

**PUNTA
DELLA
DOGANA**
FRANÇOIS PINAULT
FOUNDATION

**palazzo
grassi**
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FOUNDATION

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CONTENTS

1. FOREWORD

François Pinault, President of Palazzo Grassi	3
Massimo Cacciari, Mayor of Venice	4
Monique Veaute, Director of Palazzo Grassi	5

2. REHABILITATION OF PUNTA DELLA DOGANA

Tadao Ando, The architectural project	7
Francesco Dal Co, From Maritime Customs House to a centre for contemporary art	8
The renovation project	11
Chronology of Punta della Dogana	14

3. THE EXHIBITION

“Mapping the Studio: Artists from the François Pinault Collection”	16
The artists of the exhibition	17

4. EXHIBITION CATALOGUES 21

5. GENERAL INFORMATION 22

6. APPENDICES

From Gianni Agnelli... to François Pinault	26
Exhibitions in Palazzo Grassi from April 6 th , 2006 to June 9 th 2009	27
The Board of Directors	28
The Advisory of Board	
The Scientific Committee of Punta della Dogana	
Biographical summaries	
François Pinault	29
Monique Veaute	30
Tadao Ando	31
Alison M. Gingeras	32
Francesco Bonami	33

7. ACKNOWLEDGEMENTS 34

François Pinault, President of Palazzo Grassi

Venice is a city that poses a challenge to the obvious, the self-evident; its very history – which so often coincides with the history of art itself – is a continual struggle against time and the elements.

In bestowing upon me the enormous privilege of creating a centre for contemporary art within the symbolic venue of Punta della Dogana, the city has also placed a huge responsibility upon my shoulders, that of gathering together the artistic heritage of those who have never hesitated to undermine tradition, to transgress fashion, in order to guarantee full 'freedom of speech' to the art of their day. When, at Palazzo Grassi, I first started this project dedicated to the art of today, part of my inspiration came from a similar noble tradition within Venice itself. And this is the approach I intend to pursue at Punta della Dogana.

Where Are We Going? and *Sequence 1* aimed to illustrate the personality of my collection in both its contemporary and historical context. The opening exhibition at Punta della Dogana – *Mapping the Studio* – will itself strive to go beyond a mere charting of the collection. Its aim is to explore the individual course followed by a collector for whom the acquisition of works of art has meant becoming closely associated with the creative process of the individual artists themselves. Obviously this means running certain risks and making certain choices. One of them being the very decision to share one's passions and ideas with the public at large. This exhibition bears witness to a concrete commitment to the various forms of contemporary artistic expression. As laid out in the exhibition spaces of Palazzo Grassi and Punta della Dogana, the works are intended to offer different keys for the reading of a very complex process: the putting-together of a living collection that can, like few others, reflect all the various developments in contemporary art as it responds to the numerous changes in a rapidly-evolving contemporary world. And the setting for this double exhibition is particularly apposite, given that it will open its doors at the same time as the 53rd Venice Biennale, an event which has been an essential part of the contemporary art scene for more than a century now.

As curators of the show I have chosen Alison Gingeras and Francesco Bonami. Within the exhibition spaces of Punta della Dogana – magnificently restored by Tadao Ando, with whom I had already worked at Palazzo Grassi – the curators have laid out the works in a way that provides an overall illustration of the dynamic relationship which exists between the creation and the exhibition of art. However, at the same time, the show will also reveal the subtle links to be noted between works from different generations and different cultural backgrounds. For example, from Cy Twombly to Mark Bradford, one sees the various nuances of passion behind the exploration of abstraction. And from Adel Abdessemed to Huang Yong Ping, one can see artists of very different cultural roots striving to express the contradictions and complexities of the contemporary world.

I would like to end by quoting from the great French poet Louis Aragon: *"the first line is a diapason; the last the hundredth, three-hundredth, one thousandth vibration of that diapason, conscious only of the beginning."* In a similar way, this exhibition stands within a tradition that began centuries ago, with the great Venetian patrons. At the same time, it looks towards a future which – I am sure – will continue to honour the glorious history of the Venetian Republic.

This brief introduction would not be complete without reiterating my gratitude to the city of Venice, and in particular to the Mayor, Massimo Cacciari, and to the Superintendent of the Department responsible for the city's historical and cultural heritage, Renata Codello – both of whom have worked actively at my side. I also feel immense gratitude towards Tadao Ando, who has again shown his enormous talent in taking a magnificent, disused building and re-awakening it from a long and sad period of dormancy. That re-wakening also owes a great deal to the competence, enthusiasm and dedication to all of those who have contributed to this undertaking, working indefatigably, day and night. To each of them, my heartfelt thanks.

Massimo Cacciari, Mayor of Venice

After structural restoration and refitting by Tadao Ando, Punta della Dogana is now reopening as home to a new center of contemporary art under the management of François Pinault's Palazzo Grassi S.p.A. The restoration of this monumental complex to the functional life of the city is of great importance for the future, exemplifying as it does all the various aspects of a 'possible' Venice. It is an event which illustrates an idea of the city generated by lively and intelligent debate, an idea which the local council headed by myself have been working towards in recent years. Architecturally important and occupying a place of great strategic importance, the building of Punta della Dogana had for some time been abandoned to neglect and gradual decay. Now – the integrity of its original interiors protected by the great sensitivity of the designer and the skill of the Dottor Group company – the structure is to become functional once more, exploited in a way that adds to Venice's cultural life and artistic heritage.

The work by Tadao Ando, an architect of world renown, bears witness to this historic city's ability to welcome contemporary designers and creators. Indeed, in recent years, that ability has been confirmed by various works and restoration projects by such prestigious names as Santiago Calatrava, David Chipperfield, Renzo Piano, Mario Botta, Boris Podrecca, Carlo Aymonino, Alvaro Siza Veijra – to name but a few.

The center of contemporary art will display works from François Pinault's extraordinary collection, which ranges over the entire gamut of styles and 'schools' to be found in international contemporary art. It will thus mark an important addition to the city's cultural and artistic wealth in the sector of contemporary creativity – an area in which Venice has a very special role. True, this role might often be neglected or slighted in the presence of the sheer weight of the city's historical artistic heritage, but one should not forget that Venice is home to such exceptional – and dynamic – organisations as the Biennale (operating in a variety of fields), the Guggenheim Foundation, Palazzo Grassi, the Galleria di Ca' Pesaro, the Fondazione Bevilacqua La Masa, the Accademia di Belle Arti, and soon a Museo Vedova.

