

Press kit

Rudolf Stingel  
07/04 – 31/12/2013

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*Director of Palazzo Grassi – Punta della Dogana*

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## Foreword

The programming of Palazzo Grassi - François Pinault Foundation follows the principle of an alternation between thematic group exhibitions devoted to the works of the Pinault Collection and *solo* exhibitions by major contemporary artists.

In this context, François Pinault decided to invite Rudolf Stingel to devise, in absolute freedom, an exhibition involving the totality of the spaces at Palazzo Grassi for the first time.

This freedom, giving the artist *carte blanche*, testifies to the continuity of the close bond between the artist and Palazzo Grassi - Punta della Dogana - François Pinault Foundation, ever since the origins of the institution.

Since the opening of Palazzo Grassi in 2006, Rudolf Stingel has been present in all the exhibitions of the collection, always in particularly significant ways: for *Where Are We Going?* with the great room lined with Celotex, a silvered material in which the traces of the passing of the visitors were imprinted during the course of the exhibition; for *Sequence 1*, in 2007, with a substantial body of work including the huge carpet in shades of gray in the atrium and the monumental work created in collaboration with Franz West in Campo San Samuele; for *Mapping the Studio*, in 2009, he was the first artist to be hosted in the “Cube” designed by Tadao Ando at Punta della Dogana, the geographic and symbolic heart of the building; for *The World Belongs to You*, in 2011, with three large gold paintings that reflected the infinite variations of light on the Grand Canal...

Conceived by the artist with the valuable and meticulous collaboration of Elena Geuna, the exhibition *Rudolf Stingel* presents over thirty paintings from international collections, including those of the artist and of François Pinault, forming a *corpus* that itself becomes a masterly work.

I wish to thank the lenders of artworks who have made this exhibition possible with their helpfulness and all those who have contributed to its creation.

*Rudolf Stingel* will remain open during the 55th Venice Biennale of contemporary art and the exhibition *Prima materia*, curated by Caroline Bourgeois and Michael Govan, will open at Punta della Dogana on May 30, 2013. The Teatrino, an auditorium conceived to host the intense cultural programme of Palazzo Grassi (screenings, conferences, concerts...) will also be inaugurated on the same day. François Pinault commissioned Tadao Ando for the architectural project.

**Martin Bethenod**

*Chief Executive and Director of  
Palazzo Grassi – Punta della Dogana*

## The exhibition *Rudolf Stingel*

The exhibition *Rudolf Stingel* unfolds over the atrium and both upper floors of Palazzo Grassi, a space of over 5,000 square meters. For the first time, Palazzo Grassi will devote the entirety of its space to the work of a single artist. It includes a site-specific installation as well as recent creations and previously unseen paintings. This will be Stingel's largest ever monographic presentation in Europe and his first solo exhibition in an Italian museum since his mid-career retrospective at MART in 2001.

The project, conceived by the artist expressly for Palazzo Grassi, spreads over all the rooms of the building, where a carpet with oriental patterns covers, for the first time, the entire surface of the walls and floors.

The installation is part of Stingel's artistic research, which has always been directed towards the analysis of the relationship between the exhibition space and artistic intervention: for the artist, the carpet is a medium through which painting relates to its architectural context. Interested in the redefinition of the meaning of "painting" and of its perception, Stingel places the "carpet" at the core of his poetics. It bears witness to the passage of time and people and is also a source of inspiration, with its variety of typologies and textures, for successive series of paintings.

The exhibition presents a selection of over thirty paintings from collections around the world, including the artist's collection and that of François Pinault. The first floor hosts a group of abstract paintings, some of which were created in the studios of Merano and New York specifically for this project, offering an interpretation of the historical, architectural and artistic context of Venice. The pattern of the carpet, while bringing to mind the city's past, merges with a unique environment, the image of Sigmund Freud's study in Vienna, characterized by different oriental carpets laid on floors, walls, sofa and table. The reference to the Middle-European culture, significant in Stingel's training, is also a tribute to his friend Franz West, whose magnificent portrait features in this show.

In this sense, the exhibition becomes an inner journey, which starts from the glow of the silver of the abstract paintings on the first floor, and continues with the black and white "portraits of sculptures" on the second floor. Centered on the relationship between abstraction and figuration, the exhibition displays the constant fluidity between these two polarities, and how they characterize the artist's poetics. It also invites visitors to ponder the idea of "portrait" itself and the concept of "appropriation" of images. The upper floor hosts a selection of paintings that represent religious wooden antic sculptures, created using the painting technique of photo-realism, inspired by black and white photographs and illustrations.

## Venice, the moon and the unconscious

Hosting Rudolf Stingel's solo exhibition, conceived by the artist expressly for Palazzo Grassi, the architectonic space of the beautiful Venetian building—more than 5000 square meters, including the atrium, the first and second floors—testifies to one of the most moving moments in its long and extraordinary cultural and artistic history.

