

Press kit

HYPERVENEZIA

05/09/2021 – 09/01/2022

Palazzo Grassi, Venice

Curated by Matthieu Humery

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Palazzo Grassi

Punta della Dogana
**Pinault
Collection**

HYPERVENEZIA

1 The exhibition

After six months of renovation works, Palazzo Grassi reopens to the public on September 5th with "HYPERVENEZIA", an exhibition specifically dedicated to the city of Venice on the occasion of the 1600th anniversary of its foundation. It presents for the first time to the public the ambitious "Venice Urban Photo Project", conceived and developed by Mario Peliti.

Curated by Matthieu Humery, curator at the Pinault Collection, the exhibition "HYPERVENEZIA" will be open at Palazzo Grassi from the 5th of September until the 9th of January. This immersive show unfolds on the first floor of Palazzo Grassi in three installations: a linear path of almost 400 photographs that mark out an ideal trail through the *sestieri* – neighbourhoods – of Venice, a video installation of over 3.000 shots that scroll accompanied by a soundtrack composed specifically for the show by composer Nicolas Godin, member of the duo "Air", and a sight-specific map of the city made of approximately 900 geolocalised images that offer a panoramic view.

In 2006, Mario Peliti starts to photograph and systematically map the city to form an archive of images that is the widest and most organic ever created and to offer a unique representation of the entire urban fabric of Venice, in its complexity and continuity. This photography archive currently gathers 12.000 images, all in black and white, taken under the same lighting conditions, without any shadows and, most of all, in the absence of any human presence.

"HYPERVENEZIA" offers to the visitor a radical visual experience: the Venice we know disappears to give way to a parallel Venice, an empty and timeless one. From the Serenissima presented in its pure materiality emerges this unsettling strangeness that characterises any city that has been emptied of its inhabitants.

Venice Urban Photo Project

Mario Peliti has been developing his project Venice Urban Photo Project since 2006, first in analogical and, since 2013, in digital. The project aims to revive the methodological and formal rigor of major photographic campaigns of the 19th and 20th century – from Charles Marville to Eugène Atget, from Gabriele Basilico to John Davis – in order to provide a perception of Venice from the beginning of the 21st century that is as exhaustive as possible.

The 12.000 images currently available have all been taken following the same procedure: in black and white, without any shadows and in the absence of any human presence. These aspects, which may appear secondary, convey a temporary unity to the way the viewer perceives the city. This homogeneity of light makes all the details of the facades visible, even the least relevant ones, and the absence of human beings compels the observer to reflect upon the possible future of the city: a city without any inhabitants. The silence that pervades thousands of photographs allows Venice to reveal its urban and architectural structure.

The uniqueness of this archive lies in its scale as well as in the homogeneity of the vision, in the coherence of the procedure and in the constant enhancement of the author's knowledge of the city.

The conclusion of the photographic survey is scheduled for 2030.

Late 2018, Mario Peliti together with the Istituto Centrale per il Catalogo e la Documentazione (ICCD) and the Soprintendenza Archeologica, Belle Arti e Paesaggio for the city of Venice signed an agreement to support the Venice Urban Photo Project through the establishment of a digital archive – Venice Urban Photo Archive – kept at the ICCD.

The exhibition is supported by Saint Laurent.

2 Excerpts from the catalogue

François Pinault

President of Palazzo Grassi – Punta della Dogana

This year we celebrate the 1600th anniversary of the founding of Venice. The rich history of this city does not prevent it from being one of the most important centers in the contemporary art scene, and that is why it counts so much to me. I therefore wished that Palazzo Grassi, after the restoration work undertaken at the beginning of the year, could participate in this celebration by promoting a singular and original project: the complete photographic inventory of Venice created by Mario Peliti.

The vastness and novelty of the project, carried out following an extremely rigorous protocol, could only designate Palazzo Grassi to host this exhibition, which will be soon made available to the city of Venice and its universities.

Thanks to a dynamic scenography conceived by Matthieu Humery, which is also completely suitable for a work in progress project, visitors will be able to understand the profound meaning of this photo-shoot campaign, which, rejecting any “picturesque” ambitions, reveals a disconcerting Venice, sometimes unrecognizable, since it is deprived of human presence.

