

Sequence 1
Painting and Sculpture
in the François Pinault Collection

Saturday 5 May – Sunday 11 November 2007

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I / Sequence 1. Painting and Sculpture in the François Pinault Collection

Palazzo Grassi to initiate new exhibition series

On May 5, 2007, Palazzo Grassi presented ***Sequence 1: Painting and Sculpture in the François Pinault Collection***, the first exhibition in a succession of shows highlighting the particularities and strengths of the contemporary art holdings of the François Pinault Collection. Curated by Alison M. Gingeras, the newly-appointed chief curator at Palazzo Grassi, *Sequence 1* features a diverse range of work by sixteen artists from the Collection, as well as new commissions and special projects. The exhibition will be on view until November 11th, 2007.

International and multi-generational, the artists in *Sequence 1* all engage in the practice of painting or sculpture to varying degrees. Eschewing theme or narrative, *Sequence 1* reminds us that contemporary artists have never abandoned these supposedly “traditional” disciplines—choosing instead to modify them with constant conceptual revisions and ever-evolving techniques.

According to curator Alison M. Gingeras, “the artists selected for *Sequence 1* are all resolute producers. While the practice of contemporary art has been irreversibly shaped by the twin legacies of the Duchampian ready-made and the Minimalist insistence on industrial fabrication, the works in this show spotlight the presence of the artist’s hand. And to do so by presenting a diverse range of artists who still rely on various expressions of craft while expanding the traditional practices of painting and sculpture with new twists and inventions”.

Painting

The painters included in *Sequence 1* manifest a wide range of approaches from the traditional oil and/or acrylic on canvas to experimental revisions of the “painterly.” Representing a more traditional camp, several galleries are devoted to iconic paintings by Martial Raysse, Laura Owens, Marlene Dumas, Takashi Murakami, and Richard Prince. Despite their more conventional techniques, each of these artists self-reflexively revisits various touchstones in the history of painting while illustrating how rich the possibilities of painterly representation still remain.

On the more experimental side, artists such as Rudolf Stingel explore the idea of painting through a synthesis of environmental installation, process art, and conventional paintings. A younger generation of artists, represented here by Kristin Baker and Roberto Cuoghi, employs highly unorthodox techniques and an innovative use of materials to create pictorial works that oscillate between abstraction and figuration. Finally, while better known for their sculptural works, both Urs Fischer and Anselm Reyle use a range of three-dimensional assemblage and collage methods in their paintings, furthering the formal and conceptual concerns central to both their two- and three-dimensional practices.

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Sculpture

As with its selection of paintings, *Sequence 1* spotlights the multivalent approaches to contemporary sculpture contained in the François Pinault Collection.

The found-object assemblages of David Hammons straddle numerous art-historical borders, combining sociological references and a poetic vision of urban life with the legacies of Dada, Arte Povera, and Pop. Similarly, the coinage “Pop Povera” could be used to describe the object-based works of Urs Fischer, who blends humble, hand-made materials, occasional found objects, and a keen mastery of scale to produce astonishing sculptures like his monumental *Jet Set Lady*, 2000–5, which dominates Palazzo Grassi’s atrium.

Artists like Mike Kelley and Robert Gober use banal, everyday objects—whether found or meticulously fabricated—to mine the depths of our collective unconscious, as well as their individual psyches. While painstakingly handmade, Gober’s sculptures are crafted to look as “real” as possible—his insistence on remaking objects connected to his past intensifies the emotional, psyche charge of his sculptures and haunting environmental installations. Like Gober, Kelley enlists objects to tell a story, though he often extends his highly-charged sculptural works into the realm of performance, as in his seminal *Extracurricular Activity Projective Reconstruction #1 (Domestic Scene)*, 2000.

The sculptural inheritance of European formalism and high Modernism can be seen in the work of both Franz West and Anselm Reyle. One of the exhibition’s senior artists, West approaches sculpture in reaction to Viennese Actionism and European post-war abstraction. His signature papier-mâché sculptures perched on bases, plinths, or tables marry anthropomorphic three-dimensional forms with colorful, gestural abstract painting. In addition to these “autonomous” sculptures, West is equally known for his furniture-pieces, which are intended to provide the public with a space to sit, contemplate, or simply lounge.

Indebted to West, as well as to an eclectic canon of twentieth-century abstractionists such as Blinky Palermo, Ellsworth Kelly, Richard Tuttle, and Otto Freundlich, Anselm Reyle seeks to resuscitate a whole repertoire of styles associated with high Modernism. Whether using monochromatic fields of paint, gestural drips, highly lacquered colored bronze, neon tubing, or florescent pigments, Reyle’s futuristic, post-punk sculptures and paintings unabashedly embrace the legacy of formalism. *Sequence 1* presents a succinct overview of Reyle’s diverse artistic practice.

New Commissions and Special Projects

To supplement works from the François Pinault Collection, several artists have been commissioned to make new works especially for *Sequence 1* at Palazzo Grassi.

In the first gallery of the exhibition, a new body of work by conceptual photographer **Louise Lawler** are on view. Documenting the manipulation, handling, and placement of various artworks, Lawler made these witty, improbable behind-the-scenes photographs at Palazzo Grassi during the installation of the inaugural exhibition *Where Are We Going?* in spring 2006. Images like *Adolf, Install 8 inches above the floor*, 2006—a photograph depicting Maurizio Cattelan’s infamous miniature wax figure of a praying

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Hitler while still in its shipping crate—provide a self-reflexive prologue for this second public installment of the François Pinault Collection.

Franz West exhibits a new ensemble of seating sculptures entitled *Oasis*, 2007 especially conceived for Palazzo Grassi. Positioned in a gallery overlooking the Grand Canal, this interactive piece will feature furniture crafted from intricate metal lattice work and topped with air mattresses. In collaboration with Tamuna Sirbilaze, *Oasis* also includes a specially commissioned wall painting that transforms the gallery's white cube into a more inviting space for the visitor to linger.

The two youngest artists presented in *Sequence 1*—**Kristin Baker** from New York and **Roberto Cuoghi** from Milan—each debuts a new body of work in Venice.

Cuoghi shows a new series entitled *The Axis of Evil*, 2006–7. This pictorial work, rendered with Cuoghi's unique chiaroscuro painting/drawing technique, is composed of nine “maps”—of North Korea, Belarus, Turkmenistan, Myanmar, Cuba, Syria, Sudan, Libya, and Iran. Combining pencil, ink, charcoal, pastel, marker, spray-paint, and varnish, each of Cuoghi's geographic images “emerges” from the layering of numerous semi-transparent sheets of acetate and tracing paper, which are then framed behind glass. Fragments of the “map” of each country progressively build up to form the whole. The interplay of opaque and transparent materials creates an eerie optical effect, recalling the spectral qualities of Daguerreotypes.

Baker shows her most recent work, *Flying Curve*, 2007. Inspired by Duchamp's *Large Glass* and the aesthetic manifestos of the Italian Futurists, Baker created a semi-abstract painting on transparent Plexiglas that is mounted on a curving free-standing armature measuring more than nine meters long. The work's spectacular kaleidoscope of color and form evokes her fascination with the spectacle of speeding race cars while reaffirming the optical pleasure of painted imagery.

Adding to the Collection's extensive holdings of **Rudolf Stingel**, **Urs Fischer**, and **Anselm Reyle**, *Sequence 1* also features new works by these three artists made especially for the exhibition.

For *Sequence 1*, Urs Fischer has created a new series of works including the “wallpaper” that appears periodically in five galleries on the second floor.

Entitled *Verbal Asceticism* (2007), this black and white wallpaper exactly reproduces images of art works that were installed in two past exhibitions—*Where Are We Going?* and *Picasso La Joie de Vivre 1945 - 1948* that took place at Palazzo Grassi during 2006.

In certain cases, Fischer has collaborated with the other exhibiting artists who have installed their works in those same galleries. The phantom presence of these past exhibitions creates an interesting dialogue between the “real” works and ghostly memory of previous exhibited works.

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Sequence 1 works list (Alphabetic order)

Kristin Baker

Flying Curve, Differential Manifold, 2007

Acrylic on acrylic with powder coated steel free-standing structure

243.8 x 914.4 cm

Roberto Cuoghi

Senza titolo (Corea del Nord), 2005

Enamel, spray, wax pastel, alcoholic emulsion, cocoa butter, black lead, drawing pen, Indian ink, mirror engraving and glass

53 x 53

Roberto Cuoghi

Senza titolo (Bielorussia), 2006

Enamel, resin, plasticizing, spray, alcoholic emulsion, Pantone® drawing pen, cocoa butter, half-tone film, Indian ink, glass engraving, mirror and acetate

53 x 53

Roberto Cuoghi

Senza titolo (Cuba), 2007

Acrylic, ink, felt-tip pens, spray, tempera on acetate and glass

53 x 53

Roberto Cuoghi

Senza titolo (Syria), 2007

Glazing, opacificant, sealant, enamel, spray, marker, Pantone® drawing pen, black lead cocoa butter, lacquer, ink, pastels, diamond point on glass

53 x 53

Roberto Cuoghi

Senza titolo (Myanmar), 2007

Black lead, spray, Pantone® drawing pen, markers, half-tone film, varnish, pastels on glass, thin cardboard on glass

83 x 43

Roberto Cuoghi

Senza titolo (Iran), 2007

Mirror, acrylic enamel, alcoholic emulsion, coal dust, graphite on glass and Plexiglas

53 x 53

Roberto Cuoghi

Senza titolo (Sudan), 2007

Marker, latex, half-tone film, wax pastel, graphite, spray, felt-pen, embossing on glass

53 x 53

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Roberto Cuoghi

Senza titolo (Turkmenistan), 2007

Graphite, felt-pen on paper, resin, wax pastel, embossing, lip-gloss, whitener, engraving on glass and Plexiglas

28 x 28

Roberto Cuoghi

Senza titolo (Libia), 2007

Mirror, acrylic enamel, alcoholic emulsion, black lead, embossing on glass and Plexiglas

53x53 cm

Marlene Dumas

Gelijkenis I & II, 2002

oil on canvas in two parts

Two canvases 60.5 x 229.9 cm, each

Ecole Bourguignonne

Philippe Pot priant la Vierge et l'Enfant, about 1480

Oil on oak panel

60 x 42 cm

Urs Fischer

Verbal Asceticism, 2007

Wallpaper (inkjet print on paper) on wall

Variable dimensions

Urs Fischer

Jet Set Lady, 2000-05

Iron, Two thousand framed drawings (color/laser prints), wood frames, twenty-four fluorescent tubes
900 x 700 x 700 cm