One could recall the period when Palazzo Grassi, at the time the seat of the International Centre of Arts and Costume created by Franco Marinotti, became the scene of a visionary artistic project promoted by his son, Paolo. By supporting the arts and transforming Palazzo Grassi into a “House of the Arts”<sup>1</sup> in the full meaning of the term, between 1959 and 1967, Paolo Marinotti established a long tradition of patronage and a virtuous model of “enlightened” entrepreneurial activity. In particular, he launched the first exhibition cycle of contemporary art, organized in three exhibitions, *Vitalità nell'arte* (Vitality in Art), 1959, *Dalla natura all'arte* (From Nature to Art), 1960, and *Arte e contemplazione* (Art and Contemplation), 1961. It was there that for the first time the happy union between art and textile occurred: Paolo Marinotti put the rooms of the palace at the disposal of the creative genius of his artists, as well as the innovating materials of the Snia Viscosa, which was run by his father, Franco. Today the echo of that experience is re-evoked in Stingel's project, which takes over the exhibition area with his “carpets” to transcend that bi-dimensionality traditionally associated with painting. The wall-to-wall carpet, which Stingel has used since the early nineties as an autonomous pictorial element, enters again the rooms of the Venetian house. This time, the Oriental pattern of the carpet not only invades the floors but the walls as well in a continuity that overthrows the ordinary spatial relationships between the spectator and the painting. The carpet celebrates the millenary history of the “Serenissima,” projected onto the Mediterranean Sea and the Far East. At the same time, the visitor's mind is cast back to that Middle-European world dear to the painter, which finds its emblematic figuration in Sigmund Freud's study in early twentieth-century Vienna.

The artist's reference to the study of the father of psychoanalysis offers a key to interpret the installation: the feeling of containment and the sensory experience that the visitor discovers when entering this “labyrinth” prelude to a trip into the Ego with its repressions and illusions, where each painting contributes to forming a topography of the unconscious. The architectural space becomes a meditation place, a silent and enveloping site of introjection and projection. The use of the wall-to-wall carpet turns the exhibition's path into one single environment, unfolding across the rooms of Palazzo Grassi and altering their visual and spatial perception, while suggesting a new, rarefied and suspended atmosphere, in which the silver, black and white of the paintings stand out, opening onto a new dimension.

Almost inevitably one's thoughts go to another topography that, thanks to its relationship with Palazzo Grassi and with Venice, bears strong similarities with Rudolf Stingel's installation: the *Venezie* cycle of *olii* created by Lucio Fontana for Paolo Marinotti's 1961 *Arte e contemplazione* exhibition. The crucial role that Paolo Marinotti and François Pinault—collectors/patrons—respectively play in Fontana's and Stingel's personal and artistic experiences leads us to associate the work of these two artists, which at Palazzo Grassi reaches a highly significant phase.

By offering artists the space to exhibit their works and the materials to create them, Marinotti represents the model of a new and pioneering way of conceiving the relationship between patron and artist as one founded on mutual recognition and esteem, sharing and open-mindedness, the main creative principle being expressive freedom. For the *Dalla natura all'arte* exhibition at Palazzo Grassi, Fontana uses the Snia textiles to create an environment, entitled *Esaltazione di una forma*, in which a structure covered with cloth filters artificial light and changes the perception of space.

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<sup>1</sup> Enrico Tantucci, “Palazzo Grassi, casa d'arte,” *La Tribuna di Treviso*, December 30th, 2008, p. 34.

The *Venezie* series was created for the Palazzo Grassi exhibition almost in one go, between 1960 and the beginning of 1961, and it represents one of the highest expressions of oil painting technique that Fontana was exploring in those very same years in his studio in Milan. Like Stingel's paintings for Palazzo Grassi, Fontana's *Venezie* are not executed *in loco*, but the artist's memory of the city filters impressions and references, by infusing the works with an evocative and intensely poetic dimension. Fontana impresses in his paintings a sensuality that recalls the winding density of the lagoon's water, the different gradations of light reflected on the natural and architectonic elements, which are conveyed by a high degree of chromatic artificiality as well as by the silver reflective surfaces of the canvas. Each painting contributes to forming the portrayal of an imaginary Venice, which offers to the spectator a transcendent and contemplative dimension, in line with the "poetics of vitality" of Fontana's patron<sup>2</sup>.

In that same spirit of faith and true passion for art, which brought Paolo Marinotti and Lucio Fontana together, Rudolf Stingel's project comes to life thanks to the enthusiastic support of François Pinault. Precisely like Fontana in the past, the abstract paintings that Stingel has created for Palazzo Grassi in his studios in Merano and New York offer an introspective interpretation of the city of Venice with the millenary stratification of its history, its architectural and artistic treasures. The demons "sunk" in the artist's memory reemerge in Stingel's paintings, unveiling a repressed past. Each painting seems to conceal in the weave of the canvas hardly perceptible traces of distant places. The glow of silver, which Fontana associated with the moon and the brightness of dawn, creates in Stingel's paintings new relationships between light and shadow that bring forth imaginary expanses of the soul and the unconscious. The spectator is involved in a spiritual trip beyond the traditional boundaries of painting, reaching one of the highest accomplishments of the artist's poetics.

Elena Geuna

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<sup>2</sup> Paolo Marinotti, "Arte vitale: uno e tre," *Arte e contemplazione*, Centro Internazionale delle Arti e del Costume, Palazzo Grassi, Venice, July –October 1961

