.  
Collection of the artist

## **UNTITLED, 1969**

Proposal for performance  
30 min.  
Collection of the artist

## **VIOLIN TUNED D E A D, 1969**

Videotape, black and white, sound  
60 min.  
Electronic Arts Intermix

## **DIAGONAL SOUND WALL (ACOUSTIC WALL), 1970**

Acoustic material on armature  
Dimensions variable  
Solomon R. Guggenheim Museum, New York, Panza  
Collection, Gift, 1992

## **ELKE ALLOWING THE FLOOR TO RISE UP OVER HER, FACE UP, 1973**

Videotape, color, sound  
40 min.  
Electronic Arts Intermix

## **TONY SINKING INTO THE FLOOR, FACE UP AND FACE DOWN, 1973**

Videotape, color, sound  
60 min.  
Electronic Arts Intermix

## **VIOLINS+SILENCE=VIOLENCE, 1981**

Pencil, charcoal and pastel on paper  
Framed: 142 × 162 × 4 cm  
Unframed: 134 × 154.30 cm  
Pinault Collection

**TEST TAPE FAT CHANCE JOHN CAGE, 2001**

Video, DVD

12 min., continuous play

Pinault Collection

**FOR CHILDREN/FOR BEGINNERS, 2009**

Graphite on paper, two parts

76,8 x 55,9 cm each

83 x 62 x 5 cm each frame

This diptych is an element of the audio installation *For Children*, 2010, stereo sound, continuous play,

four hidden speakers, dimensions variable

Courtesy of the artist and Sperone Westwater, New York

**FOR BEGINNERS (ALL THE COMBINATIONS OF THUMB AND FINGERS), 2010**

HD video installation (color, stereo sound), continuous play

Channel A: 26 min. 19 sec.

Channel B: 25 min. 59 sec.

Collection of the Los Angeles County Museum of Art and Pinault Collection

**FOR BEGINNERS (INSTRUCTED PIANO), 2010**

Audio installation (stereo sound), continuous play, two hidden speakers

Dimensions variable

Courtesy of the artist and Sperone Westwater, New York

**FOR CHILDREN, 2010**

Audio installation (stereo sound), continuous play, four hidden speakers

Dimensions variable

An element of this audio installation is the diptych drawing *For Children/For Beginners*, 2009, graphite on paper, 83 x 62 x 5 cm each frame

Courtesy of the artist and Sperone Westwater, New York

**WALKS IN WALKS OUT, 2015**

HD video installation (color, stereo sound, continuous play)

3 min

Jointly owned by Pinault Collection and the Philadelphia Museum of Art. Funding for the Philadelphia Museum of Art is made possible through the generosity of many donors.

**CONTRAPPOSTO STUDIES, I THROUGH VII, 2015-2016**

HD video installation (color, stereo sound, continuous play)

Video element (Contrapposto Study I): 7min. 5sec.

Video element (Contrapposto Study II): 7min. 5sec.

Video element (Contrapposto Study III): 62min. 19sec.

Video element (Contrapposto Study IV): 7min. 5sec.

Video element (Contrapposto Study V): 63min. 21sec.

Video element (Contrapposto Study VI): 7min. 5sec.

Video element (Contrapposto Study VII): 62min. 19sec.

Jointly owned by Pinault Collection and the Philadelphia Museum of Art. Funding for the Philadelphia Museum of Art is made possible through the generosity of many donors.

**MODEL FOR PHILADELPHIA MUSEUM OF ART (1"=1'), 2015/2016**

Foam core, seven projectors, seven players, seven projector stands, three pedestals

127 x 355,6 x 228,5 cm

Courtesy of the artist and Sperone Westwater, New York

**CONTRAPPOSTO SPLIT, 2017**

4K 120 fps 3D projection (color, stereo sound)

289,6 cm x 515,6 cm

Glenstone Museum, Potomac, Maryland

**WALKING A LINE, 2019**

4K 120fps 3D projection (color, stereo, sound), continuous play

289,6 x 515,6 cm, 15 min. 46 sec.

Courtesy of the artist and Sperone Westwater, New York

**ACOUSTIC WEDGE (MIRRORED), 2020**

Ink on paper

28 x 21,6 cm

Collection of the artist

**ACOUSTIC WEDGE (MIRRORED), 2020**

Wallboard and acoustic material

Dimensions variable

Courtesy of the artist and Sperone Westwater, New York

**NATURE MORTE, 2020**

Three 4K video projections and three servers controlled by three iPad Pro 11", 3D scans of studio

Dimensions variable (in consultation with the Bruce Nauman studio)

Courtesy of the artist and Sperone Westwater, New York

# 4 THE CATALOGUE

The catalogue (in Italian, English, French) of “Bruce Nauman: *Contrapposto Studies*” is co-edited by Palazzo Grassi—Punta della Dogana with Marsilio Editori, Venice.

Graphic design by Zak Group.

368 pages, including 325 images  
60 €

With texts by:

François Pinault, President  
of Palazzo Grassi—Punta della Dogana

Bruno Racine, Director and CEO  
of Palazzo Grassi—Punta della Dogana

Caroline Bourgeois and Carlos Basualdo,  
curators of the exhibition

Carlos Basualdo, co-curator of the exhibition  
*Volvere sobre sus pasos*

Damon Krukowski, musician and author  
*Following the Sounds*

Noé Soulier, Director of the Centre national  
de danse contemporaine d’Angers  
*Action as Work*

Michael R. Taylor, Chief Curator and Deputy Director  
for Art and Education at the Virginia Museum  
of Fine Arts di Richmond, Virginia  
*Bruce Nauman: Mapping the Studio,  
Changing the Field*

Jean-Pierre Cricqui, art historian and critic,  
curator of contemporary art at the Musée  
National d’Art Moderne (Centre Pompidou, Paris)  
*Unlearning from Bruce Nauman*

Erica F. Battle, the John Alchin and Hal Marryatt  
Associate Curator of Contemporary Art at the  
Philadelphia Museum of Art  
*Bruce Nauman: Bodies at Work*

Caroline Bourgeois, co-curator of the exhibition  
*Walks in Walks Out: An Appreciation*

And an interview of Bruce Nauman with  
Carlos Basualdo.