Mario Peliti started this project much before the pandemic outbreak, but his vision invites us to reflect on the future of the city. And he encourages us not only to discover it in its most hidden aspects, but also to find the best answer to the great challenges it is called to face.

By presenting, for once, a photographic series that does not belong to my collection, I wanted to pay affectionate homage to the city that first welcomed me, and express my confidence in its future, a future that I wish to be part of with all my heart.

Bruno Racine

Director and CEO of Palazzo Grassi – Punta della Dogana

For a long time, I knew of Mario Peliti only as a publisher of photography books and a gallerist, thanks to Alain Fleischer, whose works were exhibited by Peliti in the magnificent spaces of the Galleria del Cembalo, in the heart of the Palazzo Borghese, in Rome. He had to overcome his modesty—almost timidity—when, encouraged by our mutual friend, he spoke to me at first about the photography project that he had begun entirely on his own many years before. To tell the truth, such a challenge seemed to be unreasonable, since Mario Peliti’s goal was to create an exhaustive architectural inventory of Venice, in a process meant to combine scientific objectivity and the demands of his art. The conditions governing the ensemble of 20,000 pictures that he has planned to take for the completion of the project were extremely rigorous: there would be no shadows nor people, a requirement which forced him to photograph the city at dawn or when the skies were cloudy, and the project could not be undertaken without the support of the local Soprintendenza Archeologia, Belle Arti e Paesaggio per il Comune di Venezia e Laguna, in order to gain admittance to places with restricted or limited access. As a consequence, there was no room for picturesque views in this project, which, although related to famous classical photographic series, from Charles Marville to Bernd and Hilla Becher, remained truly unique.

The resulting image of Venice is nothing like the photography books we are used to see. The viewer may find it perplexing because such an image is far from the usual clichés and way beyond the reality it shows us. Although this coincidence could not have

been “planned” by Politi when he began this adventure, the vision he offers us corresponds to that of the city under strict lockdown during the pandemic, and anticipates the appearance Venice would take on if the depopulation that has emptied it of two-thirds of its citizens in half a century keeps growing at its present rate. Hence the title *HYPERVENEZIA*, which was chosen by the curator of the exhibition, Matthieu Humery, to convey this feeling of strangeness which subverts our recognition of places we could have wandered through without really noticing them. Palazzo Grassi, which underwent major refurbishment in 2021, provided a magnificent setting for this project right at the end of the intervention, just in time for the commemoration of the 1,600th anniversary of the founding of the city.

I am very grateful to François Pinault for having immediately understood not only the high quality of the project, but also the appropriateness of presenting it during this year of celebration, even though Mario Peliti’s work has no connection to his collection. For this exceptional occasion, Matthieu Humery has conceived an exciting presentation—including, in particular, a musical composition by Nicolas Godin—which will invite the visitor to approach the city in a different way, including its best-known sites as well as its anonymous, neglected locations. I also wish to thank Saint Laurent, whose support has allowed us to promote this project as it deserves.

Emanuela Carpani

Soprintendente Archeologia, Belle Arti
e Paesaggio for the City of Venice

[...]

“Mario Peliti will give the Istituto Centrale per il Catalogo e la Documentazione (ICCD) and to the Soprintendenza Archeologia, Belle Arti e Paesaggio per il Comune di Venezia e Laguna (Soprintendenza di Venezia), starting from October 2018, the right of use and reproduction of the images, created by himself, produced as part of a photography project called *Venice Urban Photo Project* (Vupp), which had the aim of creating and articulating, in the most comprehensive manner possible, an archive dedicated to the Lagoon city at the beginning of the third millennium.