## List of works

### *Untitled*

2012  
Oil and enamel on canvas  
270 x 218.4 cm  
Collection of the artist

### *Untitled*

2012  
Oil and enamel on canvas  
300 x 242 cm  
Collection of the artist

### *Untitled*

1991  
Oil and enamel on canvas  
70 x 50 cm  
Collection of the artist

### *Untitled*

2012  
Oil and enamel on canvas  
3 panels, each 300 x 242 cm  
Pinault Collection

### *Untitled*

2012  
Oil and enamel on canvas  
300 x 242 cm  
Collection of the artist

### *Untitled*

2012  
Oil and enamel on canvas  
300 x 242 cm  
Collection of the artist

### *Untitled (Franz West)*

2011  
Oil on canvas  
334.3 x 310.5 cm  
Pinault Collection

### *Untitled*

2008  
Oil and enamel on canvas  
335.3 x 487.7 cm  
Pinault Collection

### *Untitled*

2012  
Oil and enamel on canvas  
300 x 242 cm  
Collection of the artist

### *Untitled*

2003  
Oil and enamel on canvas  
97.5 x 83 cm  
Collection of the artist

### *Untitled*

2012  
Oil and enamel on canvas  
300 x 242 cm  
Collection of the artist

### *Untitled*

1990  
Oil and enamel on canvas  
111.7 x 76.2 cm  
Pinault Collection

### *Untitled*

2010  
Oil on linen  
40.6 x 33 cm  
Collection of the artist

### *Untitled*

2009  
Oil on linen  
40.6 x 33 cm  
The Mario Testino Collection, London  
Courtesy Sadie Coles HQ, London

### *Untitled (St. John)*

2009  
Oil on linen  
40.6 x 33 cm  
Pinault Collection

### *Untitled*

2010  
Oil on linen  
40.6 x 33 cm  
Collection of the artist

*Untitled*  
2010  
Oil on linen  
40.6 x 33 cm  
Collection of the artist

*Untitled (Madonna)*  
2009  
Oil on linen  
40.6 x 33 cm  
Pinault Collection

*Untitled (St. Barbara)*  
2009  
Oil on canvas  
153.7 x 99.4 cm  
Collection of the artist

*Untitled*  
2013  
Oil on canvas  
243.8 x 168.3 cm  
Pinault Collection

*Untitled (St. John)*  
2009  
Oil and enamel on linen  
40.6 x 33 cm  
Private Collection, Montreal  
Courtesy Paula Cooper Gallery, New York

*Untitled*  
2009  
Oil and enamel on linen  
40.6 x 33 cm  
Roman Family Collection  
Courtesy Sadie Coles HQ, London

*Untitled*  
2009  
Oil and enamel on linen  
40.6 x 33 cm  
Pinault Collection

*Untitled*  
2009  
Oil and enamel on linen  
40.6 x 33 cm  
Pinault Collection

*Untitled*  
2012  
Oil on linen  
40.6 x 33 cm  
Collection of the artist

*Untitled (St. Florian)*  
2009  
Oil on linen  
40.6 x 33 cm  
Private Collection

*Untitled (St. Elizabeth)*  
2009  
Oil on linen  
40.6 x 33 cm  
Private Collection, New York  
Courtesy Paula Cooper Gallery,  
New York

*Untitled*  
2011  
Oil on linen  
40.6 x 33 cm  
Pinault Collection

*Untitled (St. John the Baptist)*  
2009  
Oil on canvas  
153.7 x 99.4 cm  
Private Collection

*Untitled*  
2010  
Oil on linen  
40.6 x 33 cm  
Private Collection, New York

*Untitled*  
2010  
Oil on linen  
40.6 x 33 cm  
Private collection

*Untitled*  
2010  
Oil on linen  
40.6 x 33 cm  
Collection of the artist

*Untitled*  
2012  
oil on linen  
40.6 x 33 cm  
Pinault Collection

*Untitled*  
2012  
Oil on canvas  
304.8 x 255.3 cm  
Pinault Collection

## The catalogue and the website

### The catalogue

The catalogue is published by Electa.

176 pages  
100 illustrations  
40€

One version in three languages (Italian / English / French)

The catalogue *Rudolf Stingel* brings together *in situ* images of all the works included in the exhibition as well as an essay written by Jean-Pierre Criqui.

### The website

Palazzo Grassi's website offers a variety of tools to enrich your visits to Palazzo Grassi and Punta della Dogana. It features interactive maps of the exhibitions, information about each installation, as well as interviews with artists from the collection made during the installation of the exhibitions.

Furthermore, the section "Rendez-vous" of the website offers a comprehensive schedule of all the initiatives organized at Palazzo Grassi and Punta della Dogana.

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

## General information and contacts

### Palazzo Grassi

Campo San Samuele 3231  
30124 Venice  
Vaporetto stops: San Samuele (line 2),  
Sant'Angelo (line 1)

### Punta della Dogana

Dorsoduro, 2  
30123 Venice  
Vaporetto stop: Salute (line 1)

Tel: +39 041 523 16 80

Fax: +39 041 528 62 18

More information on opening hours, prices and activities of Palazzo Grassi and Punta della Dogana available on the website:

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

## Opening Hours

### Palazzo Grassi

*Rudolf Stingel*  
April 7, 2013 – December 31, 2013  
Open every day from 10am to 7pm  
Closed on Tuesdays  
Last admission at 6pm

### Punta della Dogana

*Prima materia*  
From May 30, 2013  
Open every day from 10am to 7pm  
Closed on Tuesdays  
Last admission at 6pm

## Ticket Office

The admission ticket for both exhibitions is valid for three days.

Full rate:

20€ for two museums / 15€ for one museum

Discounted rate:

15€ for two museums / 10€ for one museum

Discounted rate for schools: 10€ for two museums / 6€ for one museum (reserved to classes that book a guided tour or a st\_art workshop).

Free: children under 11, Palazzo Grassi and Punta della Dogana members, 3 adults for every school group of 25 students, 1 guide for every group of 15 adults, the disabled, chartered tour guides by the City of Venice, journalists (upon presentation of press ID valid for the current year), the unemployed.

On Wednesdays, free admission for residents of the city of Venice, on presentation of a valid identity document.