# 5 BIOGRAPHY OF BRUCE NAUMAN

Born in Fort Wayne, Indiana, in 1941, Bruce Nauman received his BS in mathematics, physics, music and visual art from the University of Wisconsin, Madison, in 1964, and his MFA with an emphasis on sculpture from the University of California, Davis, in 1966. Nauman is widely regarded as among the most important living American artists and as a catalyst for the recent shift in international artistic practice toward conceptual and performative uses of language and the body. Since his first solo gallery show in 1966, Nauman has been the subject of many notable museum exhibitions. His first survey was organized by the Los Angeles County Museum of Art (1972) and the Whitney Museum of American Art (1973).

A survey took place at the Whitechapel Art Gallery, London in collaboration with the Kunsthalle Basel and the Musée d'Art Moderne de la Ville de Paris (1986-1987). A major retrospective, co-organized by The Walker Art Center and the Hirshhorn Museum, opened at the Museo Nacional Centro de Arte Reina Sofia, Madrid, and travelled to Minneapolis; Museum of Contemporary Art, Los Angeles; the Hirshhorn Museum, Washington, D.C.; The Museum of Modern Art, New York; and Kunsthaus Zurich (1993-1995).

Recent solo exhibitions include "Raw Materials," commissioned for Tate Modern's Turbine Hall (2004), and "A Rose Has No Teeth: Bruce Nauman in the 1960s" at the Berkeley Art Museum, Castello di Rivoli, and Menil Collection (2007-2008). In 2015, the Fondation Cartier presented an exhibition focused on video and sound sculptures. "Bruce Nauman: Disappearing Acts," a comprehensive retrospective, debuted at Schaulager, Basel (2018) and traveled to The Museum of Modern Art, New York and MoMA/PS.1 (2018-2019). In 2020-2021, the Tate Modern in London dedicated a monographic exhibition to the artist.

Nauman received the Wolf Foundation Prize in Arts in 1993, the Wexner Prize in 1994, the Golden Lion at the 48th Venice Biennale in 1999, and the Praemium Imperiale in 2004 in Japan. Nauman represented the United States at the 2009 Venice Biennale; the pavilion was awarded the Golden Lion for Best National Participation. Nauman was the 2014 laureate of the Austrian Frederick Kiesler Prize. Since his first exhibition at Sperone Westwater in 1976, Nauman has exhibited regularly at the gallery (1982, 1984, 1988, 1989, 1990, 1996, 2002, 2008, 2010, 2013, 2016 and 2020).

# 6 BIOGRAPHY OF THE CURATORS

## Carlos Basualdo

Carlos Basualdo is the Keith L. and Katherine Sachs Senior Curator of Contemporary Art at the Philadelphia Museum of Art, where he oversees the Museum's Department of Contemporary Art.

He was the lead organizer of "Bruce Nauman: Topological Gardens," which represented the United States at the 2009 Venice Biennale and was awarded the Golden Lion for Best National Participation. He was part of the curatorial teams for Documenta11 and the 50th Venice Biennale, and conceived and curated "Tropicalia: A Revolution in Brazilian Culture," which traveled from the MCA Chicago to the Barbican Gallery in London (2004/05) as well as to the Bronx Museum in New York and the Museu de Arte Moderna in Rio de Janeiro (2006/07). From 2010 to 2013 he worked as Curator at Large at MAXXI Arte, in Rome.

At the Philadelphia Museum of Art he organized "Bruce Nauman: Contrapposto Studies" with Erica F. Battle in 2017.

## Caroline Bourgeois

Caroline Bourgeois is currently curator at Pinault Collection, for which she formed a video section from 1998 to 2001. From 2004 to 2008, she was Artistic Director of Frac Ile-de-France—Le Plateau in Paris, where she curated collective shows ("Ralentir vite," "Société Anonyme") and monographic exhibitions (Loris Gréaud, Adel Abdessemed, Cao Fei).

She also worked on contemporary art installations in public spaces in collaboration with artists Dominique Gonzalez-Foerster, in Paris, and Pierre Huyghe, in Venice. The exchange between artists and the Pinault Collection continues at Palazzo Grassi and Punta della Dogana, in monographic exhibitions—of Urs Fischer, Martial RAYsse, Albert Oehlen, and Luc Tuymans, and exhibitions co-curated with Danh Vo, Muna El Fituri and Thomas Houseago.

She has curated other collective exhibitions for the Pinault Collection, including "Passage du temps" in Lille, "Qui a peur des artistes ?" in Dinard, "A triple tour" in Paris and "Debout !" in Rennes.

# APPENDICES

## 7 DIRECTOR OF PALAZZO GRASSI –PUNTA DELLA DOGANA

In 2020, François Pinault nominated Bruno Racine as Director of Palazzo Grassi–Punta della Dogana starting April 2020. Martin Bethenod, Director of the Venetian institution since 2012 had therefore the possibility to dedicated himself fully to the opening and the development of the Bourse de Commerce, the new Parisian museum of the Pinault Collection.