Originally commissioned and produced by Fondazione Nicola Trussardi, Milan

Urs Fischer

Nach Jugendstiel kam Roccoko, 2006

Electric motor, wire, carbon rod, elastic band, monofilament, empty cigarette pack Installation radius
400 cm, height variable

Urs Fischer

Office theme / addiction / mhh camera, 2006

Wood, aludibond, primer, oil paint, acrylics, paper cement,
cardboard, epoxy polymer, varnish, Epson ultrachrome inkjet print
on canvas and Somerset velvet fine art paper

245.3 x 183 x 8.3 cm

Urs Fischer

Pop the glock, 2006

Cast nickel Silver, gesso, oil paint

12.7 x 5 x 7.5 cm

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Urs Fischer
Untitled, 2007
Cast nickel silver, gesso, oil paint
13 x 13 x 5 cm

Urs Fischer
Untitled, 2007
Mouse with violin 6 x 12,5 x 4 cm
Mouse holding tail 6 x 3,5 x 5 cm

Urs Fischer
Untitled, 2007
Cast nickel silver, gesso, oil paint
8,5 x 5,5 x 8 cm

Robert Gober
Untitled, 1991
Beeswax, human hair, leather, cotton, wood
34 x 18 x 96.5 cm

Robert Gober
Door with Lightbulb, 1992
Metal door with doorframe, twelve bundles of newspaper wrapped in twine, porcelain sockets with red lightbulb and white incandescent lightbulb
244 x 305 x 81 cm

Subodh Gupta
Very Hungry God, 2006
Stainless-steel structure covered by kitchen tools
360 x 280 x 330 cm

David Hammons
A Cry From the Inside, 1969
pigment on gold paper
103.5 x 74.9 cm

David Hammons
I Dig the Way This Dude Looks, 1971
pigment on paper
89.5 x 59.1 cm

David Hammons
Black Mohair Spirit, 1971
pigment, twine, mop strands, beads, feathers, and butterfly wings on black paper
56.5 x 39.4 cm

David Hammons
Untitled (Body Print), 1976
pigment on paper
73 x 58.4 cm

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David Hammons
Untitled, 1989
Mixed media sculpture with car windshield, steel pole
383.5 x 106.7 x 52.1cm

David Hammons
Central Park West, 1990
Bicycle, clothing, street sign, cassette player playing John Coltrane's 'Central Park West'
424 x 73 x 129 cm approx.

David Hammons
Rockhead, 1999
Hair, stone and metal stand
40 x 30 cm

David Hammons
Untitled (B-ball Drawing), 2001
Charcoal on paper, suitcase
290.8 x 123.8 cm (charcoal)

David Hammons
Untitled (B-ball Drawing), 2004
Charcoal on paper, suitcase
304.8 x 121.9 cm (charcoal)

Mike Kelley
Red Stain, 1986
acrylic on cotton, with tassels
190.5 x 213.4 cm

Mike Kelley
Extracurricular Activity Projective Reconstruction #1 (Domestic Scene), 2000
Mixed media with video
304.5 x 874.8 x 731.5cm

Mike Kelley
Double Contour With Side Bars, 2000
Four wooden tables with various objects
Part 1: wood, paper pulp and acrylic, spray paint, figurines, sawhorses
203 x 488 x 122 cm
Part 2: wood, foamcore, paint, fiberglass, sawhorses
159 x 488 x 122 cm
Part 3: wood, foamcore, paint, sawhorses
99 x 244 x 122 cm
Part 4: wooden table, paperback novels, glass, vase, knick-knacks
110.5 x 189 x 109 cm

Mike Kelley
Memory Ware flat 17, 2001
Mixed Media on Wood
215,9 x 317,5 x 15,2 cm

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Louise Lawler
Why Take a Man Apart, 2006-07
Cibachrome mounted on aluminium museum box
79,4 x 61,6 cm

Louise Lawler
Drums First, 2006-07
Cibachrome mounted on aluminium museum box
96,5 x 121,3 cm

Louise Lawler
Google Egypt, 2006-07
Cibachrome and mat
26 x 32.1 cm

Louise Lawler
Hoof, 2006
Cibachrome mounted on aluminum, plywood
47.6 x 29.5 cm

Louise Lawler
Adolf (Must be install 8 inches from the floor), 2006
Cibachrome mounted museum box
73 x 57,5 cm

Louise Lawler
Wiggle, 2006
Cibachrome mounted on museum box
76,2 x 63,5 cm

Louise Lawler
Pills, 2006
Cibachrome mounted on museum box
38,7 x 49,5 cm

Louise Lawler
Not the way you remembered (Venice), 2006
Cibachrome mounted on 1" museum box
73,7 x 73,7 cm

Laura Owens
Untitled, 1998
Acrylic and enamel on canvas
243.8 x 304.8 cm

Laura Owens
Untitled, 1999
Acrylic on canvas
Two panels, each 310 x 152.4 cm

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Laura Owens
Untitled, 2004
Oil and acrylic on canvas
223 x 234 cm

Laura Owens
Untitled, 2006
acrylic, oil and felt on linen
109.2 x 116.8 cm

Laura Owens
Untitled, 2006
acrylic and oil on linen
213.4 x 243.8 cm

Laura Owens
Untitled, 2006
oil and acrylic on linen
274 x 365 cm

Laura Owens
Untitled, 2006
Oil, felt, and acrylic on linen
125,7 x 88,9 cm

Richard Prince
Untitled (Entertainers), 1983
12 Ektacolor photographs
221 x 45.4 cm each

Richard Prince
I'll Fuck Anything that Moves, 1991
Acrylic and silkscreen on canvas
Cm 457.2 x 228.6

Richard Prince
Why Did the Nazi Cross the Road?, 1991
Acrylic and silkscreen on canvas
Cm 457.2 x 228.6

Richard Prince
Sampling the Chocolate, 1991
Acrylic and silkscreen on canvas
Cm 457.2 x 228.6

Richard Prince
Good Revolution, 1991
Acrylic and silkscreen on canvas
Cm 457.2 x 228.6

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Martial Raysse
Le miroir, 1961
Assemblage of mixed media
60 x 36 cm

Martial Raysse
Seventeen (Titre journalistique), 1962
Acrylic, assemblage and glitter on photographic base laid down on board
182 x 130 cm

Martial Raysse
Made in Japan, 1963
Photo collage, oil and wood on canvas
125 x 192.5 cm

Martial Raysse
Portrait of an Ancient Friend, 1963
Oil and collage on canvas
151 x 96.5 cm

Martial Raysse
Sur 3 roses, 1963
Mixed media on panel
32 x 21 cm

Martial Raysse
Nu jaune et calme, 1963
Oil, photograph, collage on canvas
97 x 130 cm

Martial Raysse
Conversation printanière, 1964
Oil on collage mounted on canvas
228.5 x 127 cm

Martial Raysse
Belle des nuages, 1965
Flocking and fluorescent paint on canvas
146 x 114 cm

Martial Raysse
Sans Titre, 1965
Tempera and photo collage on paper laid on canvas
30 x 22 cm

Martial Raysse
Noon Mediterranean Landscape, 1966
Acrylic, flocking on canvas, neon tube on Plexiglas
203 x 192 x 5 cm

I /

Martial Raysse
4 pas dans les nuages, 1966
Blue Plexiglas, white neons, painted iron
205 x 235 x 60 cm

Anselm Reyle
Untitled, 2006
Neon, chains, cable, transformers
Variable dimensions

Anselm Reyle
Harmony, 2006
Bronze, chrome, enamel varnish, veneer plinth (makassa wood)
ca. 170 x 170 75 cm,
plinth: 54 x 160 x 78 cm

Anselm Reyle
Untitled, 2006
Mixed media on canvas, acrylic glass
300 x 200 x 20 cm

Anselm Reyle
Untitled, 2006
Acrylic on canvas, stainless steel frame
273,5 x 222,5 x 15 cm

Anselm Reyle
Black Earth, 2007
mixed media on canvas, metal frame
314 x 214 x 8 cm

Anselm Reyle
Black Earth, 2007
mixed media on canvas, metal frame
314 x 214 x 8 cm

Anselm Reyle
New Yellow, 2007
Neon yellow acrylic paint
Variable dimensions

Tamuna Sirbiladze
Wall in Wall, 2007
Plaster, pigments
Variable dimensions

Rudolf Stingel
Louvre (after Sam), 2006
Oil on canvas,
In five canvases, 38 x 52 cm each

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Rudolf Stingel
Untitled (1631), 2007
Glass reinforced Polyester Resin, Polyurethane Paint
291 x 646 x 15,3 cm

Rudolf Stingel
Untitled, 2006
Printed carpet
Variable dimensions

Rudolf Stingel, Franz West
Untitled, 2006
Wood, panels with aluminum sheet, plexiglas, chandelier, steel,
aluminium sculpture
850 x 600 x 600 cm (overall dimension)

Franz West
Poster design, "The Header", 2007
digital print, paint, mounted on canvas
290 x 200 cm

Franz West
Poster design "La Sagna", 2007
digital print, paint, mounted on canvas
250 x 200 cm

Franz West
Worktable and Workbench, 2006
Papier-mâché and mixed media in five parts on two tables
473.7 x 125.1 x 203.8 cm

Franz West
Almanach, 2003-2006
Fourteen models
Paper-maché, acrylic paint, metal, acrylic glass vitrine
Various dimensions

Franz West
Oasis, 1997-2007
5 couches with air mattresses, metal, silicon coating, PVC-foil, video
95 x 140 x 147 cm
75 x 157 x 173 cm
37 x 114 x 161 cm
44 x 92 x 205 cm
44 x 133 x 345 cm

Franz West
Sammelwand/Collecting Wall, 2007
30 drawings and collages in various media from 1972-2007
Dimensions variable

I /

Catalogue of the exhibition

Sequence 1. Painting and Sculpture in the François Pinault Collection

With an original editorial approach, Sequence 1's exhibition catalogue consists of an extensive photographic documentation of the exhibited works, and includes over fifty installation views taken by renowned photographer Santi Caleca. These images not only capture the newly commissioned works on display, but render the interaction between contemporary art, the ancient aspects of the Palazzo Grassi and the architectural flourishes of Tadao Ando. Designed by Milanese graphic designer Christoph Radl, this volume also includes in-depth essays on each of the featured artists written by the exhibition curator, Alison M. Gingeras.