## Booking and guided tours

Call center Vivaticket

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

By phone from Monday to Friday from 8am to 8pm and Saturday from 8am to 1pm (paying call)

From Italy / 199 112 112

From abroad / + 39 041 2719031

By email: [visite@palazzograssi.it](mailto:visite@palazzograssi.it)

## st\_art Project

st\_art is an educational program for schools and families who wish their children to embark on a path of discovery of contemporary art. Art labs and itineraries are suited to each age group's needs.

For school groups, on booking

Via Vivaticket:

From Italy / 199 112 112

From abroad / +39 041 2719031

by email: [scuole@palazzograssi.it](mailto:scuole@palazzograssi.it)

For all children from 4 to 10 years, every Saturday afternoon at Palazzo Grassi or Punta della Dogana, on booking by phone:

+39 041 24 01 304

A LIS-speaking educator (Italian Sign Language) attends all activities which are therefore accessible to hearing impaired children and families.

## Membership

The Membership offers three categories with benefits and discounts:

Young 12 months: 20€ | 24 months: 36€

Individual 12 months: 35€ | 24 months: 63€

Dual 12 months: 60€ | 24 months: 108€

Every year, an artist from the Pinault Collection will design the Membership card; Rudolf Stingel created the first one.

## Palazzo Grassi and Dogana Shops

Situated on the ground floor of Palazzo Grassi and Punta della Dogana, the bookshops are managed by the Italian publisher Electa, specialized in art and architecture publications. In the premises, fully designed by Tadao Ando, you may purchase the various catalogues illustrating Palazzo Grassi and Punta della Dogana exhibitions as well as a wide range of art and architecture books and exclusive merchandising items.

Open from 10am to 7pm

Palazzo Grassi Shop: + 39 041 5287706

Dogana Shop: + 39 041 24 12000

## Palazzo Grassi and Dogana Cafés

Held by VyTA Boulangerie Italiana, the Palazzo Grassi Café and the Dogana Café are characterized by the design of the environment and the refined gastronomic selection they offer. The menu includes shapes, flavors and aromas made according to Italian tradition, with high quality and genuine ingredients.

Open from 10am to 7pm

Palazzo Grassi Café: +39 041 24 01 337

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*Biographical summaries /*  
**François Pinault**

François Pinault was born on August 21, 1936, in Champs-Geraux in Brittany. He established his first wood business in Rennes in 1963. Subsequently, he widened the scope of his activities to include wood importing and, eventually, manufacturing, sales, and retailing.

In 1988, the Pinault group went public on the French stock market.

In 1990, François Pinault decided to refocus the group's activities on specialized sales and retailing and to withdraw from the wood business. From then on the group began to acquire other companies: first the CFAO (Compagnie Française de l'Afrique Occidentale), a leader in sales and distribution in sub-Saharan Africa; then Conforama, a leader in the household goods field, La Redoute, leader in the French mail-order business. Renamed PPR, the group expanded its portfolio with the acquisition of FNAC.

In 1999, PPR became the third largest firm in the luxury-goods sector worldwide, after acquiring the Gucci Group (Gucci, Yves Saint-Laurent, Bottega Veneta, Sergio Rossi, Boucheron, Stella McCartney, Alexander McQueen, and Balenciaga).

In 2007, the Group seized a new opportunity for growth when it acquired Puma, a leading brand in sports/lifestyle goods. Thus, PPR continues to develop its activities in key markets, through its major and most famous brands.

At the same time, François Pinault has pursued a plan of investment in companies with strong growth potential in sectors outside the specialized retailing and luxury goods fields covered by PPR. In 1992, he created Artemis, a private company entirely owned by the Pinault family. Artemis controls the Chateau-Latour vineyard in Bordeaux, the news magazine "Le Point" and the daily newspaper "L'Agefi". François Pinault also controls the auction house Christie's, a world leader in the art market, as well as being a shareholder in Bouygues Group and Vinci. François Pinault is also the owner of a French premiere league football team, Stade Rennais Football Club, and of the Théâtre Marigny in Paris. In 2003, François Pinault entrusted his group to his son François-Henri Pinault.

A great lover of art, and one of the leading collectors of contemporary art in the world, François Pinault has decided to share his passion with the greatest number of people possible. In May 2005, he acquired the prestigious Palazzo Grassi in Venice, where he then presented a part of his collection during three exhibitions: *Where Are We Going?* (2006), *Post-Pop* (2007), and *Sequence 1* (2007). François Pinault was named the most influential person in the world of contemporary art for two years running (2006 and 2007) by the magazine "Art Review". He was nominated President of the Comité Français in October 2008 and appointed International Adviser to the candidate selection committee for the Praemium Imperiale.

In June 2007, François Pinault was selected by the City of Venice to undertake the transformation of Punta della Dogana into a new center for contemporary art, where a selection of works from the Pinault Collection are exhibited. Renovated by Tadao Ando, Punta della Dogana opened in June 2009 with the exhibition *Mapping the Studio* followed by *In Praise of Doubt* (2011-2012) which was conceived to coincide with the exhibition *The World Belongs to You* (2011), presented simultaneously at Palazzo Grassi, followed by *Madame Fisscher* (2012), a personal exhibition of Urs Fischer's work, and *Voice of Images* (2012-2013).

Solicited by many municipalities, public and private institutions, François Pinault also presents part of his collection outside of Venice, for instance, the exhibition *Passage du Temps* at the Tri postal in Lille (2007), *Un certain État du Monde?* at the Melnikov Garage in Moscow (2009), *Qui a peur des artistes?* at Dinard in Brittany (2009) and *Agony and Ecstasy* at the SongEun Foundation in Seoul (2011).