This collection of photographs, once completed, should consist of over 20,000 images. Mario Peliti will provide the ICCD about 1,200–1,500 photos a year, until the end of the project, estimated by 2030. Should Mario Peliti no longer be able to provide new images, the archive, which is already available to the ICDC and the Superintendence, will be automatically considered to be complete with the photographs delivered up until that point.”⁶

6. Excerpt from the Draft Agreement acquired in Protocol No. 14138 of 5 September 2018 (SABAP-VE-LAG, Current Archive).

Just like Laura Moro (then director of the ICCD), I am deeply impressed by the methodological rigor of the work, which reveals a great photographic culture and a boundless love for the city of Venice, and by the author's willingness to share the work with the administrative departments dealing with cultural heritage. On the other hand, all this is realized with a view to the best and most sophisticated aesthetic practice of documentary photography. We are both architects, so we cannot help but look at these photographs through the lens of professional deformation: the purity and consistency of the optical features; the careful "visual mapping" of entire sections of the city (and what a city!); high definition, which makes it possible to zoom in on many of the pertinent details, materials and forms of decay, are key issues that allow us to imagine even the institutional potential of this extraordinary and contemporary photographic archive of urban landscape and architecture. We are particularly amazed by the absolute, conscious and convinced lack of selection of the subjects to be photographed: all the building fabric, from the most famous and monumental down to the tiniest, most "marginal" one, is fully conveyed: there are the noble palaces, churches, complexes such as the Arsenal, but there are also public houses, and buildings that fit within a precise historical context, even in more recent times. Here we can see the desire to show Venice, all of it, without aesthetic censorship or value judgments.

The work goes on, with the limitations imposed primarily by Peliti's self-discipline, the flood of November 2019 occurs and soon after the Covid-19 pandemic broke out, apparently freezing everything. In the meantime, the new director Carlo Birrozzi, also an architect, was appointed to the ICCD and immediately took a keen interest in the project.

[...]

Photographers have often had a particular relationship with Venice, since the dawn of this new means of communication, and the city has always reciprocated generously, offering itself with all its beauty and peculiarity: a uniqueness made of lights, colors, atmospheres, special and unrepeatable sensations. Peliti is fully integrated into the history of Venetian photography and beyond: his work is the last, important addition to the photography collections published by Ferdinando Ongania, Carlo Naya, Franco Filippi, Pietro Giacomelli, Fulvio Roiter, Pepi Merisio, Italo Zannier, Gianni Berengo Gardin (to name only the most famous ones), which, I am sure, will become a recognized and essential "historical milestone", a sort of 21st century Jacopo De' Barbari, the photographer version.

Matthieu Humery

Curator of the exhibition

Rarely does photography have a chance to assert the subtlety of its essence and to highlight the complex refinement of its unique nature. In playing on reality and transforming it almost in spite of itself, it invariably leads us into an almost unending reflection in which reality and its representation meet face to face. We begin to wonder what it is that we admire when we look at a photograph: reality itself, perhaps with a veil of nostalgia, or rather the disconcerting brilliance of perfect resemblance / illusion. Photography is known to be a depiction of what is real. A photographic image is supposed to reveal and provide a visual evidence.

Even if the character in Michelangelo Antonioni's film *Blow-Up* shows the limits of this premise when asked "What happens when photography 'seems' to tell the truth?", it is hard to deny the mirror effect that photography offers to reality.

Nevertheless – not that one must choose a side – the immersive exhibition HYPERVENEZIA, consisting of a long sequence of images and a reconstructed "photographic map", seeks to explore whether, ultimately, photography is not first and foremost a fiction, regardless of how faithfully it may transcribe reality. It is a hypothesis as well as an aesthetic and poetic gesture.

The "hyper" in HYPERVENEZIA should be read as a step beyond and onto a higher form of the subject itself, one in which we distance ourselves from a documentary image in order to lead Venice onto its own fiction. A fiction that is void of narrative, characters, and any dramatic turn of events, but stems from an experience impossible to reenact in real life. It is a construction, a montage that makes use of the extraordinary collection of pictures created by Mario Peliti, who established a meticulous photographic protocol, that he tirelessly and consistently repeated. The fiction does not lie in the subject itself, which obviously belongs to reality, but rather in its representation, which makes the subject fictional.

[...]