Nor should one overlook the significance of the synergy between the public and private sectors that is at the core of this cooperation between the City Council and Palazzo Grassi S.p.A. It, too, is part of a precise strategy for the revitalisation of Venice which is based on a practical rather than abstract approach to city planning issues, on a coordinated approach predicated upon the 'possible'. Such collaboration has already achieved important results within the city. The opening of this new center of contemporary art within the restored Punta della Dogana is thus an event in which one can read various aspects. It provides a confirmation of the validity of the focus on a 'possible' Venice, on this determination to make the city a place where the historic past and innovation are not mutually exclusive –where, indeed, high standards of conservation are guaranteed not by sterile restrictions but by the highest levels of innovation. At Punta della Dogana, Venice has rediscovered the courage to 'try things out', a courage that is a distinctive feature of all its highest achievements of urban design. Once again, Venice stands as an example to all historic cities striving to maintain the ever-shifting balance between the requirements of past and present, between the needs of an 'open-air museum' and those of a place where people lead their daily lives.

Monique Veaute, Director of Palazzo Grassi

Venice's Palazzo Grassi and Punta della Dogana now form one remarkable international art centre, each of them still maintaining its specific identity: the former Maritime Customs Warehouses will house a selection of works from François Pinault's collection, while Palazzo Grassi will continue to serve as a venue for important temporary exhibitions.

An exhibition of contemporary art is no mere '*gathering together*' of a number of different pieces. It is in itself a workshop of culture, which has to be made available to one and all. Working in close collaboration with vital cultural forces in the city and within Italy – the Venice universities of IUAV and Ca' Foscari, the Accademia di Belle Arti, foreign and Italian cultural institutions – this has been the goal which the Palazzo Grassi team has set itself over the past two years. A centre of contemporary art is a living space, somewhere to share knowledge and experience. Hence, the workshops that have been created for visitors of all ages, hence the thematic itineraries through specific exhibitions – each one of these means that the public, irrespective of their initial levels of knowledge of contemporary art, can approach the works in a way that combines education and entertainment.

It has been touching to see the sensitivity and interest with which children have engaged with the works of Maurizio Cattelan or Subodh Gupta's skull, revealing a seriousness that many adults have lost in their approach to artistic creation. And as for the conferences which Tadao Ando has held at the IUAV and Ca' Foscari, they have enjoyed the sort of public success one normally associates with rock concerts. Then there was the cycle of meetings entitled *En Attendant Punta della Dogana*, in which artists such as Richard Serra, Michelangelo Pistoletto and Jeff Koons have talked about their experiences, their method of working and their relationship with the world of contemporary art. Each one of these provided hundreds of students with a remarkable, unique, experience. Listening to an artist talk about his work in the studio and, above all, about the way he sees his relationship with the world and the society he lives in, involves much more than attending a conference; it means participating in a sort of initiation.

Artists, intellectuals, architects and scientists have all contributed here to developing an approach to contemporary art that does not fall victim to the usual complexes. The banal idea of contemporary art as hermetic and elitist has been actively undermined. For example, dozens of students from the Accademia di Belle Arti have had the opportunity to assist curators and artists in the hanging of an exhibition – the experience providing them with the sort of knowledge that they could then mediate for the wider public, acting as guides during the period of the exhibition.

With regard to the public organisations responsible for the protection of the city's cultural heritage – the local Superintendent and her team; the various Italian State bodies; the Mayor and his team; the *Magistrato alle Acque* (an authority specific to Venice); the Venetian port authorities; the Association for the Protection of Venice; the Regional government of the Veneto; the Venice Museum Authority – each one of them was closely involved in each stage of work on Punta della Dogana. Not one stone could be moved, not one brick could be replaced nor one wall raised, without the measure coming under their careful scrutiny. However, none of those involved were motivated by mere curiosity; instead there was genuine interest in the profound process of renovation that was underway – a process that saw the direct engagement of the contemporary international world with Italy's great cultural heritage.

This close collaboration will not come to an end with the opening of Punta della Dogana; thanks to a committee that brings together Palazzo Grassi and the Mayor's Office, it will subsequently find expression in a number of jointly-organised events. Each one of these will deal with the issues that have been raised during the past twenty months of work: the conservation of historic

buildings and contemporary works of art; the relation between the history of a place and what might be described as its *genius loci*; the phenomenon of collecting in Venice; the teaching role of museums.

In effect, Punta della Dogana continues a tradition that is deeply rooted in Venetian history, given that this city was home to Western Europe's first ever museum: the Treasure Room in the Doge's Palace, which as early as the twelfth century was being opened to the public one day a year. This local tradition would continue, passionate amateurs and modern collectors all making the precious works in their possession available to the public. When one reads accounts of these figures, one realises how much the mere installation of works of art inevitably resulted in the transformation of a specific site. And thus the importance of the architect emerges, with the building he creates standing in the same relation to an art collection as a frame might to an individual painting.

Addressing each different category of the public – families, school children, university students – with the requisite intelligence is a challenge that we are all eager to meet. Working in what has by now become a consolidated relationship with our Venetian and Italian partners, we hope to make both Palazzo Grassi and Punta della Dogana places of encounter and interaction. This undertaking will already find concrete expression from 6 June 2009, with the introduction of free Wednesday visiting for all Venetian residents and a special fidelity card for the under-25s, which will give holders unlimited access to not only the two exhibition venues but also to their various service facilities (specialist bookshops, cafeteria and a videotheque and library dedicated specifically to contemporary art).

The next phase in the adventure facing Palazzo Grassi and Punta della Dogana will be the development of multimedia tools which, as well as providing information on the venues and their exhibitions, will also make a further contribution to dialogue with the public – a dialogue for which there is an ever greater need.

Tadao Ando, Architect Punta della Dogana project

Following the renovation of Palazzo Grassi, I was fortunately commissioned for another important project in Venice, the renovation of the Punta della Dogana.

I feel deeply honored and pleased to see the completion of this project which was realized through mutual cooperation with François Pinault and the people of Venice, including mayor Massimo Cacciari.

The Punta della Dogana building has a simple and rational structure. The volume forms a triangle that directly corresponds to the shape of the tip of Dorsoduro Island, whereas its interior space is divided into long rectangles by a series of parallel walls.