With the nomination of Bruno Racine at Palazzo Grassi–Punta della Dogana and the confirmation of Martin Bethenod at the Bourse de Commerce, François Pinault wished to express his commitment to the development of each of the two institutions of the Pinault Collection, in Venice and in Paris, each with its own specificities but in harmony.

### Biography of Bruno Racine

Bruno Racine (b. December 17th, 1951–Paris) studied at École Normale Supérieure earning an agrégation in classical literature before entering the École Nationale d'Administration, from which he graduated in 1979.

After serving at the Cour des comptes, he held several positions in the field of foreign affairs, in particular as an adviser to Jacques Chirac, Prime Minister, (1986–1988), then Alain Juppé, Minister of Foreign Affairs (1993–1995) and Prime Minister (1995–1997). He was also director of the Policy Planning Staff of the Ministry of Foreign Affairs (1993–1995).

In the cultural field, Bruno Racine served as director of cultural affairs for the City of Paris (1988–1993) and was at the head of the Académie de France in Rome, Villa Médicis, from 1997 to 2002. During his tenure,

he introduced a series of international contemporary art exhibitions, including the *La Ville, le Jardin, la Mémoire* trilogy, and opened the Villa to Italian artists across every generation. He was then chosen to succeed Jean-Jacques Aillagon as President of Centre Georges Pompidou (2002–2007), following which he was appointed President of Bibliothèque Nationale de France (2007–2016). In this latter role, he was instrumental in bringing the institution into the digital age, whilst opening it more widely to contemporary art through a series of exhibitions illustrating connections between artists and books (Sophie Calle, Richard Prince, Matthew Barney and Anselm Kiefer). Having returned to the Cour des Comptes in 2016, in 2019 he was tasked to head a prospective mission on authors and the act of creation for the Ministry of Culture.

Bruno Racine is Chairman of the Fondation pour la Recherche Stratégique (FRS) and the Studio National des Arts Contemporains–Le Fresnoy.

As an author, he published a number of novels with Grasset (*Le Gouverneur de Morée*, Prix du Premier Roman 1982; *Terre de Promission*, 1986; *Au Péril de la Mer*, Prix des Deux-Magots 1991; *La Séparation des Biens*, 1997; *Le Tombeau de la Chrétienne*, 2002; *Le Côté d'Odessa*, 2007) and with Gallimard (*Adieu à l'Italie*, 2012; *La Voix de ma Mère*, 2015; *L'île silencieuse*, 2021), as well as several books on Italy, published by Flammarion (*L'Art de Vivre à Rome*, 1999; *L'Art de Vivre en Toscane*, 2000) and by PUF (*Les Cent Mots de Rome*, 2018). He is also the author of an essay on questions surrounding digital technologies (*Google et le Nouveau Monde*, Plon, 2010).

# 8 A FEW FIGURES

Palazzo Grassi–Punta della Dogana aims to share the extraordinary Pinault Collection with the public and to support contemporary artistic production. The museum presents thematic exhibitions based on works from the Pinault Collection alternately with monographic shows by major contemporary artists.

A policy of inclusion and accessibility is applied to all services and initiatives, which are designed for all typologies of public, and a calendar of cultural events enables Palazzo Grassi–Punta della Dogana to reach an ever wider public.

The addition of the Teatrino in 2013, an auditorium designed to host numerous activities and events, has reinforced the institution's commitment to establishing a dialogue with the public and encouraging knowledge.

- 3 symbolic buildings in the city of Venice: Palazzo Grassi, Punta della Dogana and the Teatrino
- over 5.000 square meters of exhibition space, divided between Palazzo Grassi and Punta della Dogana
- 1 auditorium of 225 seats
- over 3 million visitors since 2006
- 28 exhibitions between Palazzo Grassi and Punta della Dogana
- over 390 artists exhibited between Palazzo Grassi and Punta della Dogana
- over 600 events at the Teatrino since May 2013
- 400 educational activities in 2019, including guided tours, workshops, masterclasses, events
- over 40 days of free admission for Venice residents every year

# 9 TEATRINO DE PALAZZO GRASSI

Renovated by architect Tadao Ando in 2013, the Teatrino di Palazzo Grassi hosts a wide range of events, which aim at complementing the exhibitions organised by Palazzo Grassi and Punta della Dogana, as well as exploring a large variety of artistic forms.

In eight 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.

## 2020

In the months when the Teatrino di Palazzo Grassi was open, it hosted Art Conversations, screenings, talks and workshops for children and for adults. Some of these activities were also available online.

The public had the occasion to listen to Art Conversations dedicated to the three exhibitions presented in 2020. **Caroline Bourgeois** and **Muna El Fituri**, two of the curators of "Untitled, 2020. Three perspectives on the art of the present" held a talk with art historian **Angela Vettese** to present the exhibition project and delve into some of the themes dealt with by the artists of the show. **Matthieu Humery**, general curator of the exhibition "Henri Cartier-Bresson. Le Grand Jeu", held a talk with two of the five curators of the show: the director **Wim Wenders**—in live connection—and **Sylvie Aubenas**, Head of the Department of Prints and Photography at the Bibliothèque nationale de France. Artist **Youssef Nabil** discussed his work with one of the two curators of the exhibition "Youssef Nabil. Once Upon a Dream", Matthieu Humery, and with Sylvie Aubenas.