You see, HYPERVENEZIA is an immersion in a side of Venice that you have never seen and will never see. In spite of the familiar references we all may recognize in some of the images, here the city belongs to another world, one in which it is impossible to tell truth from fiction, fake from real, the subject from its representation.

Since its invention, we have become accustomed to the power of photography and to its fundamentally ambiguous nature. HYPERVENEZIA intends to revisit and share this enigmatic power in a conceptual and sensorial environment that calls into question reality, which is all too often considered at odds with fiction instead of the other side of a two-way mirror.

Like Eugène Atget, who back in the day was deemed as a precursor of Surrealism, we can see Mario Peliti, who has followed his own unwavering intuition for years, as the solitary creator of a possible "Neo-Surrealism". He confronts the essence of what is real and its materiality by preserving its odd, dreamlike dimension, and transforming the viewer into a sleepwalker who questions the true nature of what he sees.

[...]

"The *Arpenteur* of Venice", Alain Fleischer

Artist

"[...]"

As he leaves his home in the Giudecca every morning, carrying his equipment, with his precise lens, that he knows he'll need wherever he decides to go, what does Mario Peliti look for? One might think that all the precautions he takes and his disciplined approach to his work, like those of a hunter who knows the habits of his prey, would

allow him to find the sensational, the never-before-seen, something that is happening at only such-and-such an hour on such-and-such a day in some specific neighborhood. That, however, is the attitude of a photojournalist, always on the lookout for a scoop, for a unique image, one that, according to Cartier-Bresson, can be caught at only a precise moment. But Mario Peliti's motivation is completely different. For years, he has undertaken a discreet, almost secret exploration of the "not picturesque" that escapes the ordinary visitor to Venice, going so far as to choose the moments of the day—"decisive moments" for him—and the weather (early morning, cloudy sky) when the light, instead of being a source of photogenic effects (the play of shadows, reflections, contrasts) produces a kind of extinguishment of the visible. Places in Venice, seemingly under a camouflage covering of an "anti-Venice". There is something of a mourning in the images, in any case a withdrawal of the visible, of the perceptible, a poetry of the neutral. The title of Mario Peliti's exhibition could also have been *Beyond and Within Venice*. One will discover Venice as if it were a beautiful unknown woman, neither spectacular nor insignificant, simple, authentic and moving, as seen through the faithfulness of the respectful and loving eyes of he who goes to meet her for their clandestine rendezvous. And one can admire the geometry and perpendicularity of the framing, the absence of distortion, the respect for vertical lines, and the perfect mastery of the optics in each view. The beauty of the city appears through the architecture of the photographer's gaze. The remote neighborhoods, almost hidden away, of a ghost town appear not only without a visible presence but even without the shadow of a living being. "Not a soul," as people say: nothing to intrude in the intimate relationship between the artist and his model. Modesty, discretion, respect for the private life of a public city. Showing not the stage or the auditorium of a theater-city, but the forgotten wings.

Is it really necessary to mention that this important, unique work, known until now to only a few of Mario's family members and friends, is not that of a dilettante or an amateur photographer? The photographic knowledge of this *arpenteur* of Venice is considerable. The quality of his artistic production, in addition to its personal sensitivity, owes a great deal to his long association with photography and with photographers, resulting from his activities as a publisher and a gallerist. This broad photographic knowledge is, without doubt, the source of his wariness for exhibiting his personal work; while one sees so many photographers who do not hesitate to exhibit publicly works or approaches already observed a thousand times throughout the history of photography as a result of their ignorance of it. It is worth mentioning that Mario Peliti, like his friend Gabriele Basilico, was trained as an architect—and architects' intolerance for any nonchalant or approximate photographic representation of architecture or urbanism is notorious.

In exhibiting Mario Peliti's photographic oeuvre, unseen until now, in a first, large-scale solo show, the Palazzo Grassi has made a very wise choice. On the one hand, it will allow the art world to discover the work of an artist who is suddenly becoming the photographer of Venice, as others have been the photographers of Paris, Prague, or New York. And on the other hand, it pays singular, unexpected homage to the celebrated city where François Pinault chose first to settle. One can only congratulate this great institution for offering this historic portrait to the city that has welcomed Peliti so graciously: not its reflection in the water of a canal, but rather its reflection in the eye of a lover, a recorder of its hidden charms—its tireless *arpenteur*, its inventor.