With great respect for this emblematic building, all partitions that had been added during previous renovations were thoroughly removed in order to recover its original form, at the very beginning of its construction. Through exposing the brick walls and wooden roof trusses, the space retrieved its energy and the memories of the former sea customs were revived.

In the center of the building, a square space spans over two rows as a result of an earlier renovation. As an exception, we kept this structure as it is and inserted a “concrete box” that dramatically transformed the space. Through a dialogue between old and new elements generated in the core of the structure, the building got the power to link its past history to the present and the future.

Our basic approach to the exterior renovation of the building also consisted in carefully restoring the original façades, except the openings which were entirely replaced through this renovation. The design of the new doors and windows, though very modern, effectively employed Venetian traditional craft.

In the initial stage of the plan, I proposed to erect a pair of concrete pillars, which would symbolize the dialogue between the “history” and the “future”, next to the entrance facing the Campo della Salute.

Although unexpected larger debates emerged among the people in the historical city of Venice about this proposition, I intended to realize it over the objections as a monument which would announce the rebirth of the place. However, since it turned out in the process of the project that the infrastructure including a part of the city’s communication lines was buried under the site where the pair of the pillars would be built, I was obliged to give up this plan in the end.

The renovation project of the historical architecture generally does not proceed as having been scheduled because of many difficulties to overcome in the process. However, I believe this clash and conflict, or dialogue between the old and the new will be a driving force to create the future of the city.

I will be willing to pursue this theme as long as I continue my career as an architect.

Francesco Dal Co, Historian of architecture “Punta della Dogana. From Maritime Customs House to a centre for contemporary art”

For all its inaccuracies, Giuseppe Tasini's *Curiosità Veneziane* (1863) was considered by Julius Schlosser (1) to be a “mine of information”. Some of that information regards the city's customs houses, including Punta della Dogana.

“In 1414,” the book states, “all the merchandise arriving in Venice was unloaded and weighed at San Biagio in the Castello district. Then, when the place became too small to handle the great flood of trade, two customs houses were built: one, handling goods coming from the mainland, was located at Rialto, the other – for goods arriving by sea – was sited on that tongue of land which had been a *velma* or marsh right up to 1313 or 1316, and which was called *Punta del Sale* because of the salt warehouses built there, or else *Punta della Trinità*, because of the nearby church and monastery of La Trinità, which were destroyed in 1631 when the church of La Salute was raised there. The *Dogana da Mar* [maritime customs houses] included a tower that can be seen in the map of Venice attributed to Albert Durer, and came into service in 1525. It was then rebuilt in 1675 to designs by the architect Benoni.”

The presence of salt warehouses on the site backing onto what would be the location of the Maritime Customs House is documented as early as the beginning of the fifteenth century, with Jacopo de' Barbari perspective map of Venice (1500) offering a detailed rendering of the entire block. Some thirty years after he completed this map, the work on the new structures was completed and the Zattere waterfront was consolidated in stone.

However, the dates mentioned by Tassini (together with further studies of the area) suggest that the creation of the salt warehouses and the Maritime Customs House should be seen as part of a process which, from the middle of the fourteenth century onwards, would – in Ennio Concina's words – “define the very form of the city”, emphasising its “dignity [and] splendour” through a reorganisation of the “Canal-port of St. Mark's”, a facility which Francesco Petrarca (2) had defined as “the open port of humankind itself”.

Though frequently transformed over the coming centuries, Punta della Dogana would continue to perform its original function, the area gradually taking on its present appearance – largely through the construction of the church of Santa Maria della Salute, one of the most extraordinary buildings ever created in Venice. Occupying the site of the church of La Trinità (between the salt warehouses and the customs house), this votive church was raised after a pledge made in response to an outbreak of the plague, the commission for the building going in 1631 (one year after the original vow) to Baldassare Longhena, who held the position of *proto* [chief architect] at St. Mark's.

The difficulties the architect would encounter were largely due to the nature of the terrain – the same terrain as that occupied by a Customs Houses which, shortly afterwards, would be rebuilt; for example, the foundation of the church required the sinking of some 1,200,000 oak piles. And these same difficulties give one some idea of the problems faced in carrying out the recent restructuring work on Punta della Dogana, which was completed in 2009.

Longhena was assisted in his work on Santa Maria della Salute by a man who had initially been a rival for the project: the engineer Giuseppe Benoni, who was an expert in the evaluation of the effects of water upon built structures. So, for example, when the architect advanced the proposal that the waterfront before the church should be extended, it was Benoni who backed

the suggestion. However, when it was decided that Punta della Dogana alongside should be rebuilt, the commission did not go to Longhena (who submitted proposals in 1676-1677) nor to Giuseppe Sardi, but rather to Benoni himself.

It would be the location rather than the architectural qualities of the building Benoni created which made it an integral part of the form and image of St. Mark's Basin. In effect, due to that location, the structure would often be the focus of attention in the eighteenth and nineteenth century, and would figure largely in numerous plans for a revision of the urban layout of the city. Punta della Dogana was, for example, taken as the ideal point of culmination of the work carried out at Castello and along the waterfronts overlooking St. Mark's Basin. Similarly, it would figure in plans involving the modernisation of the pedestrian system around the Zattere area, and in the nineteenth century some even suggested that it could be the site of a rail terminus. As Giandomenico Romanelli points out, by 1833 Punta della Dogana was also being used as anchorage point for a bathing station and floating spa.

During the course of the twentieth century, the Dogana warehouses would undergo invasive re-structuring: the work on the roofing and lofts, in particular, failed to take into account the characteristics of the seventeenth-century building. However, this work did not halt the gradual decline of the structure, with the State administration ultimately abandoning the customs house spaces to total disuse, a decision taken when the *Dogana da Mar* had ceased to perform the function it had fulfilled for over four hundred years.

The opening of the new centre for contemporary art at Venice's Punta della Dogana marks the conclusion of a process that has no parallels in the recent history of the city. And before looking at the specific details of the complex itself, the background of the whole project is worth recalling.

The arrival of the Pinault Foundation in Venice – and the various initiatives undertaken at Palazzo Grassi – opened the way to the rapid implementation of a project for the exploitation of one of the city's most promising facilities, which in 2005 was still lying unused: the Punta della Dogana warehouses, which were now to be transformed into a new exhibition venue.