As every year, the Teatrino hosted the screenings of **Lo schermo dell'arte Film Festival**, the readings organised

by **Casa delle Parole** and the **workshops for children conceived by Susanne Franco** that allow the young participants to discover the art of improvisation and narration through movements and voice. Workshops for all were led by **Roberto Albiero and Marco Cappelletti, Alessandro Bonaccorsi** and, online, **Gaetano Di Gregorio**. The talks and workshops by **MAXXI, Museo nazionale delle arti del XXI secolo di Roma**, for the 2020 edition of Grand Tour took place online.

A cycle of talks organised by **Libreria MarcoPolo** took place with the authors **Michele Masneri, Leonardo Caffo** and **Maria Luisa Frisa** in conversation with **Jonathan Bazzi** to present the magazine **Dune**, published by Flash Art. The Teatrino hosted for the first time the screenings of **Cinemapocalissi**, which turned the space in a post-porn cinema, a project curated by **Il Colorificio**, a curatorial collective that explores the relationship and the non-normative representation of bodies and sexuality.

In February 2020, the third edition of Set Up took place at Punta della Dogana with the participation of artists coming from around the world: **Greener Grass** (NL), **Wowawiwa** (SE-BE), **Nora Chipaumire** (ZW), **Ätna** (DE), **Awesome Tapes from Africa** (USA), **Kelly Lee Owens** (UK), **Marco Scipione** (IT), **MK** (IT), **Moor Mother** (USA), **Omar Souleyman** (SY), **Sama'** (PS).

## 2021

The Teatrino di Palazzo Grassi will reopen to the public with a new calendar of events dedicated to the ongoing exhibition at Punta della Dogana and with a new season of screenings and talks.

The calendar of events is published on the website of Palazzo Grassi—Punta della Dogana: [www.palazzograssi.it](http://www.palazzograssi.it)

# 10 EDUCATIONAL ACTIVITIES AND ACTIVITIES FOR THE PUBLIC

Since 2018, in order to encourage the discovery of contemporary art, Palazzo Grassi–Punta della Dogana offers free entry to its exhibitions to young visitors up to the age of 2019.

## ACTIVITIES FOR THE PUBLIC

### **Guided tours to the exhibitions and to the buildings' architecture**

Palazzo Grassi–Punta della Dogana organises guided tours focused on the exhibitions or on the architecture of the two buildings.

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

These guided tours are provided in Italian, English and French. Booking is required.

### **Workshops for all**

One Saturday per month, Palazzo Grassi–Punta della Dogana offers a set of initiatives for the public at large, with no age limit. Professionals from the most diverse disciplines are invited to hold workshops and creative activities for the visitors, in order to offer an intriguing and complete approach to contemporary art, enriching their experience at the museum. Workshops are free and are held in Italian, English and/or French.

### **Museum interpreters**

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

Since 2019, Palazzo Grassi has been developing the project **Altri Sguardi**, a workshop of cultural mediation open to asylum seekers and refugees. It is led in collaboration with various local organisations and enables the participants to interact with the public in the exhibition rooms in order to establish a multicultural exchange focused on contemporary art and widen horizons.

## ACTIVITIES FOR FAMILIES

### **Family activity booklet**

A paper booklet—in Italian, English and French—is available for free at the museum ticket office: through games, quizzes and observation exercises, families can lead their own visit in an interactive way.

### **For information**

[www.palazzograssi.it/visit](http://www.palazzograssi.it/visit)

E-mail: [visite@palazzograssi.it](mailto:visite@palazzograssi.it)

## ACTIVITIES FOR SCHOOLS

Palazzo Grassi–Punta della Dogana offers a vast educational programme in Italian, English and French, for schools of all grades, whether Italian or foreign.

### **Guided tours and workshops**

Workshops and guided tours give teachers and their students the keys to understanding the ongoing exhibitions.

All activities can be organised in the exhibition rooms or remotely, through the online platform used by each single school. The aim of activities like 'Amongst Ourselves, curators for a day' is to live the museum as a space where to share points of view and develop critical thinking in relation to the world we live in, while imagining an alternative self-led tour of the exhibition.

### **Palazzo Grassi Teens**

Palazzo Grassi Teens is the institution's programme that aims to involve teenagers from 15 to 19 years old further into contemporary art. Grounded on a peer-to-peer approach, it is based on two kinds of activities that foster the collaboration between the museum, students, schools and local associations.

The first is the creation of contents for the website [teens.palazzograssi.it](http://teens.palazzograssi.it). Students are encouraged to develop their own interpretation and critical vision of the works on view. They develop their soft skills and learn how to manage a creative project.

The second focuses on creative and stimulating projects for a limited number of participants selected through an open call for local schools. The participants have the opportunity to gain a professional experience in a creative context. Guided by the educators and staff of Palazzo Grassi, as well as by other professionals, the students are invited to conceive and develop tools for the visitors.

### **Content and Language Integrated Learning (CLIL)**

Palazzo Grassi–Punta della Dogana offers CLIL (Content and Language Integrated Learning) activities for teachers who want to encourage their students to learn a new language in a context outside from the school environment while enhancing their knowledge of contemporary art. The CLIL activities are available in English, French, Spanish (for Italian schools) and Italian as a foreign

language. All CLIL activities can be organised in the exhibition rooms or remotely, through the online platform used by each single school.

### **Accessibility**

The museum develops its activities for the public in order to make them inclusive and accessible to all. Groups with special requests are invited to prepare their visit to the museum with the staff to adapt it to their needs.

### **For information about educational activities and booking**

**[www.palazzograssi.it/education](http://www.palazzograssi.it/education)**

**E-mail: [education@palazzograssi.it](mailto:education@palazzograssi.it)**

**Tel: +39 041 24 01 373**

# 11 PALAZZO GRASSI ONLINE

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.