“Venetia, the Third Dimension”, Franco Mancuso

Professor of Architecture, Università IUAV di Venezia

By taking thousands of black and white photographs at ground level in the same shooting and lighting conditions, organized along linear sequences that traverse horizontally the city from west to east, district by district, and then through a large map located in the middle of the exhibition itinerary, HYPERVENEZIA offers an unprecedented representation of the city; it is specific and concise at the same time, and its intent is to capture the peculiar features of Venice as they appear today, following a descriptive and interpretative path which is far from many other approaches that over time have portrayed the city starting from thematic or programmatic viewpoints (the atmosphere, the traditions, the picturesque views, the lights, the reflections, the local color...).

One therefore obtains a systematic and far-reaching representation of each artefact or building, regardless of its original or current functions, without detracting from its history and values.

One issue becomes immediately clear from this unusual approach, that is, if it has been possible to take pictures of all Venice, even in its most hidden recesses, by moving on foot, the city is entirely walkable and perceptible; a sign that the image of dense urban fabric that HYPERVENEZIA conveys is actually penetrable, and that Venice must have a very high “porosity,” even if this does not come across in a bird’s-eye view; a sign that the dense urban fabric we perceive is supported by an equally dense network of pathways, alleys, fields, courtyards, foundations, covered walkways, and bridges that allow people to reach every part of it, until the land stretches into the Lagoon.

That’s exactly the way it is; the building density of Venice is extremely high and over time has grown progressively, since the city has opted for a gradual thickening of the urban fabric built in the same islands that were inhabited right from the very beginning. As a matter of fact, the Venetians never wanted to expand beyond a certain extent: in its first cartographic representation—the chronicle of Fra Paolino preserved in the Marciana Library, dating back to 1346—the whole city is already there, in the sense that it shows the same present-day extension, from San Pietro di Castello on the eastern edge, to San Nicolò dei Mendicoli on the western side (these are two of the oldest churches in Venice); and one can also note the presence of the Arsenal, the churches of Sant’Elena, San Giorgio, Giudecca with their toponyms... the Rialto bridge and the plethora of churches.

[...]

3 The exhibition catalogue

The catalogue (in Italian, English, French), of the exhibition "HYPERVENEZIA" is co-edited by Palazzo Grassi – Punta della Dogana with Marsilio Editori, Venice.

Graphic design by Studio Sonnoli.

464 pages with 370 black and white images
30€

With texts by:

François Pinault

President of Palazzo Grassi
– Punta della Dogana

Bruno Racine

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Matthieu Humery

Curator of the exhibition

Alain Fleischer

Artist

Franco Mancuso

Professor of Architecture,
Università IUAV di Venezia

4 Biography of Mario Peliti

Mario Peliti (Rome, 1958) studied architecture and is a publisher and gallery owner.

In 1986 he founded Peliti Associati, initially a graphic design studio, then a publishing house and, since 2000, also a public relations agency.

From 1995 to 2002, he directed Galleria Minima Peliti Associati, dedicated to author photography and located at Palazzo Borghese in Rome. In seven years, the small exhibition space organised forty-three shows of works by Sebastião Salgado, Gianni Berengo Gardin, Gabriele Basilico, Mario Giacomelli, Mary Ellen Mark, Bert Stern, among others. He conceived the European Publishers Award for Photography (1994-2015), a competition by six publishing houses in Italy, France, United Kingdom, The Netherlands and Spain, aiming at promoting emerging authors internationally.

In 2013, together with Paola Stacchini Cavazza, he opened Galleria del Cembalo, dedicated to photography and to its relationship with other artistic forms, again located at Palazzo Borghese. He lives and works in Rome and Venice.

5 Biography of the curator

Matthieu Humery

Curator of photography at Pinault Collection, Matthieu Humery lives and works in Paris and New York.