## Martin Bethenod

Martin Bethenod, born in 1966, has been CEO and Director of Palazzo Grassi – Punta della Dogana since June 1st, 2010. He had previously held a number of positions in the fields of contemporary art and culture.

He began his career as Project Manager for the Director of Cultural Affairs for the City of Paris (1993- 1996), going on to work as Chief of Staff for the President of the Pompidou Centre (1996-1998), before creating and chairing the Direction of Publications at the Pompidou Centre (1998-2001).

After being Deputy Editor of “Connaissance des Arts magazine” (2001-2002), and then Culture and Lifestyle Editor at French “Vogue” (2002-2003), he worked at the French Ministry of Culture and Communication as Arts Delegate (2003-2004).

From 2004 to 2010, he was General Director of FIAC (International Contemporary Art Fair, Paris), which he steered to its current position as one of the most important international art events.

In 2010, he was also in charge of the artistic direction of the *Nuit Blanche* in Paris, which garnered both critical and public acclaim.

## Rudolf Stingel

Born in 1956, Rudolf Stingel lives and works between New York and Merano, his hometown. His work has been at the centre of several exhibitions in numerous international institutions, including the Secession, Vienna (2012); the Neue National Galerie, Berlin (2010); the Museum of Contemporary Art, Chicago and the Whitney Museum of American Art, New York (2007); the Museum für Moderne Kunst, Frankfurt (2004); the Museo d'Arte Moderna e Contemporanea, Trento (2001). He took part in the Venice Biennial in 1993 and 2003. At Palazzo Grassi, his work has been presented in the exhibitions *Where Are We Going?* (2006), *Sequence 1* (2007), *Mapping the Studio* (2009-2010) and *The World Belongs to You* (2011).

## Elena Geuna

Elena Geuna, born in 1960, is an independent curator and contemporary art advisor. Her main curatorial museum projects include exhibitions *Jeff Koons* (Museo Archeologico Nazionale, Naples, 2003; Château de Versailles, 2008); *Fontana: Luce e Colore* (Palazzo Ducale, Genoa, 2008); *Zhang Huan: Ashman* (PAC, Milan, 2010); *Arte Povera in Moscow* (Multimedia Art Museum, Moscow, 2011). In 2012, she curated the exhibitions *Quilling* and *Freedom not Genius. Works from Damien Hirst's Murderme collection* at Pinacoteca Giovanni e Marella Agnelli in Turin.

## Rudolf Stingel's exhibitions

### Personal exhibitions

2013

Palazzo Grassi, Venice

2012

Gagosian Gallery, Paris  
Sadie Coles HQ (off-site), London  
Wiener Secession, Vienna

2011

Gagosian Gallery, New York

2010

*Rudolf Stingel. Live*, Neue Nationalgalerie, Berlin

2009

Sadie Coles HQ, London  
Paula Cooper Gallery, New York

2008

Paula Cooper Gallery, New York

2007

Sadie Coles HQ, London  
*Rudolf Stingel: Paintings 1987-2007*,  
Museum of Contemporary Art, Chicago;  
Whitney Museum of American Art, New York

2006

*Rudolf Stingel / Urs Fischer*, Galleria  
Massimo De Carlo, Milan  
Inverleith House, Royal Botanical Garden, Edinburgh

2005

EURAC Tower, Bolzano  
Paula Cooper Gallery, New York

2004

Sadie Coles HQ, London  
*Plan B*, Walker Art Center, Minneapolis; Grand  
Central Terminal, New York  
Galleria Massimo De Carlo, Milan  
*Home Depot*, Museum für Moderne Kunst, Frankfurt

2003

Galerie Schmela, Düsseldorf

2002

Galerie Georg Kargl, Vienna  
Paula Cooper Gallery, New York

2001

Museo di Arte Moderna e Contemporanea di Trento  
e Rovereto, Palazzo delle Albere, Trento  
Stephen Friedman Gallery, London

2000

Paula Cooper Gallery, New York  
Margo Leavin Gallery, Los Angeles

1999

Galleria Massimo De Carlo, Milan  
*Rudolf Stingel: New Work*, Paula Cooper Gallery,  
New York

1998

Galerie Georg Kargl, Vienna  
Margo Leavin Gallery, Los Angeles

1997

Galleria Massimo De Carlo, Milan  
Paula Cooper Gallery, New York

1996

Margo Leavin Gallery, Los Angeles  
SCAI The Bathhouse, Tokyo

1995

Kunsthalle, Zurich  
Art & Public, Geneva  
Galerie Metropol, Vienna

1994

Paula Cooper Gallery, New York  
*Felix Gonzalez-Torres / Rudolf Stingel*,  
Neue Galerie am Landesmuseum Joanneum, Graz

1992

Galleria Massimo De Carlo, Milan  
Galerie Metropol, Vienna

1991

Galerie Claire Burrus, Paris  
Daniel Newburg Gallery, New York

1990

Interim Art, London  
Richard Kuhlenschmidt Gallery, Los Angeles

1989

Galleria Massimo De Carlo, Milan  
Galerie Tanja Grunert, Cologne

1986

Galleria A, Lugano

1984

Galleria Luigi De Ambrogio, Milan

## Collective exhibitions

2013

*NYC 1993: Experimental Jet Set, Trash and No Star*, New Museum, New York  
*Pattern: Follow The Rules*, Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, Michigan

2012

*Lifelike*, Walker Art Centre, Minneapolis; New Orleans Museum of Art, New Orleans; Museum of Contemporary Art, San Diego; Blanton Museum of Art, University of Texas, Austin  
*Self-Portrait*, Louisiana Museum of Modern Art; Humlebæk, Denmark  
*The Painting Factory: Abstraction after Warhol*, The Museum of Contemporary Art, Los Angeles