Edited by Palazzo Grassi – Skira

328 pages

161 color images

Price: € 60: hard cover - € 35: paperback, available at the book-shop of Palazzo Grassi only

Introduction by:

François Pinault, president of Palazzo Grassi

Preface by:

Jean-Jacques Aillagon, director of Palazzo Grassi

Texts by:

Alison M. Gingeras, curator of the show and of the François Pinault Collection

II / Historical milestones of Palazzo Grassi

Palazzo Grassi: A Venetian Story

The architecture of Palazzo Grassi is attributed to Giorgio Massari (1687-1766) who was at that period terminating Ca' Rezzonico on the opposite side of the Grand Canal. Prior to this, he had built the large church of the Gesuati on the Zattere, and that of the Pietà on the riva degli Schiavoni. He was also responsible for the façade of the Accademia museum.

The Grassi family, originally from Chioggia, had bought a patch of land in a magnificent location. Its trapezoidal form offered the added advantage of providing a long façade on the canal. The precise circumstances concerning the building of the palace are little-known. It is supposed that work began in 1740, or more probably in 1748, for which date a text mentions excavation work and the preparation of foundations. It was possibly finished by 1758 or, more probably, in 1772, and therefore after Massari's death in 1766. This was the last palace to be erected in Venice before the fall of the Republic.

Soon after, the palace entered a phase of successive adventures and greater or lesser fortune, following the extinction of the Grassi family, or at least of its riches, and its layout was changed several times.

In 1840, brothers Angelo and Domenico Grassi made over the palace to the Società Veneta Commerciale, owned by Spiridione Papadopoli. He sold it four years later to the opera singer, Antonio Poggi, a great interpreter of Italian Romantic works. Soon after, he sold it to a Hungarian painter, József Agost Schöffl. After his death in 1850, his second wife, Giuseppina Lindlau, opened it under the name of Hôtel de la Ville, in like fashion to the fate of many old Venetian palaces up and down the canal at the time.

There was a new change of owner in 1857, following its purchase by a Greek financier living in Venice, baron Simeone de Sina, who effected some important transformations. For reasons of stability, he added four columns to the entrance hall, destroyed part of the 18th century decor, and divided the large ballroom on the first floor, the piano nobile (and to do this, covered Giambattista Canal's fresco of *Il Trionfo della Giustizia incoronata dalla Gloria*, then attributed to Giambattista Tiepolo) to create an antechamber with ogival vaults and the Triumph of Neptune and Amphitrite room, illustrated with mythological and Rococo decorative scenes by an Austrian painter, Christian Griepenkerl.

In 1908, his heirs sold the palace to the Swiss industrialist, Giovanni Stucky, who had built the large red-brick mills on Giudecca after 1896. Following his murder, his son, Giancarlo, had lifts installed, together with electricity and central heating. Some coffered ceilings with giltwood decoration also date from this period. Giancarlo had the fresco by Giambattista Canal moved from the drawing room to the stairs.

After the death of Giancarlo Stucky in 1943, the palace passed into the hands of another important industrialist and Venetian financier, Vittorio Cini, who sold it in 1949. The palace was bought by a property company which, two years later, installed an international art and costume centre within its walls. Two essential interventions date from these years: the covering of the central courtyard with a glass roof and pearled fabric and the replacement of the old flagged floor in Istrian stone with smooth marble. The garden was replaced by an open-air theatre intended for theatre, receptions and fashion shows.

II /

From Gianni Agnelli to François Pinault

Palazzo Grassi was bought in 1983 by the Fiat group, which entrusted its refurbishment and transformation into an exhibitions gallery to the Milanese architect, Gae Aulenti. From 1983 to 2005, the Palazzo Grassi was internationally recognized for its art exhibitions, administered by a FIAT management team personally selected by Gianni Agnelli. Under the aegis of a series of exceptional directors (Pontus Hulten, Paolo Viti, and others), the Palazzo Grassi presented ambitious and well-attended shows, notably those devoted to great civilizations (the Etruscans, the Mayans, and the Celts, among others). The last exhibition at the Palazzo Grassi, “Dalí,” closed in February 2005. At that point the Palazzo was shut down, because, following the death of M. Agnelli, FIAT had chosen to terminate its involvement. In May 2005, François Pinault decided to take over the Palazzo Grassi. A new company, Palazzo Grassi S.p.A., was established. Its joint owners are François Pinault, the majority shareholder (with eighty percent ownership), and the Casino Municipale di Venezia, a public-private company owned by the City of Venice, which is eager to continue its involvement with the Palazzo Grassi.

The Board of Directors

François Pinault *President*

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Patricia Barbizet *Director*

Guido Rossi *Director representing the Casino Municipale di Venezia*

Isabelle Nahum-Saltiel *Director*

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Chairman Lee Kun-Hee

Alain Minc

Alain-Dominique Perrin

Miuccia Prada

Giandomenico Romanelli

Illena Sonnabend

Jérôme Zieseniss

II /

Tadao Ando's renovation

François Pinault invited Japanese architect Tadao Ando to carry out the restyling of the Palazzo Grassi. Ando set himself three goals: to create the neutral ambience necessary for the effective presentation of an exhibition; to respect the Palazzo's architecture and all the stages of its long history; and to render his alterations reversible, as is the standard when renovating historic buildings. To this end, he adopted a plain, minimal, self-contained look that plays off the existing style without interfering with it, engaging in an understated, respectful dialogue with the building while establishing ideal conditions for displaying art. In the rooms specifically intended to house the exhibitions, Ando has installed free-standing white partitions that mask the walls without touching them. Set slightly forward from the walls, they leave the passageways and their marble surrounds open to view. Often the straight lines of these new partitions throw the decorative contours of the old building into striking relief. The lighting, created by Ferrara-Palladino srl, is also self-contained.

Hollow metal beams—in deliberate contrast with the high, ornate ceilings—house the safety equipment and lighting appliances. The extremely restricted scope of these additions and their reduced color palette enhance the Palazzo's architecture and decorative features while generating the tranquil atmosphere essential for the

contemplation of the works on display. On the physical surfaces of the Palazzo, Ando has recreated the fluid sensuality of typically Venetian materials, adopting the intonaco and marmorino techniques. Special care was taken with the design of the Palazzo's entrance. François Pinault stressed the importance of accommodating the

visitors' needs, and thus the entrance on the Campo San Samuele has been remodelled and the ticket windows moved inside the courtyard under the colonnade. The facilities—cloakrooms, toilets, bookshop—were rearranged and separated in order to relieve congestion in the narrow entryway and to ease the flow of visitors. Lastly, a sheet of transparent fabric was hung underneath the glass roof of the atrium, masking the armature and diffusing the glorious Venetian light. The effect epitomizes Tadao Ando's transformation of the Palazzo Grassi: bright, simple, and natural, alternately sensual and restrained depending on the surfaces of the Palazzo.

The Palazzo Grassi's cultural direction

The Palazzo Grassi remains faithful to its traditions, retaining its role as a display space for major temporary exhibitions. Some of these are to be drawn wholly or partly from the resources of the François Pinault Collection, while others will involve loans from other public and private collections.

The Palazzo Grassi's programming develops in three major directions:

- contemporary art exhibitions
- exhibitions devoted to modern art, organised either by artist or by theme
- exhibitions devoted to great moments in cultural history.

It goes without saying that François Pinault's personal interests and the riches of his contemporary art collection result in a greater commitment to the field of contemporary art at the Palazzo Grassi.

II /

Next shows at Palazzo Grassi

The upcoming exhibitions at Palazzo Grassi will include a thematic, archaeological exhibition dedicated to "Rome and the Barbarians" (26/01 – 20/08 2008).

Other Activities of the Francois Pinault Collection

FRANCE

Lille 3000 will present "Passage of Time – François Pinault Collection", an exhibition organized with major loans from the François Pinault Collection, to be held at the Tri Postal in Lille, France, from October 19, 2007 through January 13, 2008. The exhibition will focus on the role of video, photography and light in contemporary artistic practices, with an emphasis on their development from a historical perspective.

Curator: Caroline Bourgeois

Production: Lille 3000, under the artistic direction of Didier Fusillier

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USA

In collaboration with the PS1, the Contemporary Art Center affiliated with the Museum of Modern Art in New York, the Francois Pinault Collection will organize an exhibition around Los Angeles based artist Jim Shaw. This first ever museum exhibition of Jim Shaw in New York will feature one of his most important works "The Donner Party." This exhibition has been curated by Alanna Heiss, director of PS1 and Alison M. Gingeras.

Punta della Dogana

The Punta della Dogana or Dogana del Mare, comprising the former customs warehouses for abutting the church of Santa Maria della Salute, has been granted in concession to the City of Venice by its owner, the Italian state. In 2006 the City launched an appeal for tenders with a vision to create a contemporary art centre. Palazzo Grassi presented a project and hence its candidacy. The commission of experts, charged with the choice of a partner to create a new art center in the Punta della Dogana, announced on April 5, 2007 that they decided to retain Palazzo Grassi's candidature. Therefore, over the coming weeks, Palazzo Grassi will finalize the agreement regarding the concession with the Venetian municipal administration.

François Pinault has already asked Tadao Ando to sketch out a hypothesized use of the space in an exploratory manner. The triangular Punta della Dogana building is composed of a succession of large storages and served as main goods warehouse for the Venetian customs. This exceptional location controls the entrance of the Grand Canal and of the city. This symbolic site stretches in the continuity of S. Maria della Salute and faces the Piazza San Marco and S. Giorgio Maggiore across the canal. The stance adopted by Tadao Ando aims to return the architectural logic to the site structured by a juxtaposition of the north-south warehouses running from the Giudecca canal to the Grand Canal; these become shorter and shorter as the Salute is left behind and one approaches the point of Dorsoduro. Over the past century, this building has undergone numerous alterations, and it will be important to take into account their effects on the quality and logic of the space. By regenerating the rich potential of the historical building Tadao Ando aims to realize a work, which hands over this heritage to the future.

This sub-concession to Palazzo Grassi for the creation of a contemporary art center, which should be open in 2009, is granted for 30 years and is renewable. Palazzo Grassi and the Punta della Dogana are destined to form a coherent cultural ensemble. Each site will develop its own specific personality: the Punta della Dogana will be host to a contemporary art center that will present a permanent display drawn from the Francois Pinault Collection, while Palazzo Grassi will continue its mission to present temporary exhibitions that will cover contemporary art, historical art movements of the twentieth century as well as exhibitions dedicated to the history of civilizations.