After heading up the photography department at Christie's auction house, where he arranged numerous monographic sales in New York and Paris, Matthieu Humery curated several exhibitions including "Irving Penn, Resonance" at Palazzo Grassi in 2014, "Annie Leibovitz, The Early Years: 1970-1983" in 2017, and "Jean Prouvé, Architect for Better Days" in 2018 at the LUMA in Arles. He also presented the Sylvio Perlstein Collection in the exhibition "A Luta Continua, Art and Photography from Dada to Now" at the Hauser & Wirth Gallery, New York, in 2018. His exhibition "50 years, 50 books. Masterworks from the library of Martin Parr" was presented as part of the 50th anniversary of *Rencontres d'Arles* festival in 2019.

Co-founder of the Los Angeles Dance Project, Matthieu Humery has launched numerous projects integrating choreography and contemporary art, such as *Reflections Redux*, a collaboration between Barbara Kruger and Benjamin Millepied, presented at the Studio des Acacias in 2017.

In 2020, he curated two exhibitions at Palazzo Grassi: "Youssef Nabil. Once Upon a Dream" and "Henri Cartier-Bresson. Le Grand Jeu", which is currently on view at the Bibliothèque Nationale de France.

6 Palazzo Grassi – Punta della Dogana

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
- 29 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

7 Bruce Nauman: Contrapposto Studies

Punta della Dogana presents the major exhibition “Bruce Nauman: Contrapposto Studies”, opened since 23 May and 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. The exhibition 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. 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.

From the 1960s to today, Bruce Nauman (1941, Indiana, USA) 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.

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.

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.

A series of conversations entitled “Bruce 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 accompanies the exhibition. They take the show in Venice as the starting point to reflect upon Bruce Nauman’s work and its potential future influence. The series of conversations is available online on the Youtube channel and on the website of Palazzo Grassi – Punta della Dogana.

8 Teatrino di 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 at 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.

In September 2021, the Teatrino di Palazzo Grassi reopens to the public with a new season of talks, screenings, concerts, masterclasses and workshops.

All the events at the Teatrino di Palazzo Grassi are communicated on the website of the museum: <https://www.palazzograssi.it/en/events/calendar/>

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 Fitri, 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 was accessible 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).

9 Educational activities

Since 2018, to encourage the discovery of contemporary art, Palazzo Grassi – Punta della Dogana offers free admission to its exhibitions to young visitors up the age of 19.

Palazzo Grassi – Punta della Dogana offers a vast programme of activities for the public of all ages, for schools, universities and families. The programme is built in 5 sections:

Public Programme: In&Out, Masterclass, Guided tours

The cycle In&Out offers a programme of initiatives open to the public and dedicated to the themes of the ongoing exhibitions. Masterclasses and talks with professionals from the cultural and artistic field are open to university students, while companies can choose to attend Pro Masterclasses that aim to develop the company welfare culture.

Guided tours to the exhibitions and the buildings' architecture can be organized as well as visits to the Teatrino.

Kids & Schools: Atelier des Enfants

Workshops and guided tours are available for schools, teachers and young visitors. The workshops Atelier des Enfants and other special workshops – robotics, photography, dance – are all conceived and led by artists for children and teenagers.

Palazzo Grassi Teens

Palazzo Grassi Teens is the programme aimed at teenagers to stimulate a free and creative approach to contemporary art. Based on the peer-to-peer approach, the initiatives involve the participants in the production of contents focusing on artists and their works. Teens Curators and Teens – Non ci stiamo più dentro are the PCTO proposals open to teenagers in the 2021 autumn.

Research: Lectures by artists, Grand Tour, Ecole d'Artiste

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

Social Inclusion: Altri Sguardi, A like Art

Various programmes are open to categories of public who have difficulties in accessing contemporary art: teenagers, fragile adults, the elderly, people suffering from Alzheimer's disease are some examples of groups who can participate in the Social Inclusion programme of Palazzo Grassi. Since 2019, the workshop "Altri Sguardi" invites refugees and asylum seekers to follow a workshop focusing on the analysis, understanding and critique of the works exhibited and to exchange with the visitors of the museum.