2011

*The World Belongs to You*, Palazzo Grassi, Venice  
*Grisaille*, Luxembourg and Dayan, New York  
*Themes and Variations. Script and Space. Gastone Novelli and Venice*, Peggy Guggenheim Collection, Venice  
*Off the Wall / Fora De Parede*, Serralves Foundation, Porto  
*Espiritu y Espacio, Colección Sandretto Re Rebaudengo*, Santander Art Gallery, Boadilla del Monte, Spain

2010

*Fresh Hell*, Palais de Tokyo, Paris  
*Fade Into You*, Herald Street, London  
*Sol LeWitt presented by Rudolf Stingel*, Galleria Massimo De Carlo, Milan  
*High Ideals & Crazy Dreams*, Galerie Vera Munro, Hamburg

2009

*Something About Mary*, The Arnold and Marie Schwartz, The Metropolitan Opera, New York  
*Self-Portraits*, Skarstedt Gallery, New York  
*Mapping the Studio: Artists from the François Pinault Collection*, Palazzo Grassi and Punta della Dogana, Venice  
*Black & White*, Stellan Holm Gallery, New York  
*After Images*, Paula Cooper Gallery, New York

2008

*No Information Available*, Gladstone Gallery, Brussels  
*Excerpt: Selections from the Jeanne Greenberg Rohatyn Collection*, Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York  
*Who's Afraid of Jasper Johns*, Tony Shafrazi Gallery, New York  
*Life on Mars. 55th Carnegie International*, Carnegie Museum of Art, Pittsburgh, Pennsylvania  
*God is Design*, Galpão Fortes Vilaça, São Paulo

*Prefab*, Gagosian Gallery, New York  
*Accidental Modernism*, Leslie Tonkonow Artworks + Projects, New York

2007

*The Complexity of the Simple*, L&M Arts, New York  
*Grotjahn, Hirst, Parrino, Reyle, Richter, Stingel, Warhol*, Gagosian Gallery, New York  
*Sequence 1: Painting and Sculpture from the François Pinault Collection*, Palazzo Grassi, Venice  
*Painting as Fact – Fact as Fiction*, de Pury & Luxembourg, Zurich  
*White*, Van de Weghe Fine Art, New York

2006

*CON/SENS: Rudolf Stingel and Franz West*, Public Art Project, ar/ge Kunst Museum Galerie, Bolzano  
*Where Are We Going? Selections from the François Pinault Collection*, Palazzo Grassi, Venice  
*Infinite Painting: Contemporary Painting and Global Realism*, Villa Manin Centro d'Arte Contemporanea, Passariano, Udine  
*Day for Night: Whitney Biennial 2006*, Whitney Museum of American Art, New York  
*Figures in the Field: Figurative Sculpture and Abstract Painting from Chicago Collections*, Museum of Contemporary Art, Chicago  
*Hiding in the Light*, Mary Boone Gallery, New York

2005

*Visionary Collection Vol. 1*, Haus Konstruktiv, Zurich  
*Bidibodibiboo: Works from the Sandretto Re Rebaudengo Collection*, Fondazione Sandretto Re Rebaudengo, Turin  
*Good Timing*, Galerie Georg Kargl, Vienna  
*The Nature of Things*, Waterhall Gallery, Birmingham Museum and Art Gallery, Birmingham  
*The Red Thread*, Howard House Contemporary, Seattle  
*Universal Experience: Art, Life, and the Tourist's Eye*, Museum of Contemporary Art, Chicago; Hayward Gallery, London; MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto

2004

*None of the Above*, Museum of New Art, Detroit  
*None of the Above*, Swiss Institute, New York  
*About Painting*, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York  
*Power, Corruption and Lies*, Roth Horowitz, New York  
*Love/Hate: from Magritte to Cattelan, Masterpieces from the Museum of Contemporary Art, Chicago*, Villa Manin Centro d'Arte Contemporanea, Passariano, Udine  
*Singular Forms (Sometimes Repeated): Art from 1951 to the Present*, Solomon R. Guggenheim Museum, New York  
*Moving Outlines*, Contemporary Arts Museum, Baltimore, Maryland  
*Walk Ways*, Western Gallery, Western Washington

University, Bellingham, Washington; Dalhousie University Art Gallery, Halifax, Canada; Oakville Galleries in Gairloch Gardens, Oakville, Canada; Arthouse at the Jones Freedman Gallery, Austin, Texas; Albright College Center for the Arts, Reading, Pennsylvania

#### 2003

*Dreams and Conflicts: The Viewer's Dictatorship*, 50th International Art Exhibition, Venice Biennale, Venice  
*Forever*, Andrea Rosen Gallery, New York  
*Commodification of Buddhism*, The Bronx Museum of the Arts, New York

#### 2002

*Shimmering Substance / View Finder*, Arnolfini Gallery, Bristol; Cornerhouse Manchester, Manchester  
*Penetration*, Friedrich Petzel Gallery; Marianne Boesky Gallery, New York  
*Franz West, Rudolf Stingel. Lemurenheim*, Museum der Moderne Salzburg Rupertinum, Salzburg  
*Chapter V*, Art Resources Transfer, New York  
*Walk Ways*, Portland Institute of Contemporary Art, Portland, Oregon  
*International Landscape*, Galerie Rodolphe Janssen, Brussels