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François Pinault, president of Palazzo Grassi

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

In 1988, the Pinault group went public on the French stock market. In 1990, François Pinault decided to redirect the group's activity toward specialized sales and distribution 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; and Au Printemps SA and its subsidiaries, including La Redoute, a leader in the mail-order business. Renamed Pinault-Printemps-Redoute (PPR), the group expanded its portfolio with the acquisition of FNAC, a leader in the cultural market. By 1999, PPR - today led by Pinault's son François-Henri - became 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 Bedat). Designers Frida Giannini (Gucci), Stefano Pilati (Yves Saint-Laurent), Tomas Maier (Bottega Veneta), and Elmundo Castillo (Sergio Rossi) now work for these fashion houses.

At the same time, François Pinault decided to develop a plan for investing in companies with strong growth potential in sectors other than the specialized sales and distribution and luxury goods fields included in PPR. In 1992, he created Artemis, a privately held company entirely owned by the Pinault family. Artemis controls the Château-Latour vineyard in Bordeaux, the news magazine *Le Point*, and the auction house Christie's, a world leader in the art market. François Pinault is also the owner of a French Division 1 football team, the Stade Rennais, and the Théâtre Marigny in Paris.

Jean-Jacques Aillagon, director of Palazzo Grassi

Born in 1946 in Metz, Jean-Jacques Aillagon has been successively the deputy director of the Ecole nationale supérieure des Beaux-Arts in Paris (1979–1982), manager of the Musée national d'art moderne (1982–1985), cultural events representative for the City of Paris (1985–1991), cultural affairs director for the City of Paris (1992–1996), and director of the Georges Pompidou Centre (1996–2002). In May 2002, he was appointed Minister for Culture and Communication, a position he would occupy until March 2004. In April 2005 he was chosen as general director and president of TV5 Monde and president of Transtélé CanalFrance International (CFI).

He leaves these positions in April 2006 to accept François Pinault's offer of the post of general director of the Palazzo Grassi.

Alison M. Gingeras, Chief Curator, Francois Pinault Collection

Alison M. Gingeras is responsible for the management and conservation of the François Pinault's Post War and contemporary art collection and is in charge of developing exhibitions of this collection.

In April 2006, Ms. Gingeras curated "Where Are We Going? Selections from the Francois Pinault Collection", the exhibition that inaugurated the newly renovated spaces of the Palazzo Grassi.

Previously, Ms. Gingeras was an Adjunct Curator at the Guggenheim Museum. From 1999 to 2004, Ms. Gingeras was Curator for Contemporary Art at the Centre Pompidou, Paris, where she curated several

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exhibitions and public projects, including: *Dear Painter, Paint Me: Painting the Figure* after late Picabia (2002); Daniel Buren: *Le Musée Qui N'Existait Pas* (2002), as well two public projects with Thomas Hirschhorn, *Skulptur Sortier Station* (2001) and *Le Musée Precaire Albinet* (2004), and two project space shows with Urs Fischer and Kristin Baker (both 2004). In addition to her curatorial activities, Ms. Gingeras is also a writer who frequently contributes to *Artforum* and is a member of the editorial board of *Tate, Etc.* magazine. Ms. Gingeras has authored several artist monographs and exhibition catalogues, including books dedicated to the work of Jeff Koons, Martin Kippenberger, Thomas Hirschhorn, and Glenn Brown. Her most recent publications include a new monograph on the work of photographer Guy Bourdin, published by Phaidon and an essay in the monograph dedicated to John Currin co-published recently by Rizzoli and Gagosian Gallery.

The artists of Sequence 1

Kristin Baker

American, born 1975; lives and works in New York

"Auto racing is a very seductive environment," explains the young American painter Kristin Baker. "A race-track is a vast landscape of every color, extreme scale, and a clash of the artificial and natural." While perhaps a surprising choice of subject matter, professional car racing is the foundation of Baker's unique artistic practice, stemming from her personal immersion in the sport. Made with unorthodox materials—plastic and acrylic paints applied to huge PVC panels using spatulas instead of brushes—her paintings blend abstract and figurative elements to capture the visceral spectacle of racing: sun-baked tracks ringed by blunt metal fences, packed grandstands, skies streaked with exhaust haze and smoke clouds, cars ricocheting off track barriers. Fusing a populist, "blue-collar" sport with the legacy of American post-war painting may seem counterintuitive, but Baker convincingly draws parallels between the two. As her work makes clear, the constant struggle between order and chaos—accident and control—characterizes both pursuits. Her use of vibrant colors, sense of composition, and mastery of scale perfectly mirror the visual dynamism of the racetrack while retaining a strong connection with New York School abstraction. Baker confesses to sharing the Italian Futurists' obsession with speed and technological progress, while her layered, formally vigorous works also recall Robert Delaunay's simultaneous contrasts and Francis Picabia's mechano-organic forms, among other sources. Yet unlike the idealistic, utopian Futurists and other early Modernists, Baker expresses ambivalence about technological advancement and contemporary society's fascination with violence. For her debut exhibition in Italy, Baker will show her most recent work, *Flying Curve, Differential Manifold* (2007). Partially inspired by Duchamp's last painting on canvas, *Tu m'* (1918), Baker created an abstract painting on transparent panels of Plexiglas that are mounted on a free-standing, cantilevered armature measuring more than nine meters long. The work's kaleidoscopic array of color and form not only evokes her fascination with the spectacle of speeding race cars, but also creates an immersive sensory experience that transcends traditional painting. Her decisions to erect the "flying curve" structure and to paint on clear Plexiglas were motivated, she says, by her desire "to make the painting seem as if it was flying off the wall, so that it would go beyond the viewer's peripheral vision in order to emphasize the experience of paint as well as evoke the feeling of speed." Unlike her previous works, in which there are discernable visual references to auto racing, *Flying Curve, Differential Manifold* evokes the overarching themes in Baker's oeuvre—chaos, catastrophe, tragedy, triumph, speed, collage, fragmentation—without the use of figurative elements. The paint itself is the subject of the work. As Baker explains, "I wanted to try to make the paint float in this work, which is why I chose to paint on a translucent Plexi surface. By floating paint, I mean to stress the materiality of something that is traditionally used to render reality."

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With her unique technique and inventive armature, Baker expands the traditional parameters of painting while paying homage to its rich history. Her painted surfaces synthesize the various schools of abstraction, while her “flying curve” references nineteenth-century panorama painting. As with the panorama, the structural device is inseparable from the painting, and the painting is part of the structure.

Roberto Cuoghi

Italian, born 1973; lives and works in Milan

Roberto Cuoghi is a human chameleon. One of Italy’s most promising artistic talents, Cuoghi has founded his art practice on an unpredictable, heterogeneous mix of media and subject matter—from transforming himself into his father as part of an epic, seven-year “performance” to making photographs, drawings, and digital animation. For his debut at Palazzo Grassi, Cuoghi has created a new series subtitled *The Axis of Evil, 2006–7*. Rendered with Cuoghi’s unique chiaroscuro painting/drawing technique, this pictorial work is composed of nine “maps” of countries that George W. Bush has accused of sponsoring terrorism and/or seeking weapons of mass destruction. Using a combination of pencil, ink, charcoal, pastel, marker, spray-paint, and varnish, he Cuoghi has depicted the territories of North Korea, Belarus, Turkmenistan, Myanmar, Cuba, Syria, Sudan, Libya, and Iran on layers of semi-transparent sheets of acetate and tracing paper. The cartographic image emerges as the fragments of each “map” are progressively overlain to form the whole. The interplay of opaque and transparent materials creates an eerie optical effect, recalling the spectral qualities of Daguerreotypes. While Cuoghi has already used this extremely labor intensive technique to render portraits or still lives, these geopolitical maps maximize the metaphorical force of this peculiar method. The haunted quality created by Cuoghi’s unique layering process transforms the discipline of mapmaking into a mystical craft. His unusual technique intensifies the seductive aura of “secrecy” and “evil” that surrounds these lands due to Bush’s demagogic pronouncements. Cuoghi reminds us that cartography does not so much reflect geographical truths as it projects cultural fictions or political agendas onto “foreign” terrains.

Marlene Dumas

South African, born 1953; lives and works in Amsterdam

“I paint because I am a religious woman. (I believe in eternity.) Painting doesn’t freeze time. It circulates and recycles time like a wheel that turns. Those who were first might well be last. Painting is a very slow art. It doesn’t travel with the speed of light. That’s why dead painters shine so bright.” This quote—taken from Marlene Dumas’ cheeky musings on her vocation—provides insight into one of her most iconic works: *Gelijkenis I and II [Likeness I and II]* (2002). Hung one above the other to mimic bodies in a morgue, these two narrow, horizontal canvases present pallid, skeletal figures that seem to lie in wake. The bottom painting is an homage to Hans Holbein’s masterpiece *Der Leichnam Christi im Grabe [The Body of Christ in the Grave]* (1521), while the top canvas is partially based on the infamous tabloid image of Michael Jackson sleeping in his oxygen chamber (in an effort to stave off his own mortality). As critic Dominic van den Boogerd has noted, “for Dumas art is, and has always been, a preparation for death.” Following in the footsteps of her artistic forebears, Dumas’ compulsion to paint gives her a means to strive for immortality. In loose brushstrokes, paying particular attention to the outlines of the figures, Dumas layers thin coats of oil paint to render these elegiac portraits. This technique—her signature style—intensifies the haunted quality of the prone, life-size bodies, and results in a visual effect somewhere between forensic realism and the auratic intensity of religious painting.

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The *mélange* of art-historical sources and pop-cultural imagery—here, the parallel evocations of Christ and eccentric pop star—is typical of Dumas’ work. She sets the timeless, “immortal” qualities of classical art against the vulgar banality of mass-media imagery to create a productive friction. The push and pull of old and new, eternal and ephemeral mirrors Dumas’ interest in the process of objectification that occurs whenever a human subject is depicted. Her concern with objectification can be traced back to Dumas’ formative years in South Africa, where she lived before immigrating to Holland in the 1970s. Growing up under Apartheid and witnessing the terrible social injustices in her home country left an indelible stamp on her work. This legacy is reflected in her provocative choice of iconography—mixed-race couples, sexualized women, disturbing faces, graphic portrayals of children—and in her paradoxical desire to seduce and simultaneously repulse the viewer.