In 2020, when it was unable to open due to the pandemic, the museum launched projects dedicated to the public and to the community it has built over the years thanks to its policy of accessibility.

## Open Lab

Open Lab is a format of digital workshops conceived in collaboration with guests who work in different fields of contemporary creativity, from design to literature. It is possible to participate to the Open Lab from anywhere at any time as they remain available on social media and in an e-book available for free on the museum website. Olimpia Zagnoli, Giulio Iacchetti, studio saòr, Ryoko Sekiguchi, Erik Kessels, Emiliano Ponzi, Marco Cappelletti and Livia Satriano invited the public to follow simple instructions meant to stimulate unique points of view on their own daily life.

Workshop after workshop, the participants explore the relationship between observation, creativity and sharing.

## In-depth content dedicated to the exhibitions

On the occasion of the three exhibitions presented in 2020, Palazzo Grassi developed various projects in collaboration with partners and created contents with the curators and artists to delve in the exhibitions and works that were on view: the monographic show dedicated to Youssef Nabil and curated by Matthieu Humery and Jean-Jacques Aillagon, the exhibition dedicated to Henri Cartier-Bresson's Master Collection "Le Grand Jeu", curated by François Pinault, Annie Leibovitz, Wim Wenders, Sylvie Aubenas and Javier Cercas and coordinated by Matthieu Humery, and the collective show "Untitled, 2020. Three perspectives on the art of the present", curated by Caroline Bourgeois, Muna El Fituri and Thomas Houseago.

The video-interviews of curator Matthieu Humery, artist Youssef Nabil and curator Caroline Bourgeois, as

well as the videos dedicated to each thematic room of "Untitled, 2020. Three perspectives on the art of the present" are still available online.

The project Masterset Stories. Racconti in tre righe, developed on social media channels in collaboration with Marsilio Editori, involved six authors invited to write short stories inspired by the photographs of Henri Cartier-Bresson on view at Palazzo Grassi and in the exhibition catalogue. The digital public was also invited to share their own short stories.

Palazzo Grassi took part in the initiative promoted by the Smithsonian American Art Museum and the Hirshhorn Museum and Sculpture Garden as a commitment to Black Lives Matter. Together with artist Arthur Jaffa, the museums invited 13 institutions and collections from around the world who own a copy of the work *Love is the Message. The Message is Love* to stream it online for 48 hours.

## 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.

## Website

The website [www.palazzograssi.it](http://www.palazzograssi.it) offers multimedia content and information dedicated to educational activities, events at the Teatrino, history and architecture of the institution, exhibitions and artists of the Pinault Collection.

**Facebook:** over 80.000 followers

**Instagram:** over 104.00 followers

**Twitter:** over 29.700 followers

**Youtube:** over 800.000 views

# 12 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. On the occasion of the 1600<sup>th</sup> anniversary of the City of Venice, the social media project *Diari del Miglio* was the occasion to share the identity of each of the four partners and their relationship with the city itself. Five Instagram tours invited the digital audience to contribute to the production of contents and offered a virtual walk through the eight centuries of history of the Dorsoduro Museum Mile and through the story of Venice.

# 13 MEMBERSHIP CARD

Palazzo Grassi–Punta della Dogana has developed a Membership programme for visitors wishing to take more actively part in the life of the institution, participate to special museum activities, attend exclusive events at the Teatrino and guided tours reserved to Members, and benefit from numerous other advantages.

Members receive a card designed by a different artist of the Pinault Collection every year as well as a limited-edition gift. The card has already been designed by Rudolf Stingel (2013), Wade Guyton (2014), Danh Vo (2015), Jean-Luc Moulène (2016), Damien Hirst (2017), Albert Oehlen (2018), Luc Tuymans (2019) and Youssef Nabil (2020) and has become a collector. For the 2021 edition, the card reproduces a work by Bruce Nauman.

Together with the card, the Members receive a limited-edition gift: a tote bag reproducing a drawing by Bruce Nauman. The bags are produced in collaboration with the Cooperativa Sociale Rio Terà dei Pensieri, committed to the professional reintegration of inmates, a partner of Palazzo Grassi–Punta della Dogana in this unique and innovative project with a strong social impact.

## Benefits

As well as free, unlimited and priority access to the exhibitions at Palazzo Grassi and Punta della Dogana, from 2021 the Membership Card also offers the possibility to visit for free the Bourse de Commerce, the new museum of the Pinault Collection in Paris.

- A welcome gift;
- An invitation for two people to the opening of the exhibitions;
- Possibility to buy one reduced price ticket (YOUNG and INDIVIDUAL Members) or up to two reduced price tickets (DUAL Members) for potential guests;
- Private visits to exhibitions and to special events;
- Preferential access to activities organised at Palazzo Grassi, at Punta della Dogana and at the Teatrino;
- Discount at the museum Cafes and bookshops;
- Discounts and benefits at partner museums and institutions;

Young (personal membership card for those between 20 and 26)

- 12 months: 20€ / 24 months: 36€

Individual (personal membership card for one person)

- 12 months: 35€ / 24 months: 63€

Dual (personal membership card for one person plus a guest)

- 12 months: 60€ / 24 months: 108€

A 10% discount is offered for the renewal within a year of an annual Membership Card.