#### 2001

*Group Show*, Paula Cooper Gallery, New York  
*Painting at the Edge of the World*, Walker Art Center, Minneapolis  
*The Apartment*, with Franz West, Deichtorhallen, Hamburg  
*Monochrome/Monochrome?*, Florence Lynch Gallery, New York  
*Camera Works: The Photographic Impulse in Contemporary Art*, Marianne Boesky Gallery, New York  
*EU*, Stephen Friedman Gallery, London  
*Extreme Connoisseurship*, Fogg Art Museum, Harvard University, Cambridge, Massachusetts

#### 2000

*Century of Innocence: the History of the White Monochrome*, Rooseum Centre for Contemporary Art, Malmö, Sweden; Liljevalchs Konsthall, Stockholm  
*Painting Zero Degree*, Cranbrook Museum of Art, Bloomfield Hills, Michigan; Fred Jones Jr. Art Museum, University of Oklahoma, Norman, Oklahoma; Cleveland Center for Contemporary Art, Cleveland, Ohio  
*Examining Pictures: Exhibiting Paintings*, UCLA Hammer Museum, Los Angeles  
*Age of Influence: Reflections in the Mirror of American Culture*, Museum of Contemporary Art, Chicago  
*pittura austriaca. Positionen aus Österreich I/III*, Galerie Elisabeth und Klaus Thoman, Innsbruck, Austria  
*Blurry Lines*, John Michael Kohler Arts Center, Sheboygan, Wisconsin

*Walking*, University Galleries, Illinois State University, Normal, Illinois; Bucknell University Art Gallery, Lewisburg, Pennsylvania  
*The Message is the Medium*, Teachers Insurance and Annuity Association / College Retirement Equities Fund, New York  
*Stanze. Opere dalla collezione del Museo d'Arte Moderna di Bolzano*, Museo d'Arte Moderna, Bolzano

#### 1999

*A Continued Investigation of the Relevance of Abstraction*, Andrea Rosen Gallery, New York  
*Wall Works in collaboration with Edition Schellmann*, Paula Cooper Gallery, New York  
*Examining Pictures: Exhibiting Paintings*, Whitechapel Art Gallery, London; Museum of Contemporary Art, Chicago  
*Weg aus dem Bild*, Galerie Georg Kargl, Vienna  
*Overflow*, Anton Kern Gallery; Marianne Boesky Gallery; D'Amelio Terras, New York  
*Prepared*, Galerie Georg Kargl, Vienna

#### 1998

*Due o tre cose che so di loro... Dall'euforia alla crisi: giovani artisti a Milano negli anni Ottanta*, PAC Padiglione d'Arte Contemporanea, Milan  
*Double Trouble: The Patchett Collection*, Museum of Contemporary Art, San Diego  
*Drawings & Prints from the Paula Cooper Gallery*, Visual Arts Gallery, University of Alabama at Birmingham, Alabama

#### 1997

*TRUCE: Echoes of Art in an Age of Endless Conclusions*, SITE Santa Fe, Santa Fe, New Mexico  
*Heaven*, PS1 Contemporary Art Center, Long Island City, New York

#### 1996

*Screen*, Friedrich Petzel Gallery, New York  
*Model Home*, The Institute for Contemporary Art, Clocktower Gallery, New York  
*Lee Inhyon, Byron Kim, Rudolf Stingel*, Kukje Gallery, Seoul  
*Art at Home: Ideal Standard Life, Spiral Garden*, Tokyo  
*Dead Pan*, Kunstverein, Munich  
*Lynda Benglis, John Chamberlain, Rudolf Stingel, James Welling*, Margo Leavin Gallery, Los Angeles  
*Inside*, California Center for the Arts Museum, Escondido, California  
*Painting - The Extended Field*, Rooseum Center for Contemporary Art, Malmö, Sweden; Magasin 3, Stockholm

#### 1995

*Pittura - Immedia: Malerei in der 90er Jahren*, Neue Galerie und Künstlerhaus am Landesmuseum Joanneum, Graz

*Altered States: American Art in the 90s*, Forum for Contemporary Art, St. Louis, Missouri  
*Pièces - Meublés*, Galerie Jousse Seguin, Paris  
*Estate 1995*, Galleria Massimo De Carlo, Milan  
*Space Odyssey*, Eleni Koroneou Gallery, Athens

1994

*Papierarbeiten & einige Skulpturen*, Galerie Six Friedrich, Munich  
*Holiday Exhibition*, Paula Cooper Gallery, New York  
*Artists' Books*, Paula Cooper Gallery, New York  
*Teppeiche (Carpets)*, Galerie Susanna Kulli, St. Gallen, Switzerland  
Charlotte Jackson Fine Art, Santa Fe, New Mexico

1993

*Aperto '93: Emergency/Emergenza*, 45th International Art Exhibition, Venice Biennale, Venice  
*Live In Your Head*, Heiligenkreuzerhof, Vienna  
*Kontext Kunst*, Neue Galerie und Künstlerhaus am Landesmuseum Joanneum, Graz  
*Travelogue/Reisetagebuch*, Heiligenkreuzerhof, Vienna  
*Works on Paper*, Paula Cooper Gallery, New York  
*Suzanne McClelland, Rudolf Stingel, Dan Walsh*, Paula Cooper Gallery, New York  
*Nachtschattengewächse/The Nightshade Family*, Museum Friedericianum, Kassel

1992

Greenberg Van Doren Gallery, St. Louis, Missouri  
Galerie Claire Burrus, Paris  
*Robert Gober, Donald Judd, Cady Noland, Rudolf Stingel*, Paula Cooper Gallery, New York