Urs Fischer

Swiss, born 1973; lives and works in New York

The coinage “Pop Povera” might best encapsulate the otherwise heterogeneous practice of Urs Fischer, a young Swiss artist equally adept with two- or three-dimensional forms. Fischer’s frequent use of humble, hand-made materials and occasional found objects betrays his aesthetic solidarity with *arte povera*, while his graphic, at times cartoonish drawing style and whimsical subject matter reveal an affinity with the pervasive language of Pop Art. Although not an official movement, the “crafty” connotations of “Pop Povera” perfectly fit the hand-crafted fabrication of Fischer’s oeuvre—his work relies on traditional artistic techniques while avoiding the retrograde aspects such methods imply.

Upon entering the atrium of Palazzo Grassi, the public is confronted by one of Fischer’s most ambitious works to date. Simultaneously beautiful and ugly, mammoth and intimate, *Jet Set Lady* (2000–5) is a three-dimensional map of the artist’s mind in the form of a tree. An eleven-meter-high welded iron trunk supports a dense web of branches “abloom” with more than two-thousand reproductions of Fischer’s drawings, prints, and paintings from the past five years. Fischer has explained that the idea for this unusual work came when his studio was filled to the brim, and the walls were entirely covered with his drawings. Fusing the artist’s pictorial and sculptural activities, this work reveals a startling continuity in subject matter across Fischer’s cartoon-like drawings and figurative sculptures. *Jet Set Lady* features renderings of many of the artist’s favourite themes: anthropomorphic chairs, improbable still-lives of everyday objects, surrealistic raindrops, disembodied heads and mouths, pensive naked ladies, and an ubiquitous house cat. This artwork-as-anthology also embodies the artist’s playful engagement with numerous art-historical genres and high/low styles—Fischer dabbles as capriciously in portraiture, still life, *vanitas*, and landscape scenes as he does in Surrealism, caricature, photomontage, and Expressionism. The apotheosis of a versatile virtuoso, *Jet Set Lady*’s panoply of images demonstrates Fischer’s unique ability to find poetry and existential meaning in even the most banal subject matter.

Robert Gober

American, born 1954; lives and works in New York

Ordinary objects take on a disturbing cast in Robert Gober’s oeuvre. Doorways, light bulbs, sinks, newspapers, candles, beds all dwell unremarkably in the background of our daily lives, yet in Gober’s hands they become pregnant with personal mnemonic significance and chill the viewer with a sense of foreboding. Gober describes his autobiographically rooted process as “nursing an image that haunts

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me and letting it sit and breed in my mind. Then if it's resonant, I'll try to figure it out formally. Could this be an interesting sculpture to look at?" Gober never appropriates found objects for his work; rather, he pristinely handcrafts his sculptures—repositories of his fears and desires—to appear as if they were store-bought. Only upon close inspection does one realize that Gober's sink sculptures, for example, are painstakingly made of plaster, or that his bundled-up stacks of newspapers are "fakes"—with "articles" written by the artist in realistic newsprint—even as they appear destined for the recycling bin. Encountering Gober's sculptures can be like inspecting evidence at a crime scene. His seminal installation *Door with Lightbulb* (1992) resembles a lonely hallway or neglected lobby. Upon entering the space, one is alarmed by the naked red light bulb (also handmade) glowing ominously above the door-frame, yet simultaneously drawn in by the bright light emanating from underneath the locked door. Several bundles of newspapers sit on both sides of the door, as if awaiting their own demise. The viewer is compelled to scrutinize every detail of this liminal space to decipher what these clues mean. As in many of Gober's installations, a sense of ambiguity, alienation, and estrangement pervades the scene, yet no story is recounted or real-world event referenced. A second, equally haunting work by Gober is on display in an adjacent gallery. *Untitled* (1991) is an eerily realistic male leg fashioned from beeswax, fully "dressed" with sock, shoe, pant leg, and implanted with real human body hair. Surrealistically positioned on the floor, the amputated limb has sprouted a candle just above its knee. This disquieting sculpture was inspired in part by the artist's childhood recollections. "I remembered that my mother used to work as a nurse in an operating room and she used to entertain us as kids by telling stories about the hospital. One of her first operations was an amputation. They cut off a leg and handed it to her." Gober has also attributed the work's origins to an erotic epiphany he had while observing the partially exposed leg of a fellow plane passenger. In modelling this perverse, fetishist sculpture, the artist literally conflates memory and desire, sexuality and mortality, Eros and Thanatos.

Subodh Gupta

Indian, born in 1964; lives and work in New Delhi

"All these things were part of the way I grew up. They are used in the rituals and ceremonies that were part of my childhood. Indians either remember them from their youth, or they want to remember them." Subodh Gupta's art consciously plays on clichéd images of everyday life in his home country of India. While he works in several disciplines (including performance, photography, video, and installation), Gupta is perhaps best known for his sculptures made from accumulations of quotidian objects, such as antiquated machinery and stainless-steel cooking vessels. Born in the state of Bihar—considered India's least economically developed province—Gupta draws inspiration from his formative years in this agrarian setting, evoking the clash in his country between tradition and modernization through works that legibly reference contemporary Indian life. *This Side is the Other Side* (2002), a bronze and aluminium cast of a Vespa motor scooter loaded down with milk cans, typifies this approach, as does *Vehicle for the Seven Seas* (2004), his cast-aluminum sculpture of a luggage cart burdened with packages that resembles those pushed by the urban poor. In other works, Gupta monumentalizes the humble accoutrements of rural life, often through quotations of Western art history. His *Giant Leap of Faith* (2006) for example, transforms a pile of simple metal buckets cast in aluminium into a vertical stack reminiscent of Brancusi's *Endless Column* (1918). Displayed on a platform on the Grand Canal in front of Palazzo Grassi is one of Gupta's most iconic works to date, *Very Hungry God* (2006). An enormous human skull made of a jumble of stainless-steel pots, vessels, and cooking utensils, this memento mori dazzles not only in its scale and shiny materiality, but also because it so successfully transforms such everyday wares into a monument to the transience of human life. As with many of Gupta's works, *Very Hungry God* metaphorically comments on the conflicting cultural forces at play in his homeland: the

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artist's penchant for accumulating "things" connotes the rapid acceleration of India's economy, while the impoverished triviality of his domestic materials reflects the extreme deprivation of India's lower classes. This work is both a meditation on our own mortality and an elegy for the rapid disappearance of "simple" agrarian lifestyles on the subcontinent.

David Hammons

American, born 1943; lives and works in Brooklyn

"Tragic Magic" is one of the ways David Hammons describes his powerful, alchemical work. A master of obfuscation, Hammons has produced one of the most elusive, enigmatic yet highly influential oeuvres in American art today. Infused with African-American cultural references, his iconoclastic practice runs the gamut from gallery-ready sculptural assemblages and works on paper made with culturally "loaded" materials such as black hair from a barbershop floor, chicken bones, wine bottles, and dirt-coated basketballs, to more ephemeral, performative interventions in urban spaces like his legendary snowball sale on a Harlem street, Bliz-aard Ball Sale (1983). Hammons weaves together several avant-garde legacies—

the Duchampian use of Readymade materials and witty puns, Arte Povera's blend of radical politics and poetry, Situationist engagement with street life—to create provocative works that capture fragments of the Black experience. Speaking about his artistic heritage, Hammons has commented, "It's not new. What I'm doing, these are old tools that the white boys have been using, but I'm using it to bring my culture through theirs, like we bring our culture through the European ancestors." A series of Hammons' earliest, rarely exhibited works are on display at Palazzo Grassi. While living in Los Angeles in the late 1960s, Hammons created a series of body prints that combined the impression of his own likeness with painted and collaged elements. Covering sheets of paper with oil and grease and then scattering powdered pigments on the surface, Hammons was able to capture his body in exquisite detail. His face and body became the centerpiece for satirical tableaux that addressed issues of racial identity, reflecting the incendiary political climate in the US during the 1960s and 1970s. *I Dig the Way This Dude Looks* (1971) shows an African-American man in profile whose arms are clutching an American flag—the flag literally becomes the man's body, effacing and thereby replacing his torso. As Hammons has said of these early works, "I feel it my moral obligation as a Black artist to try to graphically document what I feel socially." After moving to New York in the 1980s, Hammons frequently made work related to basketball—a sport synonymous with Black America, whether for its pervasiveness in urban street culture or for the larger systemic issues of predominately African-American athletes playing for predominately white-owned pro teams. In one of his well-known public-space interventions, Hammons transformed some extremely tall telegraph poles in Brooklyn into basketball hoops. The work's title—*Higher Goals* (1986)—was a stinging allusion to African-American aspirations toward careers in professional sports, one of the few avenues to meteoric success for young Black men. An untitled sculpture from 1989 presented here also takes the form of a basketball hoop—its backboard fashioned from a discarded windshield of a late-model Datsun, its pole covered in tinfoil. Wistfully poetic, this cobbled together hoop not only evokes the poverty of many African-American urban neighbourhoods, it also pays homage to the ingenuity of improvised structures found on the street. Forever "keeping it real," Hammons always stresses the importance of street life as the inspiration for his work: "The art audience is the worst audience in the world. It's overly educated, it's conservative, it's out to criticize, not to understand and it never has any fun. Why should I spend my time playing to that audience? The Street audience is much more human, and their opinion is from the heart."