## For further information:

**Tel: +39 041 2401 347**

**E-mail: [membership@palazzograssi.it](mailto:membership@palazzograssi.it)**

# 14 PRACTICAL INFORMATION

## Palazzo Grassi

San Samuele 3231  
30123 Venice  
Vaporetto stop: San Saumuele (line 1)

## Punta della Dogana

Dorsoduro 2  
30123 Venice  
Vaporetto stops: Salute (line 1)

## Teatrino di Palazzo Grassi

San Marco 3260  
30124 Venice  
Vaporetto stops:  
San Samuele (line 2), Sant'Angelo (line 1)

Tel: +39 041 523 1680

## Opening hours

### Punta della Dogana

Bruce Nauman: Contrapposto Studies  
May 23, 2021 – January 9, 2022

### Teatrino di Palazzo Grassi

The complete calendar of events is available on the website:

[www.palazzograssi.it](http://www.palazzograssi.it)

More information on opening hours, prices and activities as well as safety guidelines to access Palazzo Grassi and Punta della Dogana are available on the website:

[www.palazzograssi.it](http://www.palazzograssi.it)

## Ticket office

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

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

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

## Membership

The Membership offers three categories of subscription:  
Young 12 months: 20€ | 24 months: 36€  
Individual 12 months: 35€ | 24 months: 63€  
Dual 12 months: 60€ | 24 months: 108€

### For more information:

Tel: +39 041 2401 347  
E-mail: [membership@palazzograssi.it](mailto:membership@palazzograssi.it)

## Booking and guided tours

### Online

[www.ticketlandia.com](http://www.ticketlandia.com)

### Guided tours

E-mail: [visite@palazzograssi.it](mailto:visite@palazzograssi.it)

### Activities for schools

Tel: +39 041 2001 057  
E-mail: [education@palazzograssi.it](mailto:education@palazzograssi.it)

A LIS-speaking (Italian Sign Language) service can be booked for all activities making them accessible to hearing-impaired children and their families.

### Museum for all-Accessibility

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

The guided tours at Palazzo Grassi and Punta della Dogana are accessible to visitors who are deaf or hard of hearing: with a week's notice, it is possible to request a ISL (Italian Sign Language) guide or interpreter, at no extra cost.

### Services for the public

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

### Exhibition brochure

Available for free at both museums.

### Free wifi

### Palazzo Grassi and Dogana bookshops

Located on the ground floor of Palazzo Grassi and Punta della Dogana, the bookshops are managed by Civita Tre Venezie, specialised in running museum bookshops and in producing customised merchandising. 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 Editori, specialised in the publication of art books.

Palazzo Grassi Shop: +39 041 241 2960

Dogana Shop: +39 041 4763062

### **Palazzo Grassi and Dogana Cafés**

Since April 2018, the Palazzo Grassi Café and the Dogana Café are managed by ChefYouWant, una start-up veneta capace di coniugare un'offerta enogastronomica di alto livello con una proposta fresca, innovativa e flessibile

### **Partnerships**

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

### **Press offices**

**ufficiostampa@palazzograssi.it**

France and international

**Claudine Colin Communication**

3, rue de Turbigo

75001 Paris

Tel: +33 (0) 1 42 72 6001

Dimitri Besse

dimitri@claudinecolin.com

Thomas Lozinski

thomas@claudinecolin.com

www.claudinecolin.com

Italy and correspondents

**PCM Studio**

Via Farini 70

20159 Milan

press@paolamanfredi.com

Tel: +39 02 3676 9480

Federica Farci

Cell: +39 3420515787

federica@paolamanfredi.com

www.paolamanfredi.com

# 15 PINAULT COLLECTION

François Pinault is an art lover and one of the most important collectors of contemporary art in the world. The collection he has gathered over more than 50 years constitutes an ensemble of over 10,000 works today, and is particularly representative of art from the 1960s to today. His cultural project was born out of a desire to share his passion for the art of his time with the greatest number of people possible. This is evident from his sustained commitment to artists and a continual search for new creative territories. Since 2006, François Pinault's cultural project has had three main pillars: museum activity, a programme of extramural exhibitions, and initiatives to support creators and promote art history

## The museums

The museum activity has initially taken place in two exceptional sites in Venice: the Palazzo Grassi, acquired in 2005 and inaugurated in 2006, and the Punta della Dogana, opened in 2009. These spaces were restored and organized by the Japanese architect Tadao Ando, winner of the Pritzker prize. In both the museums, works from the Pinault Collection are displayed in regularly renewed exhibitions. All the exhibitions actively involve the artists who are invited to create *in situ* works or specific commissioned works. The Teatrino, recreated by Tadao Ando and opened in 2013, offers a vast cultural and educational programme involving partnerships with Venetian, Italian, and international institutions and universities. In 2021, the Bourse de Commerce is the new site for the Pinault Collection museum.

## Exhibitions in other museums

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

## The artist' residency in Lens

In parallel to its other activities the Pinault Collection develops initiatives to support contemporary artists, and to promote the history of modern and contemporary art. François Pinault has also created an artist residency in the former mining town. Established in

an abandoned rectory redesigned by the NeM / Niney et Marca Architectes agency, it was inaugurated in December 2015. The residents are chosen through a process of close collaboration between the Collection, the Direction régionale des Affaires culturelles des Hauts-de France (DRAC), the FRAC Hauts-de France the Fresnoy-Studio national des arts contemporains in Tourcoing, the LaM in Villeneuve d'Ascq, and the Louvre-Lens. After the American duo Melissa Dubbin and Aaron S. Davidson (2016), the Belgian artist Edith Dekyndt (2017), Brazilian artist Lucas Arruda (2018), French-Moroccan artist Hicham Berrada (2018–2019), French artist Bertille Bak completed her residency in 2020. Chilean artist Enrique Ramirez is the artist in residence for the 2020–2021 season.