10 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 its exhibitions, Palazzo Grassi – Punta della Dogana develops digital in-depth contents dedicated to the artists and works on view. These contents remain accessible online.

Taking the exhibition “Bruce Nauman: Contrapposto Studies” as its starting point, the cycle of conversation “**Bruce Nauman Archive for the Future**” led by the curators Carlos Basualdo and Caroline Bourgeois invited artists, art historians, dancers, performers and musicians to discuss the work of Bruce Nauman and its relevance for the future. 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 in the debate.

On the occasion of the three exhibitions presented in 2020 – the monographic show dedicated to artist Youssef Nabil, the exhibition dedicated to Henri Cartier-Bresson’s Master Collection and the collective show “Untitled, 2020. Three perspectives on the art of the present” – 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 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 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 Death* 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 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 105.000 followers

Twitter: over 29.700 followers

Youtube: over 800.000 views

11 Partnerships

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

Dorsoduro Museum Mile

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

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

The Dorsoduro Museum Mile is also active online on the social media profiles of the four institutions with shared digital projects that tell of the extraordinary mile-long path even when the museums are closed. On the occasion of the 1600th 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.

12 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, to participate to special museum activities, to attend exclusive events at the Teatrino and guided tours reserved to Members, and to 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, *Walk with Contrapposto* (1968).

Together with the card, the Members receive a limited-edition gift: a tote bag reproducing a work by Bruce Nauman, *Violins+Silence=Violence* (1981), on view in the exhibition “Bruce Nauman: Contrapposto Studies” at Punta della Dogana. 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 – Pinault Collection, 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

13 Practical information

Palazzo Grassi

San Samuele 3231

30124 Venice

Vaporetto stop: San Samuele, Sant'Angelo

Punta della Dogana

Dorsoduro 2

30123 Venice

Vaporetto stops: Salute

Teatrino di Palazzo Grassi

San Marco 3260

30124 Venice

Vaporetto stops:

San Samuele, Sant'Angelo

Tel: +39 041 523 1680

OPENING HOURS

Palazzo Grassi

HYPERVENEZIA

September 5, 2021 – January 9, 2022

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

Palazzo Grassi and Punta della Dogana are open every day, except on Tuesdays, from 10 am to 7 pm. Last admission at 6 pm. More information on opening hours, prices and activities as well as safety guidelines to access Palazzo Grassi, Punta della Dogana and the Teatrino are available on the website: www.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.

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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 information:

Tel: +39 041 2401 347

E-mail: membership@palazzograssi.it

Booking and guided tours

Online: www.ticketlandia.com

For information:

E-mail: 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 and on the museum website.

Free wifi

Palazzo Grassi and Dogana bookshops

Located on the ground floor of Palazzo Grassi and Punta della Dogana, the bookshops are managed by Marsilio Arte.

These spaces were entirely conceived by Tadao Ando and, besides the exhibition catalogues, offer a wide range of international publications dedicated to art and

architecture, children's books, as well as exclusive stationery and merchandising objects. The catalogues of the exhibitions at Palazzo Grassi and Punta della Dogana are edited and published by Marsilio 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, a start-up from the Veneto region that combines a top quality enogastronomic offer with an innovative solution.

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14 Pinault Collection

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

The museums

The museum activity initially took place in 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, followed in 2021 by Chilean artist Enrique Ramirez. Melik Ohanian 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 Lescourret (*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
- 29 exhibitions at Palazzo Grassi – Punta della Dogana
- 16 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 600 events at the Teatrino since May 2013

15 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, opened 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.