Tadao Ando drew up his plans for the new centre quickly. In effect, if one looks at his drawings one sees that, from the first, the broad outlines of the project were clear in his mind. The characteristic layout of the former warehouses, which occupy the triangular tongue of land where the Grand Canal meets the Giudecca Canal, was to be maintained. And while extensive work on the foundations was to be carried out – to safeguard the structure from humidity and high water – the layout of the existing lofts was to be modified in order to create a space with a total of around 5,000 square meters.

At a point almost dead-centre of the triangular floor plan, Ando immediately envisaged the creation of a new space standing the entire height of the building: a sort of pivot for the entire layout, this would occupy one of the middle warehouse aisles and was to be created in smooth and polished cement, a material that is now a recognised leitmotif of Ando's architecture. Initially, the volume was envisaged as a cylinder, a form that recurs frequently in Ando's work and has been used in the other museum buildings he has designed. Subsequently, however, this axial point – through which run all the routes within the structure – became a cube, rising vertically within the volume of the building.

Whilst the restoration work on the exposed brick surface, on the wooden roof trusses and on the modest insets in stone all proceeded with careful attention to authenticity, the geometrical form and modern material of this volume were clearly underlined, given it was to mark a radical departure from the traditional layout of the complex.

Originally characterised by the parallel warehouses aligned perpendicular to the Grand Canal, the ensemble of exhibition spaces thus created appears laid out along an ideal axis that runs

from the entrance – on the side of the building near the steps up to the church of Santa Maria della Salute – to the spectacular opening onto to St. Mark’s Basin, which stands under the tower surmounted by the rotating sculpture of the Fortune.

The work of restoration had to remove the unwanted accretions that had accumulated over time, with the new partition walls, stairs, walkways and service facilities all clearly identified as such. In effect, there is no attempt to disguise these new additions within the old body of the structure. Instead, there is a continual play of juxtaposition – almost as if Ando’s intention were to insert within the ancient building new volumes and levels that seem to mark out the stratifications added over time, organising them into a veritable spectacle of the structure’s own history.

The architect has ‘indulged’ himself in only a few isolated gestures, such as the idea of creating gates for the water entrances that are explicit quotations of the wonderful gate that Carlo Scarpa designed for the Olivetti shop in St. Mark’s Square in 1956.

The agreement between the Venice City Council and François Pinault regarding the creation of the centre dates back solely to June 2007, so the speed with which the project has been completed is remarkable – especially when one bears in mind the longeurs usually associated with such work (particularly in Italy) and the cautious approach to restoration or construction projects involving the urban fabric of Venice.

This achievement, which should stand as a benchmark for the future, was made possible by a particularly fortunate combination of circumstances. First of all, there was the active involvement of the city council, of council technicians and of the mayor, Massimo Cacciari, who viewed the Punta della Dogana project as a real priority for his Administration. A similarly enthusiastic and efficient approach to this objective was taken by the bodies responsible for safeguarding Venice’s architectural heritage – foremost amongst which one should mention the head of the relevant Council department, Renata Codello. The harmonious working relationship which existed between client, elected officials, state functionaries and architect was the key to the success that has been achieved.

Another important contribution to the achievement came from the fact that, in working on this project, Tadao Ando had a long-standing relationship of trust with his technicians, craftsmen and contractors: they were largely the same as those who, in the years from 1992 to 2000, had collaborated in Treviso on his Fabbrica Research Centre project, commissioned by Luciano Benetton.

The key contribution made by these technicians and designers – and the total of 300,000 man-hours of on-site work skillfully organised by the Dottor group – are discussed in detail elsewhere. Here it is sufficient to recall that they all played a fundamental role in guaranteeing the success of this now-completed undertaking.

- (1) *Julius Schlosser (1866-1936) with his complete name Julius Alwin Franz Georg Andreas Ritter von Schlosser, is an historian of art, a medievalist and a modernist from the school of Vienna.*
- (2) *Francesco Petrararch (1304- 1374), known in English as Petrarch, was an Italian scholar, poet and one of the earliest Renaissance humanists.*

The renovation project

The project, the site, and the methods used

The building of Punta della Dogana, an area of nearly 5,000 square meters is triangular. It has frontage on the Grand Canal and the Giudecca Canal, both 105 meters long, and the base of the triangle has a length of 75 meters. Along these fronts the facades of Punta della Dogana are pierced by twenty monumental gates. Its inner structure is divided into nine halls arranged transversely, each with an average width of ten meters and a beam height of seven meters. On the exterior, the balconies of the *belvedere* are 9 meters high and the tower dominated by Fortune, at the tip of Dorsoduro, rises 28 meters.

The project conceived by architect Tadao Ando included restoration work at several levels:

1. Protection against water

The base of Punta della Dogana is placed at 1.5 m above sea level. This positioning is relatively high in Venice and represents a natural protection against the tides. (To draw a comparison, St Mark's Square is only 90 cm above sea level.) In order to improve the building's overall waterproofing, a protective shell was installed – also called a water hold-up tank – whose area is 2,500 sq. m. The hold-up tank is equipped with watertight bulkheads along the entire perimeter and mobile protections for the doors, thus ensuring protection against high water up to 2.10 m.

Thorough archaeological excavations were carried out before building the protective shell, using the most innovative technologies available.

2. Structural consolidation and restoration of the masonry

The building's structural consolidation required the installation of micro-piles where the original foundations were insufficient (especially at the end of Punta della Dogana), as well as the fastening of the brick corner walls.

As far as the walls are concerned, the architectural choice was to leave the masonry visible. Bricks were adequately restored by eliminating all decay factors and replacing the most seriously damaged elements by adopting the traditional *scuci-cuci* (unstitching-stitching) method. This entails damaged bricks being replaced one by one with intact bricks, and laid with mortar of the same type as the original. Over 5,000 sq. m were restored using recycled bricks selected from among those that offered the best guarantee for conservation purposes, and that featured colour and shape as similar as possible to the original.

The stone facing outside the complex was restored using traditional methods. It was structurally reinforced, where necessary, by inserting stainless steel bars, new tie-beams and lime-mortar injections, in order to fasten the fractures and mend the damage suffered by architectural and structural elements, as well as to eliminate the empty spaces between the facing and support.

The exterior coating at the register of the gates' arches was entirely recovered and restored. The heavy existing damage due to biological agents was inactivated by means of reiterated biocidal treatments which effectively contributed to the recovery of the surface.

The rusticated façade, made of bricks covered in plaster, was selectively restored by rebuilding the plaster where the bosses were intact; otherwise, bricks, adequately restored, were left in full view.