## The Pierre Daix Prize

In addition, to pay homage to his art historian friend Pierre Daix, who passed away in 2014, François Pinault created the Pierre Daix Prize that honours a work of modern or contemporary art history every year. To date the prize has been awarded to:

- in 2019, to Rémi Labrusse (*Préhistoire, l'envers du temps*);
- in 2018, to Pierre Wat (*Pérégrinations. Paysages entre nature et histoire*);
- in 2017, to Elisabeth Lebovici (*Ce que le sida m'a fait – Art et activisme à la fin du 20e siècle*);
- in 2016, to Maurice Fréchuret (*Effacer – Paradoxe d'un geste artistique*);
- in 2015, to Yve-Alain Bois (*Ellsworth Kelly. Catalogue raisonné of paintings and sculpture 1940 – 1953, Tome 1*) and to Marie-Anne Lescouret (*Aby Warburg ou la tentation du regard*).

## Patronages

At François Pinault's behest, the Pinault Collection is regularly involved in major acts of patronage, including the grant for the restoration of Victor Hugo's house in Guernesay, property of the city of Paris.

## A few figures

- Over 10000 works of art
- Over 1300 loans of works of art since 2013
- 28 exhibitions at Palazzo Grassi–Punta della Dogana
- 15 exhibitions presented in other institutions
- Over 3 million visitors since 2006 at Palazzo Grassi and Punta della Dogana
- Over 350 artists exhibited between Palazzo Grassi and Punta della Dogana, since 2006
- Over 500 events at the Teatrino since May 2013

# 16 BOURSE DE COMMERCE – PINAULT COLLECTION

## **A new museum of contemporary art in Paris**

### **A new step in the cultural project of François Pinault**

The Bourse de Commerce–Pinault Collection, the new museum of the Pinault Collection, will open its doors to the public in 2021, right at the heart of Paris. Through exhibitions and events, it offers a point of view on the collection of contemporary art that François Pinault has been putting together for over fifty years. Renovated by Tadao Ando together with Lucie Niney and Thibault Marca of the agency NeM and Pierre-Antoine Gatier, the Bourse de Commerce establishes a unique dialogue between history and contemporary creativity in Paris.

The monument embodies four centuries of architectural innovation and technical prowess. It brings together the first freestanding column in Paris, erected during the sixteenth century, with vestiges of a Halle au Blé (grain market) built during the eighteenth-century and topped by the first cast-iron dome of its size, constructed in 1812. The site was then adapted into a Bourse de Commerce (stock market) in 1889. Now a property of the City of Paris, the Bourse de Commerce has been leased for fifty years to the Collection Pinault, which has opened a new museum of contemporary art on the site. The building includes 10 exhibitions galleries as well as welcome and cultural mediation areas. The Studio, a large “back box” located in the basement, presents video and sound works. The Foyer, around the Auditorium, also hosts performances, installations and free forms of artistic expression.

## **The art of today perceived through the lens of a collection**

The collection, which brings together over ten thousand works of art by approximately 380 artists, includes paintings, sculptures, videos, photographs, sound works, installations and performances. The artists François Pinault has been collecting come from around the world and represent different generations. They explore all territories of creativity and bear witness to the collector’s particular interest for emerging artistic movements. This collection, dedicated to art from the 1960s to today, offers a perspective on the art of our time, the personal point of view of a collector, that contributes to better understanding the world we live in. As in the Venetian museums, Palazzo Grassi and Punta della Dogana, the collection is presented at the Bourse de Commerce through temporary exhibitions: thematic and monographic shows, but also commissions and *in situ* projects. The first season of exhibitions and events is entitled “Ouverture”.

## **For all**

The Bourse de Commerce is opened to all artistic disciplines and to all typologies of public, from experts to novices. It focuses on inclusion, hospitality and accessibility for all and aims to establish a peaceful dialogue with the history of the building and to respect the works and visitors, independently from their previous experience of contemporary art. The Bourse de Commerce wishes to offer a contemporary experience of the museum: thanks to times and spaces dedicated to contemplation, resting and listening, and thanks to the welcoming presence of museum interpreters and to the tools implemented to guide the visitors in the exhibition.

# 17 CHRONOLOGY OF THE EXHIBITIONS OF THE PINAULT COLLECTION

## **BRUCE NAUMAN: CONTRAPPOSTO STUDIES**

curated by Carlos Basualdo and Caroline Bourgeois  
Punta della Dogana  
May 23, 2021–January 9, 2022

## **HENRI CARTIER-BRESSON. LE GRAND JEU,**

General curator Matthieur Humery, curated by Sylvie Aubenais, Javier Cercas, Annie Leibovitz, François Pinault, Wim Wenders

## **YOUSSEF NABIL. ONCE UPON A DREAM,**

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

## **UNTITLED, 2020. THREE PERSPECTIVES ON THE ART OF THE PRESENT**

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

## **LA PELLE–LUC TUYMANS**

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

## **LUOGO E SEGNI**

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

## **ALBERT OEHLEN–COWS BY THE WATER**

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

## **DANCING WITH MYSELF**

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

## **TREASURES FROM THE WRECK OF THE UNBELIEVABLE. DAMIEN HIRST**

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

## **ACCROCHAGE**

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

## **SIGMAR POLKE**

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

## **SLIP OF THE TONGUE**

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

## **MARTIAL RAYSSE**

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

## **THE ILLUSION OF LIGHT**

curated by Caroline Bourgeois  
**IRVING PENN, RESONANCE,**  
curated by Pierre Apraxine and Matthieu Humery  
Palazzo Grassi  
April 13, 2014–January 6, 2015