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Mike Kelley

American, born 1954; lives and works in Los Angeles

Mnemonics are a driving force in Mike Kelley's oeuvre—a Gesamtkunstwerk-like practice that synthesizes the “traditional” media of painting and sculpture with performance, video, music, and theoretical writing. One of central figures in the Los Angeles arts community, Kelley is known for works that explore personal and collective memory, specifically the ways in which our psychological development is shaped by repressive social structures (family, schools, religion, etc.). In the 1980s, Kelley made folk art-inspired, deliberately “crafty”-looking installations using “regressive” materials associated with childhood—stuffed animals, hand-knit afghans, blankets. In works such as *Craft Morphology Flow Chart* (1991), Kelley displayed these memory-saturated objects on tables in fetishistic, pseudo-scientific clusters as if he were trying to retrieve their psychosexual meaning and investigate their impact on subject-formation. In more recent series, Kelley has used his own memories as a springboard to explore similar issues. *Educational Complex* (1995) took the form of meticulously detailed architectural models based on Kelley's memories of places in which he lived, studied, and worked since childhood. More a “notation of the failure of memory” than a reliable record of Kelley's youth, *Educational Complex* became a laboratory for the artist to explore his pet interest in Repressed Memory Syndrome—a controversial psychological condition in which traumatic childhood events, “blocked” from conscious recollection, are “recovered” through hypnosis or therapy. Out of this seminal work, Kelley derived the concept for his most ambitious project to date: a 365-part work-in-progress entitled *Extracurricular Activity Project Reconstruction*. Using photographs from American high-school yearbooks, Kelley has endeavored to reconstruct scenes showing teenagers engaged in various extracurricular activities like school plays, Halloween pageants, and religious services. The first of Kelley's “reconstructions” is presented at Palazzo Grassi. Taking the form of a giant stage set, *Extracurricular Activity Project Reconstruction #1 (Domestic Scene)* reconstitutes the interior of a shabby apartment from an unspecified high school play. Attracted to its extreme artifice, Kelley chose this particular source image because “the stage set made no sense. The stove's in the middle of the room, and there's a bed in front of the stove.” After constructing the set, Kelley wrote a Tennessee Williams-esque melodrama—involving two male characters grappling with their homosexuality—to be performed on it. Shot in black-and-white, the video documenting Kelley's play mimics the innocuous style of 1950s American television sitcoms—a stark aesthetic contrast to the emotional trauma explored in the script. Shown on a television monitor next to the sculpture-cum-stage set, the dramatic charge of the video play instills the obviously fake props with psychological intensity. Exploring the therapeutic potential of art to retrieve collective memory, Kelley stages these *Extracurricular Activity Project Reconstructions* in order to access “the social unconscious of Midwest Americana.”

Louise Lawler

American, born 1947; lives and works in New York

Louise Lawler's work transcends the genre of documentary photography. Well-known for her “behind-the-scenes” images of other artists' art—whether taken in museum storage facilities, in commercial galleries during installation, at auction-house viewings, or through cracked doors in collectors' private homes—Lawler is after more than mere documentation of artworks in “insider” contexts. Her meticulously composed, carefully cropped photographs attempt to crystallize omnipresent yet intangible power relations—the charged social matrix in which art is produced, circulated, collected, and presented. Lawler's lens scrutinizes the spatial arrangement of art objects in their various environs and

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interzones to highlight how meaning and value are created. Her analytical tableaux explore not only the question of art's monetary worth, but also the ways in which art is imbued with intellectual and sentimental value. For her new body of work, premiered here, Lawler spent several days shooting at Palazzo Grassi in the spring of 2006. Freely roaming the galleries with her camera and tripod Lawler observed and recorded the installation of the inaugural exhibition, *Where Are We Going?*. Her *Adolf (Must be install 8 inches from the floor)* (2006) humorously captures Maurizio Cattelan's infamous wax sculpture *Him* (2001)—a realistic likeness of Hitler as a small boy kneeling in prayer—still half-packed in its shipping crate. Like catching an actor out of character, Lawler's image wittily defuses the sense of surprise and provocation that the sculpture was intended to generate. She transforms another sensationalist piece—Damien Hirst's sliced-up cow in a tank of formaldehyde—into the subject of an image entitled *Hoof* (2006). Lawler crops out most of the sculpture and focuses on the cow's eerily floating leg. A protective plastic sheet partially covering the frame acts as more than just a signifier of an installation in progress. With her acute eye, Lawler seizes upon this plastic sheet for its morbid connotations—she connects the spectre of death conjured by Hirst's cow with the elegiac dimension of preserving, collecting, and showing art. As with Lawler's entire oeuvre, these photographs taken at Palazzo Grassi reveal as much meaning as they generate.

Laura Owens

American, born 1970; lives and works in Los Angeles

Stylistically, Laura Owens is a strategic pluralist. Her eclecticism, whimsical imagery, and genre subversion might lead the viewer to question her "seriousness" as a painter, yet Owens is one of the most art-historically astute artists of her generation. With bold irreverence and playful disregard for traditional aesthetic hierarchies, Owens freely appropriates source material from an eclectic canon of "high" art and more quotidian forms of visual culture. A sample of her stylistic palette would include the paintings of Henri Rousseau and Joan Miró, Pointillism, Op Art, Colour Field painting, Japanese Ukiyo-e woodblocks, Indian manuscripts, classical Chinese landscapes, eighteenth-century embroidery, American folk art, botanical illustration, and textile design. Dating from 1998 to 2006, the works presented at Palazzo Grassi demonstrate the idiosyncratic mix of references in Owens' oeuvre—paintings alternately derived from a segment of the Bayeux tapestry of the Battle of Hastings; an eleventh-century Chinese scroll depicting tufted-faced monkeys; Japanese landscapes; Matisse's monumental *La Joie de vivre* (1905–6); as well as botanical-bird motifs from textiles designed by Austrian architect Josef Frank. From this heterogeneous blend, Owens seems to propose a radically democratic pantheon of art history—one which critic Gloria Sutton describes as "a committed practice of learning from the overlooked, and a dedication to shifting the undervalued into the foreground of contemporary art." These seven paintings highlight another signature trait in Owens' practice: the diversity of formal and conceptual devices at play in each painting. For example, Owens employs strikingly divergent methods of paint application—thick impastos to light colour washes, delicate brushwork to deep staining. This variation of technique is far from frivolous—Owens carefully chooses each "tool" from her painterly arsenal to reveal how painting operates as a system of representation. Owens' conceptual engagement with the architecture of painting is also evident in how her works use and construct space. In *Untitled* (1998) Owens challenges the traditional compositional rules of post-Renaissance painting. This landscape scene is dominated by an expanse of naked canvas, totally effacing the horizon line that normally defines the landscape genre. Only the suggestion of a branch on the left edge and the hint of a blue creek in the bottom corner allow the viewer to "complete" the landscape in the mind's eye. Owens' ever-shifting, pluralistic attitude toward formal devices, techniques, and genres enables her to investigate how paintings operate conceptually as well as visually. As she has said of her own work, "I'm always interested in what a painting can do—and then question those things."

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Richard Prince

American, born 1949; lives and works in Rensselaerville, NY

Richard Prince is obsessed with the dark side of American pop culture. He interchangeably employs different artistic media and styles just as he inhabits various personae that mirror his recurrent subjects—a pantheon of anti-heroic, counterculture figures. In the late 1970s, Prince's early work was considered to be a seminal example of the "appropriationist" or "post-modern" school of photography—a loose art-historical category that would include artists such as Jack Goldstein, Louise Lawler, and Cindy Sherman. By "re-photographing" images from magazines and claiming them as his own—such as his celebrated series of Cowboys, begun in 1980, taken from Marlboro cigarette ads—Prince questioned conventional notions of authorship while probing the politics of representation and issues of gender identification. At the end of the 1980s, Prince expanded his artistic vocabulary to include painting. Like the found photographs he appropriated, he started to re-draw, and later paint, jokes and cartoons from magazines such as Playboy and The New Yorker. Surprising in their use of his own "hand" instead of the authorless camera lens, Prince's first paintings were made with a silkscreen technique that transferred the texts of his "Jokes" onto monochromatic painted canvases. While their painterly aspect was unprecedented, the "Jokes" were ideal Prince material. He identified a very specific strand of humour: "fifties style, Middle America, Borsch Belt humour that addressed issues of sexual identity, class and race." Like the sources for his photographic works, Prince's appropriated "Jokes" were (re)presented as authorless. Thematically, the "Jokes" addressed inflammatory social issues, taboos, or other dark subjects—mirroring the outlawed subjects Prince gravitated toward in his (re)photography practice. In 1991, Prince created four "Joke" paintings for an ambitious group exhibition entitled Metropolis. Organized at Martin Gropius Bau shortly after the reunification of Berlin, the show's curators wanted to assemble an international panorama of artists engaged with contemporary urban realities during a moment marked by major historical, political, and social shifts. Prince's response came in the form of four monumental paintings measuring more than four meters tall. Shown here for the first time since the Metropolis exhibition, these paintings are compositionally unique in Prince's oeuvre. On a creamy white under painted background, Prince layered fragments of images and text using silkscreens—a twenty-four-hour process documented by the artist in a rare archival film shown here alongside the paintings. Stills of male boxers in various poses dominate each of the four paintings. Crude hand drawings of domestic interiors depicting lamps, windows, beds, and picture frames are interlaced over and under the boxing imagery, along with snippets of New Yorker-style cartoons and indecipherable photographic images. At the bottom of three of the canvases, Prince has typeset texts of different bawdy jokes that are completely unrelated to the graphic content. This pictorial rebus method stylistically evokes Robert Rauschenberg's pioneering use of found photographic imagery overlaid in seemingly improvisational compositions. Also like Rauschenberg, Prince's strange "sampling" of dissonant imagery and text seems to propose a coded set of meanings. Expressed in his signature imagistic writing style, Prince wrote that these paintings "were huge cartoons. They were aggressive... Black Panther... Spy versus Spy... Protest paintings... Against and tall... They were injected and fuelled up and packed with drugs and smuggled in... They should have been shown in Cuba."

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Martial Raysse

French, born 1936; lives and works in Dordogne

Anticipating the work of his American Pop counterparts, Martial Raysse began his career making innovative paintings and sculptural assemblages inspired by advertising and consumer objects. Although one of the oldest oeuvres exhibited at Palazzo Grassi, this ensemble of Raysse's early works perfectly resonates with that of his younger colleagues. Dating from 1962–66, the portrait paintings presented here still astonish today with their inventive expansion of conventional painterly technique. During this period, Raysse focused exclusively on female subjects—appropriating anonymous feminine stereotypes from advertisements and art-historical sources such as Ingres, Tintoretto, and Cranach. *Seventeen (Titre journalistique)* (1962) epitomizes Raysse's unique painting/assemblage method: The work is constructed by collaging and painting over a photograph of a generically "beautiful" woman with a garish neon palette, then applying a three-dimensional object to the painting's surface—here a green frame circumscribing the model's left eye, which is adorned with real glitter make-up. *Portrait of an Ancient Friend* (1963), *Made in Japan* (1963), and *Conversation Printanière* (1964) display a similar blend of collage, painting, and assemblage, although the women depicted in these works were "vulgarized" from well-known masterpieces. Raysse described the conceptual motivation for these works as a quest for beauty: "Beauty is bad taste. This falseness must be pushed to its limit. Bad taste is the dream of an overly desired quest for beauty." The systematic use of neon tubing is another distinguishing feature of Raysse's early work, evident in the painting *Noon Mediterranean Landscape* (1966) and the large sculpture *Quatre pas dans les nuages* (1966). Raysse was attracted to neon—both as an intense light source and as a palette of bright, abrasive colors—for its obvious artificiality and its connection to urban environments. "Neon is the most faithful expression of modern life," he has said. In *Noon Mediterranean Landscape*, the L-shaped orange neon light evokes the Côte d'Azur sun as unmistakably as the simple neon bird behind a blue Plexiglas cloud suggests a dreamy skyscape—all without recourse to naturalistic representation. Through his innovative use of assemblage and his introduction of unconventional materials like neon and flocking into painting, Raysse continues to influence a younger generation of artists. In two of Palazzo Grassi's galleries, Raysse's work is juxtaposed with paintings and sculptures by the young German artist Anselm Reyle. Although Reyle's work is more abstract, he cites Raysse as a major inspiration—particularly the older artist's early embrace of neon as an overtly "modern" signifier. In this transgenerational dialogue, Raysse's 1960s works appear every bit as vital as Reyle's objects from the past three years. A fitting tribute to a truly visionary artist.