1991

*Daniel Buren, Ken Lum, Stephen Prina, Rudolf Stingel*, HOME for Contemporary Art and Theatre, New York  
*The Painted Desert*, Galerie Renos Xippas, Paris  
*Gullivers Reisen*, Galerie Sophia Ungers, Cologne  
*Peer Barclay, Suzanne Etkin, Robin Kahn, Rudolf Stingel*, Massimo Audiello Gallery, New York

1990

*Common Market*, Richard Kuhlenschmidt Gallery, Los Angeles  
*Köln Show*, Cologne  
*David Dupuis*, Carl Ostendarp, Rudolf Stingel, Andrea Rosen Gallery, New York  
*Stendhal Syndrome: The Cure*, Andrea Rosen Gallery, New York

1989

P.S.1 Contemporary Art Center, Project Room, Long Island City, New York  
Galerie Tanja Grunert, Cologne

1988

Galerie Ralph Wernicke, Stuttgart

1986

*Giuste Distanze*, Espace d'Art de Mendrisio, Mendrisio, Switzerland  
*Dopo il Concettuale*, Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Palazzo delle Albere, Trento  
*Matière Première*, Centre d'Art Contemporaine, Calais

1985

*Nuovi Argomenti*, PAC Padiglione d'Arte Contemporanea, Milan  
*Itinéraires du Versant Sud*, FRAC, Midi-Pyrénées, Toulouse  
Galleria Ferrari, Verona

Exhibitions at Palazzo Grassi  
and Punta della Dogana since 2006

**April 29, 2006 – October 1, 2006**

Opening of Palazzo Grassi

*Where Are We Going?*

Selection of works from the Pinault Collection, curated by Alison Gingeras.

**November 11, 2006 – March 11, 2007**

*Picasso, la joie de vivre. 1945-1948*, curated by Jean-Louis Andral.

*The François Pinault Collection: a Post-Pop selection*, curated by Alison Gingeras.

**May 5, 2007 – November 11, 2007**

*Sequence 1 – Painting and Sculpture from the François Pinault Collection*, curated by Alison Gingeras.

**January 26, 2008 – July 20, 2008**

*Rome and the Barbarians, the Birth of a New World*, curated by Jean-Jacques Aillagon.

**September 27, 2008 – March 22, 2009**

*Italics. Italian Art between Tradition and Revolution, 1968-2008*, curated by Francesco Bonami.

**June 6, 2009 – April 10, 2011**

Opening of Punta della Dogana

*Mapping the Studio. Artists from the François Pinault Collection*,

at Punta della Dogana and Palazzo Grassi, curated by Francesco Bonami and Alison Gingeras.

**April 10, 2011 – March 17, 2013**

*In Praise of Doubt*, curated by Caroline Bourgeois, at Punta della Dogana.

**June 2, 2011 – February 21, 2012**

*The World Belongs to You*, curated by Caroline Bourgeois, at Palazzo Grassi.

**April 15, 2012 – July 15, 2012**

*Madame Fisser*, solo exhibition by Urs Fischer, curated by Caroline Bourgeois, at Palazzo Grassi.

**August 30, 2012 – January 13, 2013**

*Voice of Images*, curated by Caroline Bourgeois, at Palazzo Grassi.

**April 7, 2013 – December 31, 2013**

*Rudolf Stingel*, curated by the artist in collaboration with Elena Geuna, at Palazzo Grassi.

## The Teatrino of Palazzo Grassi

The François Pinault Foundation is strengthening its implementation within the artistic and cultural life of Venice. A new site, created for conferences, meetings, screenings, concerts, etc., will be added to the ensemble of Palazzo Grassi-Punta della Dogana: the Teatrino opens its doors to the public on May 30, 2013, after ten months of renovation and in conjunction with the opening of the new exhibition at Punta della Dogana, with a program of films directed by artists from the Pinault Collection.

After the restoration of Palazzo Grassi in 2006, followed by that of Punta della Dogana in 2009, the rehabilitation of the Teatrino in 2013 marks the third step of François Pinault's broad cultural project in Venice. Conceived and conducted by Tadao Ando in close collaboration with the competent authorities and services (including the Superintendent for Architectural Heritage and Landscapes of Venice and its Lagoon), this restoration maintains the spirit of architectural continuity of the preceding renovations.

Spread over a surface of 1,000 square meters, the Teatrino is equipped with an auditorium of 220 seats, reception areas and spaces for technical equipment (boxes, equipment for stage management and simultaneous translation, etc.). Thus, it provides Palazzo Grassi-Punta della Dogana with optimal technical and acoustic conditions in a comfortable setting. The program of cultural activities can therefore be further developed: meetings, conferences, workshops, lectures, concerts, performances, research, ... with an emphasis on the moving image (cinema, films by artists, video, video installations...). It also reinforces the Foundation's role as a forum of exchange, meeting, and openness towards the city.

Located on the Calle delle Carrozze, alongside Palazzo Grassi, the Teatrino was conceived in 1857 to serve as the palace's garden. A century later, it was transformed into an open-air theater, which was renovated and covered in 1961. It was abandoned in 1983 and has been closed to the public ever since.

Rudolf Stingel

Venice, April 7, 2013 – December 31, 2013

*Curated by* Rudolf Stingel  
*with the collaboration of* Elena Geuna

**Graphic design**

Christoph Radl with  
Laura Capsoni and Giulia Biscottini

**Installation views**

Stefan Altenburger

**Carpeting**

Halbmond Teppichwerke GmbH, production  
Teknolay, installation

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Palazzo Grassi

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