## **PRIMA MATERIA**

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

## **RUDOLF STINGEL, SOLO EXHIBITION**

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

## **VOICE OF IMAGES**

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

## **MADAME FISSCHER, SOLO EXHIBITION BY URS FISCHER**

curated in collaboration with Caroline Bourgeois  
Palazzo Grassi  
April 15, 2012–July 15, 2012

## **THE WORLD BELONGS TO YOU**

curated by Caroline Bourgeois  
Palazzo Grassi  
June 2, 2011–February 21, 2012

**IN PRAISE OF DOUBT**

curated by Caroline Bourgeois

Punta della Dogana

April 10, 2011 – March 17, 2013

**MAPPING THE STUDIO: ARTISTS FROM THE FRANÇOIS PINAULT COLLECTION**

curated by Francesco Bonami and Alison Gingeras

Punta della Dogana and Palazzo Grassi

June 6, 2009 – April 10, 2011

**ITALICS. ITALIAN ART BETWEEN TRADITIONS AND REVOLUTIONS, 1968–2008**

curated by Francesco Bonami

Palazzo Grassi

September 27, 2008 – March 22, 2009

**ROME AND THE BARBARIANS.****THE BIRTH OF A NEW WORLD**

curated by Jean-Jacques Aillagon

Palazzo Grassi

January 26, 2008 – July 20, 2008

**SEQUENCE 1 – PAINTING AND SCULPTURE FROM THE FRANÇOIS PINAULT COLLECTION**

curated by Alison Gingeras

Palazzo Grassi

May 5, 2007 – November 11, 2007

**PICASSO, LA JOIE DE VIVRE. 1945 – 1948**

curated by Jean-Louis Andral

**FRANÇOIS PINAULT COLLECTION:****A POST-POP SELECTION,**

curated by Alison Gingeras

Palazzo Grassi

November 11, 2006 – March 11, 2007

**WHERE ARE WE GOING? A SELECTION OF WORKS FROM THE PINAULT COLLECTION**

curated by Alison Gingeras

Palazzo Grassi

April 29, 2006 – October 1, 2006

**EXTRAMURAL EXHIBITIONS SINCE 2007****FORTHCOMING EXHIBITIONS****JUSQUE-LÀ**

curated by Caroline Bourgeois and Pascale

Pronnier in collaboration with Enrique Ramirez

Le Fresnoy – Studio national des arts

contemporains, Tourcoing

Spring 2022

**HENRI CARTIER-BRESSON. LE GRAND JEU,**

general curator Matthieu Humery

BnF François-Mitterrand, Paris

Until 22 August 2021

**JEFF KOONS MUCEM.****ŒUVRES DE LA COLLECTION PINAULT**

curated by Elena Geuna et Emilie Girard

Mucem, Marseille

Until October 18, 2021

**AU-DELÀ DE LA COULEUR. LE NOIR ET LE BLANC DANS LA COLLECTION PINAULT**

curated by Jean-Jacques Aillagon

Couvent des Jacobins, Rennes

June 12 – August 29, 2021

**PAST EXHIBITIONS****SO BRITISH!**

curated by Sylvain Amic and Joanne Snrech

Musée des Beaux-Arts, Rouen

June 5, 2019 – May 11, 2020

**IRVING PENN. UNTROUBLED – WORKS FROM THE PINAULT COLLECTION**

curated by Matthieu Humery

Mina Image Centre, Beirut

January 16, 2019 – April 28, 2019

**DEBOUT !**

curated by Caroline Bourgeois

Couvent des Jacobins, Rennes

June 23, 2018 – September 9, 2018

**IRVING PENN. RESONANCE**

curated by Matthieu Humery

Fotografiska Museet, Stockholm

June 16, 2017 – September 17, 2017

**DANCING WITH MYSELF.****SELF-PORTRAIT AND SELF-INVENTION.****WORKS FROM THE PINAULT COLLECTION**

curated by Martin Bethenod, Florian Ebner

and Anna Fricke

Museum Folkwang, Essen

October 7, 2016 – January 15, 2017

**ART LOVERS. HISTOIRES D'ART DANS LA COLLECTION PINAULT**

curated by Martin Bethenod

Grimaldi Forum, Monaco

July 12, 2014 – September 7, 2014

**À TRIPLE TOUR**

curated by Caroline Bourgeois

Conciergerie, Paris

October 21, 2013 – January 6, 2014

**L'ART À L'ÉPREUVE DU MONDE**

curated by Jean-Jacques Aillagon

Dépoland, Dunkirk

July 6, 2013 – October 6, 2013

**AGONY AND ECSTASY**

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

**QUI A PEUR DES ARTISTES ?**

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

**UN CERTAIN ÉTAT DU MONDE ?**

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

**PASSAGE DU TEMPS**

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

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Press office  
**CLAUDINE COLIN**  
COMMUNICATION, PARIS  
**PAOLA C. MANFREDI,**  
PCM STUDIO, MILAN

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**HÉLOÏSE TEMPLE-BOYER**

and the staff of  
**ARTÉMIS**

**BRUCE NAUMAN:**  
**CONTRAPPOSTO STUDIES**  
Punta della Dogana,  
Venice  
23.5.2021–9.1.2022

Exhibition curated by  
**CARLOS BASUALDO AND**  
**CAROLINE BOURGEOIS**

Assisted by  
**ALEXANDRA BORDES**

In collaboration with  
**BRUCE NAUMAN STUDIO**

**SUSANNA CARLISLE**  
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