Anselm Reyle

German, born 1970; lives and works in Berlin

A belief in the power of cliché drives Anselm Reyle's art. Creating paintings and sculptures using a variety of techniques and styles, Reyle deliberately "quotes" the most hackneyed signifiers of Abstract art—dripped paint, gestural smearing, serial repetition, Africanized forms, hard-edged stripes, monochromatic color fields—in an earnest attempt to resuscitate bygone styles. With an unabashedly optimistic faith in formalism, Reyle borrows visual tropes from the history of Modernism to salvage, he says, "a stereotype in order to breathe new life into it." The resulting amalgamation of formal devices can be seen as an homage to an idiosyncratic canon of twentieth century artists ranging from Blinky Palermo to Ellsworth Kelly, Otto Freundlich to Richard Tuttle. Reyle treats his art-historical sources as "found objects," mixing and matching them to suit his needs. For example, the formal vocabulary of his monumental black monochromes exhibited at Palazzo Grassi stems from several roots: The purist

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expanse of black paint recalls Kazimir Malevich's Suprematist canvases as well as Ad Reinhardt's black-on-black works of the 1960s, while the paint's granulated texture cites the art informel paintings of Tâpies and Fautrier, who added sand or other organic materials to paint, enriching the "matter" of their painterly impasto. Reyle picks through these metaphorical remnants of Modernist painting and transforms the stylistic "scraps" into a completely new form of painting. Reyle takes this scavenger approach literally in his three-dimensional works. The sculptural installation *Untitled* (2006) consists of an accumulation of brightly colored neon tubes that are suspended in a room to resemble an abstract, free-floating drawing. For his materials, Reyle solicited local glass blowers, who graciously gave him hundreds of leftover tubes from their workshops. From these scraps, Reyle orchestrated a lyrical constellation of color and light that calls to mind the generic idea of an expressionistic scribble, drawn in the air. Reyle attributes his attraction to neon (both as material and color palette) to his admiration for the Nouveau Réaliste artist Martial Raysse. To honor this transgenerational connection, Palazzo Grassi exhibits a selection of Raysse's early works from the 1960s—characterized by a pioneering use of pop imagery, assemblage, and neon—in close proximity to Reyle's oeuvre. As exhibited at Palazzo Grassi, Reyle's stylistically divergent, yet highly seductive oeuvre reminds us to embrace visual pleasure and to believe in the eternal vitality of aesthetic experience—no matter how cliché that may sound today.

Tamuna Sirbiladze

Georgian, born 1971, lives in Vienna and Tbilisi

Rudolf Stingel

Italian, born 1956; lives and works in New York and Merano

The idea of painting is central to Rudolf Stingel's oeuvre, even if his work does not always take the form of a painted canvas. His ruminations on the medium assume a multitude of forms and use a wide variety of materials, often from industrial sources. By covering a floor with nothing more than an expanse of colored carpet, for instance, Stingel references both Modernist monochrome painting and the "all over" compositions of the Abstract Expressionists. For an untitled series of wall-mounted works made from Styrofoam insulation panels, Stingel at times "sculpted" the surfaces into a rhythmic, abstract pattern; at others he punctuated the panels with regular motifs of circles or ovals. These surface manipulations evoke the irreverent, "destructive" pictorial experiments of Alberto Burri, Lucio Fontana, and Piero Manzoni. Recalling the performative action painting of the Gutai Group in the 1950s or Yves Klein's *Anthropometries* (body prints of nude women on canvas) from the early 1960s, Stingel has also made "paintings" by walking over large sheets of white Styrofoam (*Untitled*, 2000) or by having dogs run over wet clay bricks to leave random patterns of paw prints (*1000 Bricks*, 2000). When Stingel actually does apply paint to canvas—whether to abstract or figurative ends—he codifies his gestures into a rigorous process. For his earliest "abstract" paintings, Stingel published a step-by-step manual of *Instructions* (1989). This artist's book painstakingly described how to layer red, yellow, or blue oil paint onto a canvas, then how to cover the color field by applying silver spray paint through a layer of tulle in order to produce Stingel's signature look—a ghostly, minimalist surface. More recently, Stingel has used a similar silk-screening process to make monochromatic paintings—in either silver, gold, or black—that are then covered with a pattern appropriated from archetypal damask wallpaper. In these paintings, Stingel conflates two opposing visual traditions: the monochrome and the decorative arts. The background honors the disciplined austerity of Minimalism, while the repeated floral motif—dating to the sixteenth century—celebrates the luxurious, decadent interiors of European palaces and salons. Taking a surprising new tack, Stingel has recently bridged the ideological divide that pits

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abstraction against figuration by making a series of photorealistic self-portraits. In the galleries flanking his black monochromatic relief, Stingel has installed a series of five nearly identical paintings entitled *Louvre (after Sam)* (2006). Based on a photographic portrait taken by artist Sam Samore in 2005, Stingel portrays himself in profile, wearing a dapper pinstriped suit jacket; in the background, an elaborate gilded frame subtly references Stingel's rococo aesthetic. Numerous formal and narrative clues signal the artist's critical acknowledgment of his stylistic shift. Stingel has chosen to paint the same image repeatedly on five separate canvases. This repetition implies a narrative progression, much like a film still, yet the small variations from canvas to canvas reveal the images to be hand painted, not photo-mechanically reproduced. Stingel said that he was attracted to this particular source image for its "melancholic, existential quality." He further noted that he was partially inspired to create these astonishing self-portraits by the cinema of Michelangelo Antonioni, whose films explore self-doubt and self-examination. While they represent an unprecedented new direction for Stingel, these figurative paintings are as analytically introspective as his abstracted works are critically engaged with the idea of painting.

Franz West

Austrian, born 1947; lives and works in Vienna

Coming of age in the midst of the lively Viennese avant-garde art scene, Franz West has come to personify a playful, critical response to the Wiener Aktionismus. (Austria's most important post-war art movement, the Aktionists were known for visceral performances that mingled sexuality with pseudo-religious ritual.) Beginning in 1974, West launched his career with a series of sculptural works entitled *Paßstücker* [Adaptives]. These awkward, deliberately "trashy" sculptures—fashioned from scrap wood and wire then papier-mâché and painted white—were intended to be handled or even worn by the viewer. West considered these sculptures to be prostheses that would activate the body in comic yet meaningful ways. With their endless array of biomorphic shapes, the *Paßstücker* provoked maladroit, inorganic contortions of the body—transforming the ordinarily passive viewer into an active participant. West maintained that these bodily contortions made the viewer's "neurosis become visible." Starting in the late 1980s, West's more complex sculptural environments evolved out of the formal and conceptual concerns of his early work—the transformation of humble, "crafty" materials into sculptural works that explore the interstices of the body, the psyche, and social behaviour. On display at Palazzo Grassi, *Worktable and Workbench* (2006) exemplifies this strand of West's mature oeuvre. These free-standing papier-mâché sculptures, whose plinths are actual pieces of furniture from the artist's studio, recall the *Paßstücker* in their anthropomorphism—the surface bumps, craters, and fingers evoke bodily appendages. With their exuberant palette and gestural paint drippings, these colourful works also reveal West's astute grasp of the history of modernist painting. The expressionistic impastos on the sculptures' surfaces reference a stylistic gamut of European post-war abstraction from Fautrier to Wols, Dubuffet to Giacometti. Another major aspect of West's oeuvre is presented at Palazzo Grassi in the form of a specially commissioned work. For the past twenty years, West has produced "furniture-sculptures" functional installations that provide the museum visitor with a place to rest, sit, or even fully recline. Nodding to the Palazzo's leisure-oriented, luxurious past and exploiting its location overlooking the Grand Canal, West created a new environment entitled *Oasis* (2007). He created five new furniture forms using intricate metal latticework frames that are topped with air mattresses. West's sculptural refuge offers a radical antidote to the conventional ambulatory mode of museum-going. Explaining the origin of his furniture-sculptures, West has said, "If you look at these things in a museum and you begin to feel queasy, then you can lie down or sit down. Sitting down would be 'boring' above all if it were not integrated into an artwork.... So now you can integrate yourself into the art."

III/

Tadao Ando

Born in Osaka in 1941, Tadao Ando is a self-taught architect who learned his trade while travelling in Europe during the 1960s. He was fascinated by Le Corbusier and decided to visit him in 1965, but when he arrived in Paris, Ando discovered that his idol had just died. He would have to make due with the architectural legacy Le Corbusier left behind. Back in Japan, Ando opened his own firm in 1969, starting with simple houses that expressed his vision of an architecture developed out of lived experience and his taste for a pure style in which the physical seems to brush up against the spiritual. As Ando's reputation spread, he began to receive commissions from an ever widening range of clients. His museums and churches testify to the unity of his aesthetic, but also demonstrate his ability to enter into the spirit of a landscape and to reveal its essence by structuring the visitor's experience of it. Ando has been deeply influenced by Japanese tradition and its focus on the composite entity, balance, and the eloquence of the illuminated physical object. But he has also gained something from the modern tradition in the West: pure spatial volumes and straightforward forms, which he adopts to create a meditative tension between outer and inner, light and shadow, the object and its context. In 1995, Ando was awarded the Pritzker Prize, one of the highest distinctions in architecture.