3. Technological galleries and electrical systems

The preservation of the works of art requires the control of climatic conditions (temperature and humidity) and therefore the installation of highly efficient air-conditioning systems. In addition, electric systems (both heavy and lighter current) are required to illuminate the works on display and ensure security in the facility.

In compliance with the provisions of the Soprintendenza, the historical character of the monument prohibited cutting the walls to insert the various cable troughs and conduits.

The mechanical and electric systems were arranged in underground technological galleries, which were built at the same time as the water hold-up tank. The galleries are connected to the higher floors by elements made of architectural concrete and designed by architect Tadao Ando.

4. Architectural concrete elements

The elements made of architectural concrete include the technical cores and the “cube” placed at the centre of the building.

Great attention was paid to installing this material – “the marble of contemporary architecture,” as architect Tadao Ando has defined concrete – so as to obtain a surface characterized by extremely homogeneous texture and colour. To this end, special care and highly skilled workers were required for the mixing of the concrete, as well as to compose the framework, and ensure adequate conditions during installation.

5. The floors

In order to create a rich materic effect with the elements in architectural concrete, and offer a token of the past, Tadao Ando selected the traditional Venetian floor (the so-called *masegni*) for the centre of the cube.

Elsewhere, the floors were made of cement (ground floor) and linoleum (first floor).

The floor heating system includes over 28 km of coils circulating hot water.

6. Exterior frames

The frames represent the second sign of modernity introduced by architect Tadao Ando – along with the elements made of architectural concrete. For the 20 monumental gates, in fact, he designed metallic frames, paying homage to the local metal working tradition, and in memory of one of his predecessors, Carlo Scarpa. The new frames replaced the ones previously installed, which were not original and in an advanced state of decay.

7. The roofing

The building’s original roofing was entirely restored. The 130 trusses constituting the structure’s original skeleton were almost entirely recovered. The recovery and consolidation treatment of the wooden surface amounts to nearly 9,000 sq. m of wood (including the floor framework). Skylights will permit the use of natural light in the museum’s halls. 90,000 tiles were laid on the roof, around 50% of which were original; it was also possible to recover about 50,000 out of 80,000 tavelle (thin quarries made of fired brick).

8. The sculpture group

The project also included the restoration of the sculpture group representing two atlases supporting a globe upon which stands the allegory of the Fortune. The internal metal structure was entirely remade according to traditional wrought iron methods. The figures' copper "skin" was consolidated, and the globe's gilding restored.

9. Some figures about the renovation project

80% of the perimeter of Punta della Dogana borders on the water of the Lagoon; in addition, it was not possible to count on a sufficient site area adjoining the building. Consequently, the site logistics were entirely carried out via water. A temporary port, jobsite areas built on piles, and the use of barges and pontoons made it possible to handle over 10,000 tons of different materials, with over 2,000 trips from the shore.

The project mobilized an average of 120 workers for a total 300,000 hours worked, under the direction of Dottor Group, with the electrical equipment of Fiel and the mechanical equipment of the company Fiorin. A canteen specifically built on piles was put at the workers' disposal. Medical examinations, free check-ups and individual information meetings characterized the atmosphere of a site which strove after quality and safety. In the end, only a single minor accident occurred, due to a slip: this is an exceptional record.

Project cost: 20 million euros

Punta della Dogana- Chronology

Historical references

15th Century

The customs houses, which were located at Castello close to the Arsenal, are divided into Customs of Land and Customs of Sea. The latter is then relocated to Punta della Dogana, at the tip of the island of Dorsoduro, named “Punta del Sale” because of the salt warehouses which were built there.

1631

Beginning of the building works of the Basilica Santa Maria della Salute, to thank the Virgin for having put an end to the epidemic of plague, prevailing the previous year. Works are entrusted to Baldassare Longhena.

1677

The rebuilding works of Punta della Dogana, undertaken by Giuseppe Benoni, begin in 1677. He has the aim of building a tower at the end of the island, surmounted by a statue, carried out by Bernardo Falcone, representing two atlases supporting a gilded globe upon which stands the allegory of Fortuna, that indicates the direction of the wind.

18th – 19th century

Punta della Dogana undergoes various transformations and restoration works, in particular those made by the Austrians who invested the building during the occupation and those of the architect Alvisi Pigazzi who renovated the building between 1835 and 1838.

Punta della Dogana and the François Pinault Foundation

19 July 2006

The City of Venice launches a contest for the creation of a center for contemporary art at Punta della Dogana. Palazzo Grassi, under the direction of Jean-Jacques Aillagon, is a candidate in competition with the Fondazione Solomon R. Guggenheim.

27 April 2007

Palazzo Grassi wins the contest for the creation of a center for contemporary art at Punta della Dogana, entirely renovated by the architect Tadao Ando, which will shelter a selection of works from the François Pinault Foundation.

8 June 2007

Signing of the partnership between the City of Venice and Palazzo Grassi for 33 years. Public presentation of the architectural project by Tadao Ando about the new center for contemporary art at Punta della Dogana.

Summer 2007

Architectural studies.

20 September 2007

Presentation of Tadao Ando's project to the press by François Pinault, Tadao Ando and Massimo Cacciari.

Autumn 2007

The setting up of the site, administrative procedures, and the award of contracts to the suppliers.

Winter 2007 - Summer 2008

The dismantling of non-structural elements; acquisition of various administrative permits:

- **10 December 2007:** The issuing of the permit for the static-structural consolidation, the reinforcement of the foundations and water tank;
- **13 December 2007:** The opening of the site;
- **21 January 2008:** The issuing of the extraordinary maintenance permit, including the modification on the building's interior and exterior, and the restoration work involving the walls and part of the complex.
- **11 July 2008:** The issuing of the building permit.

From 21 January 2008 to 16 March 2009

Restoration work (14 months).

16 - 25 March 2009

Delivery of the restored building.

29 April 2009

Delivery of the additional buildings: ticketing, cloakroom and cafeteria.

6 June 2009

Opening to the public of the exhibition "*Mapping the Studio: Artists from the François Pinault Collection*" at Punta della Dogana and Palazzo Grassi.

« Mapping the Studio: Artists from the François Pinault Collection ».