16 Chronology of the exhibitions of the Pinault Collection

AT PALAZZO GRASSI AND PUNTA DELLA DOGANA

HYPERVENEZIA

Curator: Matthieu Humery
Palazzo Grassi
September 5, 2021 – January 9, 2022

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 Matthieu Humery,
curated by Sylvie Aubenas, 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
Palazzo Grassi
April 13, 2014 - January 6, 2015

Irving Penn. Resonance

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

Prima Materia

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

Rudolf Stingel

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

Voice of Images

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

Madame Fisscher

Solo exhibition of Urs Fischer
curated by the artist in collaboration
with Caroline Bourgeois
Palazzo Grassi
April 15, 2012 – July 15, 2012

The World Belongs to You

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

In Praise of Doubt

curated by Caroline Bourgeois
Punta della Dogana
April 10, 2011 – March 17, 2013

**Mapping The Studio:
artists from the François Pinault Collection**

curated by Francesco Bonami
and Alison Gingeras
Punta della Dogana and Palazzo Grassi
June 6, 2009 – April 10, 2011

**Italics. Italian art between traditions
and revolutions, 1968–2008**

curated by Francesco Bonami
Palazzo Grassi
September 27, 2008 – March 22, 2009

Rome and the Barbarians.

The birth of a new world
curated by Jean-Jacques Aillagon
Palazzo Grassi
January 26, 2008 – July 20, 2008

**Sequence 1 – Painting and sculpture
from the François Pinault Collection**

curated by Alison Gingeras

Palazzo Grassi

May 5, 2007 – November 11, 2007

Picasso, la Joie de vivre. 1945 – 1948

curated by Jean-Louis Andral

François Pinault Collection: a post-pop selection

curated by Alison Gingeras

Palazzo Grassi

November 11, 2006 – March 11, 2007

Where are we going?

A selection of works from the pinault Collection

curated by Alison Gingeras

Palazzo Grassi

April 29, 2006 – October 1, 2006

AT BOURSE DE COMMERCE – PINAULT COLLECTION

Ouverture

Opening exhibition of the Bourse de Commerce –
Pinault Collection, the new museum of the Pinault Collection
May 22, 2021 - January 2022

OFF-SITE EXHIBITIONS

CURRENT & 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

Jeff Koons Mucem. Œuvres de la Collection Pinault

curated by Elena Geuna et Emilie Girard
Mucem, Marseille
Until October 18, 2021

PAST EXHIBITIONS

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

Henri Cartier-Bresson. Le Grand Jeu

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

So British!

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

Irving Penn. Untroubled – Works from the Pinault Collection

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

Debout !

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

Irving Penn. Resonance

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

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

**Palazzo Grassi –
Punta della Dogana**

François Pinault
President

Bruno Racine
Director and Chief Executive Officer

Lorena Amato
Mauro Baronchelli
Ester Baruffaldi
Oliver Beltramello
Suzel Berneron
Elisabetta Bonomi
Lisa Bortolussi
Antonio Boscolo
Luca Busetto
Angelo Clerici
Francesca Colasante
Claudia De Zordo
Alix Doran
Jacqueline Feldmann
Marco Ferraris
Carlo Gaino
Andrea Greco
Silvia Inio
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Pinault Collection

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Jean-Jacques Aillagon
Chief Executive Officer

Martin Bethenod
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of the Bourse de Commerce
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Alexandra Bordes
Caroline Bourgeois
Catherine Duruel
Anne-Hortense Epifani
Anne-Laure Gautier
Sophie Hovanessian
Odile de Labouchere
Sophie Le Filleul
Morgane Mauger
Marianne Noël
Charlotte Pallix-Jaillon
Julie Redon

Anne-Pascale Célier
Stanley Gehy
Alban Greget
Nazanine Ravaï
Héloïse Temple-Boyer

and the staff of
Artémis

HYPERVENEZIA
Venice Urban Photo Project
– Mario Peliti

Palazzo Grassi
Venice
5.IX.2021 – 9.I.2022

Exhibition curated by
Matthieu Humery

With “Esterno / Strada / Giorno”
An original music by
Nicolas Godin

With a sound excerpt
from the movie *Fading*

Lyrics
Sébastien Peretto

Voice
Alan Cox

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Eurosystem, Mirano
Fausto Frezza, Mestre
Fratelli Orlando e Figli, Musile di Piave
Luca Bertolissi, Biancade di Roncade
Gruppofallani, Marcon
Gruppo Civis, Mestre
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Murer Cantieri Audiovisivi, Belluno
Open Service, Marcon
Sicurteco, Biancade di Roncade
Studio Tecnico Ing. Fausto Frezza, Mestre

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