Major commissions

Ishihara House in Osaka (1978)
Rokko I & II apartment complexes in Hyogo (1983–93)
Rokko Mountain chapel (1983)
Old and New Cafe in Kobe (1987)
Japan pavilion at Expo '92 in Seville (1992)
Naoshima museum of contemporary art in Kagawa
Children's museum in Hyogo
Forest of Tombs museum in Kumamoto

IV / General information

Palazzo Grassi

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[Http://www.palazzograssi.it](http://www.palazzograssi.it)
 Infoline (paid call): 199 139 139 (from Italy), +39 0423 733 110 (international calls)

Opening hours

From 5 May to 11 November 2007, 10 a.m.-7 p.m. every day (last entrance at 6 p.m.)
 Closed on Tuesdays from July to November

Admission fee

Full rate: 10 euros
 Groups rate: 8 euros
 Discounted rate: 6 euros

Advance booking

(Circuit Vivaticket by Charta)
 By phone: Monday through Friday, 8 a.m.-8 p.m. (paid call)
 899 666 805 (from Italy), +39 0424 600458 (international calls)
 On line: [Http://www.vivaticket.it](http://www.vivaticket.it) (for a list of sales outlets)
 Booking fee: 1 euro
 Reservations are required for school groups

Guided tours

Palazzo Grassi is working in close collaboration with the associations Codess and Cooperativa Guide Turistiche Autorizzate Venezia. Visitors are invited to contact these associations to book their guided tour.

- Codess Cultura (tel: 041 52 40 119 - fax: 041 72 30 07 - mailto: prenotazioni@codesscultura.it)
[Http://www.codesscultura.it](http://www.codesscultura.it)
 - Cooperative Guide Turistiche Venezia (tel: 041 52 09 0385 - fax: 041 52 10 762
 mailto: guide@guidevenezia.it - [Http://www.guidevenezia.it](http://www.guidevenezia.it))

The **Bookshop** is managed by Skira.

On the first floor of the palazzo, with a wonderful view on the Grand Canal, the **Palazzo Grassi Café** is managed by Irina Freguia, owner of the restaurant Vecio Fritolin in Venice. It offers a delicious range of Venetian specialities. The Café is open from 10am until 7pm. (Lunch is served from 12am until 3pm).

Educational programs

Palazzo Grassi offers children, high-school and university students educational programs, conceived with a innovative didactic approach.

For reservations of further information please contact the Educational Department (Sezione Didattica) at Palazzo Grassi:

tel: 041 2401345 (from 9am to 13am), mailto: scuole@palazzograssi.it

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Palazzo Grassi: a Dictionary
Presented at Palazzo Grassi Café

Concurrent with *Sequence 1. Painting and Sculpture in the François Pinault Collection*, Palazzo Grassi is presenting a special project conceived by Graphic Designer Leonardo Sonnoli. Installed in the Café, which was originally created as part of Tadao Ando's renovation program, *Palazzo Grassi: a Dictionary* retraces the history of the magnificent Palazzo on the Grand Canal with some of its milestones being expressed graphically through an unusual arrangement of letters, forms and colors.

Leonardo Sonnoli
Curriculum Vitae

Leonardo Sonnoli (born in Trieste, 1962) is one of the founding partners of Tassinari/Vetta srl, along with Paolo Tassinari. Having graduated in graphic design from the ISIA (Istituto Superiore Industrie Artistiche of Urbino), he specializes in the conception of visual identities for public and cultural institutions as well as for publishing houses in the fields of art and architecture. His experimental work on typography made him known as one of the most accomplished graphic designer of our time. Since 2000, he has been a member of the Alliance Graphique Internationale (AGI), a gathering of some of the most important international graphic designers. He leaves and works in Rimini and Trieste, and participates in workshops and panels in Italy and internationally. He teaches at the University IUAV in Venice and at the ISIA.

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VI / Captions of the images available in the press kit*

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1. Marlene Dumas

"Gelijkenis I & II" (Likeness I & II), 2002

oil on canvas in two parts

60.5 x 229.9 cm, each

60.5 x 469.9 cm, overall

001_MD

2. Urs Fischer

Jet Set Lady, 2000/2005

Iron, 2000 framed drawings (color/ laser prints), wood frames, 24 fluorescent tubes

900 x 700 x 700 cm

© Urs Fischer

Originally commissioned and produced by Fondazione Nicola Trussardi, Milano. Installation view at Istituto dei Ciechi, Milano

Photo credit: Stefan Altenburger, Zurich.

002_UF

3. Urs Fischer

Office Theme / Addiction / Mhh Camera, 2006

Wood, aludibond, primer, oilpaint, acrylics, paper cement, cardboard, epoxy polymer, varnish, epson ultrachrome inkjet print on canvas and somerset velvet fine art paper

245.3 x 183 cm

© Urs Fischer

photo credit: Stefan Altenburger, Zurich

006_UF

4. David Hammons

Black Mohair Spirit, 1971

pigment, twine, mop strands, beads, feathers, and butterfly wings

on black paper

56.5 x 39.4 cm

© David Hammons

011_DH

5. David Hammons

Central Park West, 1990

Bicycle, clothing, street sign, cassette player playing John Coltrane's 'Central Park West'

424 x 73 x 129 cm approx.

© David Hammons

Photo Credit: Beth Phillips

014_DH

VI /

6. Mike Kelley
Red Stain, 1986
acrylic on cotton, with tassels
190.5 x 213.4 cm
© Mike Kelley
017_MK

7. Mike Kelley
Extracurricular Activity Projective Reconstruction #1 (Domestic Scene), 2000
Mixed media with video
304.5 x 874.8 x 731.5cm
© Mike Kelley
018_MK

8. Louise Lawler
Adolf, (must be install 8 inches from the floor), 2006
Cibachrome mounted on 1 museum box
28 3/4 x 22 5/8 inches
73 x 57,5 cm
edition 1 of 5
© Louise Lawler
021_LL

9. Louise Lawler
Pills, 2006
Cibachrome mounted on aluminium, ?" plywood
38,7 x 49,5 cm
© Louise Lawler
023_LL

10. Takashi Murakami
727-272, 2006
Acrylic on canvas mounted on board
300 x 450 x 5 cm
Copyright 2006 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights reserved
027_TM
(cancelled)

11. Laura Owens
Untitled, 2006
acrylic, oil and felt on linen
109.2 x 116.8 cm
courtesy Laura Owens
031_LO*

VI /

12. Laura Owens

Untitled, 2006

oil and acrylic on linen

274 x 365 cm

Courtesy Laura Owens

033_LO#

13. Richard Prince

Sampling the Chocolate, 1991

Acrylic and silkscreen on canvas

15 x 7 1 / 2 feet

180 x 90 inches

457.2 x 228.6 cm

© Richard Prince

photo: David Regen

037_RP

14. Richard Prince

Good Revolution, 1991

Acrylic and silkscreen on canvas

15 x 7 1 / 2 feet

180 x 90 inches

457.2 x 228.6 cm

© Richard Prince

photo: David Regen

038_RP

15. Martial Raysse

Seventeen (Titre journalistique), 1962

Acrylic, assemblage and glitter on photographic base laid down on board

182 x 130 cm

© Martial Raysse

040_MR

16. Martial Raysse

Nu jaune et calme, 1963

Oil, photograph, collage on canvas

97 x 130 cm

© Martial Raysse

044_MR

17. Anselm Reyle

Untitled, 2006

neon chains, cable, transformers

(dimensions variable)

© Anselm Reyle

photo: Matthias Kolb

050_AR

VI /

18. Rudolf Stingel

Louvre (after Sam), 2006

oil on canvas, in five parts

each 38 x 52 cm

© Rudolf Stingel

053_RS

19. Franz West

Workingtable and Workbench, 2006

papier-maché and mixed media in five parts on two tables

473.7 x 125.1 x 203.8 cm

© Franz West

060_FW (1)

060_FW (2)

20. Roberto Cuoghi

Senza titolo, 2006

Enamel, spray, wax pastel, alcoholic emulsion, cocoa butter, black lead, drawing pen, India ink, mirror engraving, glass

53 x 53 cm

062_RC

21. Robert Gober

Untitled, 1991

beeswax, human hair, leather, cotton, wood

34 x 18 x 96.5 cm

© Robert Gober

065_RG

22. Anselm Reyle

Harmony, 2006

Bronze, chrome, enamel varnish, veneer plinth (makassa wood)

ca. 170 x 170 x 75 cm,

plinth: 54 x 160 x 78 cm

© Anselm Reyle

066_AR

23. Kristin Baker

Flying Curve, Differential Manifold, 2007

Acrylic on PVC

274 x 423 x 732 cm

Kristin Baker, studio view, January 2007,

Photo : Tom Powel Imaging

069_KB

VI /

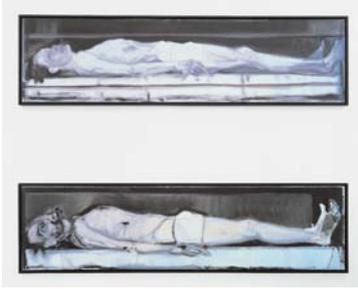
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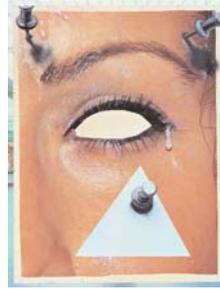
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2_002_UF.JPG



3_006_UF.JPG



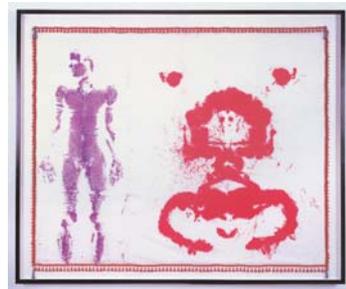
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5_014_DH.JPG



6_017_MK.JPG



7_018_MK.JPG



8_021_LL.JPG



9_023_LL.JPG



10_027_TM.JPG



11_031_LO.JPG



12_033_LO.JPG



13_037_RP.JPG



14_038_RP.JPG



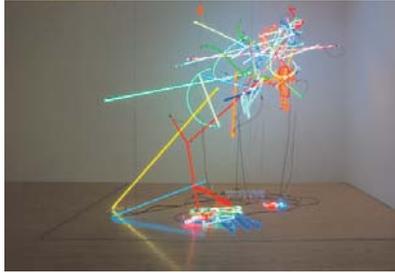
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16_044_MR.JPG



17_050_AR.JPG



18_053_RS.JPG



19_060_FW1.JPG



19_060_FW2.JPG



20_062_RC.JPG



21_065_RG.JPG



22_066_AR.JPG



23_069_KB.JPG



1.JPG



2.JPG



3.JPG



4.JPG



5.JPG