Alison M. Gingeras and Francesco Bonami, curators of the exhibition

“Mapping the Studio: Artists from the François Pinault Collection”—an exhibition curated by Alison Gingeras and Francesco Bonami—will open simultaneously in the newly renovated spaces of Punta della Dogana and at Palazzo Grassi. This exhibition signals the François Pinault Foundation’s desire to develop an artistic program at the highest level and its long-lasting commitment to contemporary culture in the city of Venice.

The curators have borrowed the show’s title from a seminal video work by Bruce Nauman in which the artist recorded footage of his studio at night. *Mapping the Studio* allows us a glimpse into this highly charged space where the creative process develops. The curators have proposed an analogy between the creativity and intimacy of the artist’s studio and the collector’s deeply individual and passionate vision of art.

Mapping the Studio takes this parallel as its starting point as it puts into dialogue the work of established artists with a younger generation in order to capture the energy and creative tension that animates many different approaches to art making. Through the curatorial process, the exhibition follows the journey of each artwork from the artist’s universe into the context of a very focused private collection that is transforming itself into an international museum.

Transcending mediums, generations and national frontiers, this landmark show is installed in the combined spaces of Punta della Dogana and Palazzo Grassi. The some 300 works that have been selected create an expansive cartography of the Pinault Collection—reflecting its audacity, generosity and originality. The show features uncontestable masterpieces of contemporary art by artists strongly identified with the Pinault collection (**Jeff Koons, Sigmar Polke, Rudolf Stingel, Cindy Sherman, Richard Prince, Cy Twombly, Cady Noland, Robert Gober, Takashi Murakami, Jake and Dinos Chapman** to name but a few) that span the past 40 years and compose the collection’s backbone. These icons are shown side-by-side with the work of emerging talents (such as **Matthew Day Jackson, Adel Abdessamed, Wilhelm Sasnal, Rachel Harrison, Mark Grotjahn, Richard Hughes, Nate Lowman, Mark Bradford, Gelitin, Kai Althoff**) and of artists who might have been overlooked on the international scene (such as **Lee Lozano**).

For this momentous occasion the Pinault Foundation confirms its strong tradition of patronage in Venice by commissioning artists to create new site-specific works that will define the exceptional nature of this renewed commitment to the city.

This potent mix of artists both defines the ambition and scope of the collection—creating an invigorating and challenging path that bridges each exhibited artists’ creative universe.

Mapping the Studio will open to the public on June 6th, 2009.

The artists of the exhibition

Biographies of artists- *Mapping the Studio*

Adel Abdessemed

Born in 1971 in Constantine (Algeria). He lives and works in Paris.

Kai Althoff

Born in 1966 in Cologne (Germany). He lives and works in Cologne.

John Armleder

Born in 1948 in Geneva. He lives and works in Geneva.

Michaël Borremans

Born in 1963 in Belgium. He lives and works in Gand (Belgium).

Christoph Büchel

Born in 1966 in Basel (Switzerland). He lives and works in Basel.

Mark Bradford

Born in 1961 in Los Angeles (California, United-States). He lives and works in Los Angeles (California, United-States).

Glenn Brown

Born in 1966 in Hexham (United-Kingdom). He lives and works in London.

Daniel Buren

Born in 1938 in Boulogne-Billancourt (France). He lives and works in Paris.

Maurizio Cattelan

Born in 1960 in Padua (Italia). He lives and works between Milano and New York.

Jake and Dinos Chapman

Born respectively in 1966 in London and in 1962 in Cheltenham (United-Kingdom). They live and work in London.

Matthew Day Jackson

Born in 1974 in Panorama City (California, United-States). He lives and works in New York.

Marlene Dumas

Born in 1953 in Cape Town (South Africa). She lives and works in Amsterdam (Netherlands).

Errò

Born in 1932 in Olafsvik (Iceland). He lives and works in Paris.

Urs Fischer

Born in 1973 in (Switzerland). He lives and works between Los Angeles, Zürich and Berlin.

Fischli & Weiss

Born respectively in 1952 and 1946 in Zürich (Switzerland). They live and work in Zürich.

Dan Flavin

Born in 1933 in Jamaica (New York). He died in 1996 in Riverhead (New York).

Lucio Fontana

Born in 1899 in Rosario de Santa Fe (Argentina). He died in 1968 in Milan (Italia).

Tom Friedman

Born in 1965 in Saint-Louis (Missouri, United-States). He lives and works in Leveret (Massachusetts, United-States).

Gelitin

Collective of artists: Florian Reither, Tobias Urban, Wolfgang Gantner and Ali Janka. They live and work in Vienna.

Robert Gober

Born in 1954 in Wallingford (United-States). He lives and works in New York.

Felix Gonzalez-Torres

Born in 1957 in Guáimaro (Cuba). He died in 1996.

Mark Grotjahn

Born in 1968 in Pasadena (California, United-States). He lives and works in Los Angeles.

David Hammons

Born in 1943 in Springfield (Illinois, United-States). He lives and works in Brooklyn.

Mark Handforth

Born in 1969 in Hong Kong. He lives and works in Miami.

Rachel Harrison

Born in 1966 in New York. She lives and works in New York.

Richard Hughes

Born in 1974 in Birmingham (United-Kingdom). He lives and works in London.

Mike Kelley

Born in 1954 in Detroit (United-States). He lives and works in Los Angeles.

Martin Kippenberger

Born in 1953 in Dortmund (Germany). He died in 1997 in Vienna.

Jeff Koons

Born in 1955 in York (Pennsylvania, United-States). He lives and works in New York.

Barbara Kruger

Born in 1945 in Newark (New Jersey, United-States). She lives and works in New York and Los Angeles.

Yayoi Kusama

Born in 1929 in Matsumoto (Japan). She lives and works in Tokyo.

Francesco Lo Savio

Born in 1935 in Rome and died in 1963.

Nate Lowman

Born in 1979 in Las Vegas. He lives and works in Brooklyn.

Lee Lozano

Born in 1930 in Newark (New Jersey, United-States). She died in 1999 in Dallas (United-States)

Paul McCarthy

Born in 1945 in Salt Lake City (United-States). He lives and works in Altadena (California, United-States).

Otto Muehl

Born in 1925 in Grodnau (Austria). He lives and works in Faro (Portugal).

Takashi Murakami

Born in 1962 in Tokyo. He lives and works in Tokyo.

Bruce Nauman

Born in 1941 in Fort Wayne (United-States). He lives and works in Galisteo (United-States)

Cady Noland

Born in 1956 in Washington. She lives and works in New York.

Raymond Pettibon

Born in 1957 in Tucson (Arizona, United-States). He lives and works in Hermosa Beach (Los Angeles).

Huang Yong Ping

Born in 1954 in Xiamen (China). He lives and works in Paris.

Michelangelo Pistoletto

Born in 1933 in Biella (Italia). He lives and works in Biella.

Sigmar Polke

Born in 1941 in Olsenica (Poland). He lives and works in Cologne (Germany).

Richard Prince

Born in 1949 in Panama (United-States). He lives and works in New York.

Pruitt Early

Rob Pruitt and Jack Early formed a collective of artists in the 80's and worked as a duo until they disbanded in the 90's.

Rob Pruitt

Born in 1964 in Washington. He lives and works in New York.

Charles Ray

Born in 1953 in Chicago. He lives and works in Los Angeles.

Martial Raysse

Born in 1936 in Golfe-Juan (Alpes-Maritimes, France). He lives and works in Issigeac (Dordogne, France).

Wilhelm Sasnal

Born in 1972 in Tarnow (Poland). He lives and works in Cracovia (Poland).

Thomas Schütte

Born in 1954 in Oldenbourg (Germany). He lives and works in Düsseldorf (Germany).

Cindy Sherman

Born in 1954 in Glen Ridge (New Jersey, United-States). She lives and works in New York.

Rudolf Stingel

Born in 1956 in Merano (Italia). He lives and works in New York.

Hiroshi Sugimoto

Born in 1948 in Tokyo. He lives and works in New York.

Jean Tinguely

Born in 1925 in Fribourg (Switzerland). He died in 1991 in Berne (Switzerland).

Luc Tuymans

Born in 1958 in Mortsel (Belgium). He lives and works in Anvers (Belgium).

Cy Twombly

Born in 1928 in Lexington (Virginia, United-States). He lives and works between Rome and Lexington.

Piotr Ukiński

Born in 1968 in Varsavia (Poland). He lives and works in New York.

Franz West

Born in 1947 in Vienna. He lives and works in Vienna.

Rachel Whiteread

Born in 1963 in London. She lives and works in London .

**The François Pinault Foundation at Punta della Dogana and Palazzo Grassi
Publications 2009**

1. Mapping the Studio: Artists from the François Pinault Collection

edited by Francesco Bonami and Alison Gingeras

The catalogue of the exhibition of works from the François Pinault Foundation at Punta della Dogana and Palazzo Grassi.

Format: 24 x 28,5 cm

Pages: 300

Illustrations: 250 in colour

Languages: Italian, French, English.

Edited by ELECTA

2. Tadao Ando for François Pinault

edited by Francesco Dal Co

An architecture book exploring the relationship between client and architect as it emerges in the Venetian projects commissioned from Tadao Ando by François Pinault.

Format: 24 x 28,5 cm

Pages: 280

Illustrations: 230 in colour

Languages: Italian, French, English.

Edited by ELECTA

Punta della Dogana

Dorsoduro, 2
30123 Venezia
Vaporetto stop : Salute (line 1)
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Fax: +39 041 528 62 18

Palazzo Grassi

Campo San Samuele, 3231
30124 Venice
Vaporetto stops: S.Samuele (line 2) or S.Angelo (line 1)
Tel: +39 041 523 16 80
Fax: +39 041 528 62 18
www.palazzograssi.it
Infoline- Booking : 199 139 139

The easiest way to reach Punta della Dogana François Pinault Foundation from the mainland is through Terminal Fusina, directly connected by the highway A4 and by the SS. 309 Romea. Follow the signs «Parking + Boat to Venice», park in Fusina, catch the public ferry line Fusina-Zattere. The arrival point is located only 200 mt. from the exhibition site.

Opening hours

«Mapping the Studio: Artists from the François Pinault Collection »

Opening June 2009, 6th.

Open every day from 10 am to 7 pm.

Last entrance at 6 pm

Closed every Tuesday. Closed the 24, 25, 31st December, 2009 and the 1st January, 2010.

Admission fee

The ticket for the 2 sites is valid for three days

- **Full rate: 20€ for the visit of the two sites / 15€ for the visit of one site**

- **Discounted rate 1: 17€ for the visit of the two sites / 12€ for the visit of one site**

(Residents of the city of Venice, adult groups from 15 to 25 people, ICOM associates, members Donatello Privilège, Fondo per l'Ambiente Italiano (FAI) associates, Touring Club Italiano (TCI) associates, Automobile Club Italiano (ACI) associates, soldiers on presentation of their card, Members of the Sandretto Re Rebaudengo Foundation, visitors to the Peggy Guggenheim Foundation (validity of 3 days after the date of emission of the ticket).

- **Discounted rate 2: 14€ for the visit of the two sites / 10€ for the visit of one site**

(Young people from 12 to 18 years old, Students up to 25 years old, seniors over 65 years old, deaf-mute, Venice Card Senior, disabled people and accompanying person, FNAC and PPR group employees, FNAC card, owners of the Venice Card Junior and the Rolling Venice over 26 years old).

- **Free:**

Children up to 11 years old, journalists (on presentation of a valid press card for the current year), the seriously disabled, 1 accompanying person for each group of 15 adults, 3 accompanying people for each scholar group of 25 people, membership card, guide authorized with a patent delivered by the Province of Venice, the unemployed.

Every Wednesday, free entrance for Venetians (on presentation of an ID card or an IMOB card).

The audioguide is available in English, French and Italian at the price of 5€.

Fortuna Card and Fortuna Junior

The Fortuna Card offers to the owner of this new membership **an unlimited access during one year** to the contemporary art exhibitions as well as invitations to special events (meetings and conferences) organized by the François Pinault Foundation at Punta della Dogana and Palazzo Grassi:

- **Fortuna Card: 80€**

The owner is entitled to an unlimited and priority entrance with a person of his choice, a catalogue of the current exhibition (offered at the subscription) and a 15% discount at the Coffee and at the Shop of Punta della Dogana and Palazzo Grassi.

- **Fortuna Junior: 25€, reserved to young people from 12 to 25 years**

The owner is entitled to an unlimited and priority entrance, a magazine of contemporary art (offered at the subscription) a 15% discount off at the Café and at the Shop of Punta della Dogana and Palazzo Grassi.

Advance booking and pre-sale

- Circuit Vivaticket

www.vivaticket.it

By telephone from Monday to Friday at 8:00 am to 8:00 pm and Saturday at 8:00 am to 1:00 pm (paying call)

In Italy / 199 139 139

From abroad / +39 0445 230.313

Booking fee : 1 euro

Payment: cash, transfer and credit card Palazzo Grassi

- In all FNAC stores France and Italy

www.fnac.com

- Circuit Frantour

www.frantour.ch

Guided tours and pre-sale

Palazzo Grassi and Punta della Dogana are working in close collaboration with the association Codess Cultura to organize guided tours in French, Italian and English language on bookings for groups and special events.

Visitors are asked to contact the call center Vivaticket to book their visit:

In Italy / 199 139 139

From foreign countries / +39 0445 230.313

For any further information about the guided tours, please contact:

Associazione guide turistiche autorizzate Venezia

Tel : +39 041 5209 038

guide@guidevenezia.it

www.guidevenezia.it

Palazzo Grassi and Dogana Shop

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

Open from 9 am to 7 pm

Palazzo Grassi shop: +39 041 528 77 06

Palazzo Grassi Café

On the first floor of Palazzo Grassi, with a breathtaking view on the Grand Canal and Campo San Samuele, the Palazzo Grassi Café is managed by Irina Freguia, from the Venetian restaurant Vecio Fritolin and offers a large choice of Venetian and Italian food.

Open from 10 am to 6.30 pm

Tel: + 39 041 24 01 337

Dogana Café

Located on the ground floor of Punta della Dogana, the Dogana Café is managed by Culto by Airst. Open from 10 am to 6.30 pm.

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Image of the exhibition and graphic design of the catalogue

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From Gianni Agnelli...to François Pinault

FROM GIANNI AGNELLI...

From 1983 to 2005, 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 Vitti, and others), 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 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.

...TO FRANCOIS PINAULT

In May 2005, François Pinault decided to take over 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 Palazzo Grassi. Jean-Jacques Aillagon was designated director of Palazzo Grassi by François Pinault from April to August 2007, when he became president of the Château de Versailles. Monique Veaute succeeded him in September 2007. The project of the creation of a center for contemporary art at Punta della Dogana was born in July 2006, with the launching of a contest by the city of Venice to its cultural institutions for the restoration of the ancient buildings of the Maritime Customs House, abandoned for more than thirty years. The François Pinault Foundation's project, supported by Jean-Jacques Aillagon, was in competition with the Fondazione Solomon R. Guggenheim. Palazzo Grassi won the race in April 2007.

Exhibitions presented at Palazzo Grassi from April 6th, 2006 to June 9th 2009

12 May 2005

François Pinault acquired Palazzo Grassi and entrusted its restoration to Tadao Ando

9 April 2006 – 1 October 2006

Opening of Palazzo Grassi, *“Where Are We Going”*, first exhibition of a selection of works from the François Pinault Foundation, curated by Alison M. Gingeras

11 November 2006 – 11 March 2006

Exhibitions *“Picasso, la joie de vivre. 1945-1948”*, curated by Jean-Louis Andral and *“François Pinault Foundation Collection: a Post Pop selection”*, curated by Alison M. Gingeras.

5 May 2007 – 11 November 2007

“Sequence 1 – Painting and sculpture from the François Pinault Collection”, curated by Alison M. Gingeras.

26 January 2008 – 20 July 2008

“Rome and the Barbarians, the birth of a new world” – Exhibition of civilization, curated by Jean-Jacques Aillagon.

27 September 2008 – 22 March 2009

“Italics. Italian Art between tradition and revolution 1968_2008” – Thematic exhibition on Italian art, curated by Francesco Bonami.

6 June 2009

Opening to the public of the exhibition *« Mapping the Studio: Artists from the François Pinault Collection »* at Punta della Dogana and Palazzo Grassi, curated by Alison M. Gingeras and Francesco Bonami

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Biographical summaries

François Pinault

François Pinault was born on August 21, 1936, in Champs-Géraux in Brittany.

He established his first wood business in Rennes in 1963. Subsequently, he widened the scope of his activities to include wood importing and, eventually, manufacturing, sales, and retailing.

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

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

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

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

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

In 2003, François Pinault entrusts his group to his son François-Henri Pinault ». A great lover of art, and one of the largest collectors of contemporary art in the world, François Pinault has decided to share his passion with the greatest number of people possible. In May 2005, he acquired the prestigious Palazzo Grassi in Venice, where he presented a part of his collection during three exhibitions: *Where Are We Going?*, *Post-Pop*, and *Sequence 1*.

In June 2007 François Pinault was selected by the City of Venice to undertake the transformation of Punta della Dogana into a new center for contemporary art, where his collection will be on permanent display. Renovated by Tadao Ando, Punta della Dogana will open in June 2009.

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

He was nominated President of the Comité Français in October 2008 and appointed International Adviser to the candidate selection committee for the 2009 Praemium Imperiale. François Pinault was named the most influential person in the world of contemporary art for two years running (2006 and 2007) by the magazine *Art Review*.

Monique Veaute

Monique Veaute was born in Tübingen, Germany, on April 12, 1951. After studying Human Sciences (sociology, philosophy) at the Strasbourg University, she began her career as a journalist at Radio France in 1977 and in 1984 she became international events manager at France Musique. In 1982, she founded and managed the Music section at the Paris Biennale, while in 1984 she organized the opening of the Grande Halle de la Villette, and she participated in the foundation of the Music Festival of Strasbourg.

In 1984, on the request of Jean-Marie Drot, Director of Villa Medici, she established the Festival of Villa Medici in Rome, that later became, in 1986, the Fondazione Romaeuropa-arte e cultura, of which she became Artistic Manager for its first edition and subsequently General Manager until 2007. At present, she is the Vice-President of the foundation.

From 1989 to 1991, she worked as Technical Advisor for culture and audio-visual for the President of the Chamber of Deputies in France; from 1992 to 1993 she was Cultural Advisor at the French Embassy in Lisbon. From 1999 to 2002 she was Scientific Advisor at the Istituto Nazionale di Dramma Antico.

From November 2004 to October 2006 in France she was appointed General Commissioner of French-speaking communities by the President of the Republic as, and from January to October 2007 she was a member of the cabinet of the Secretary-General.

From 2005 to 2008, she was a member of the board of the Academy of France in Rome. From September 2006 to May 2009, she was President of the Centre Chorégraphique National de Créteil – Compagnie Montalvo Hervieu. Since 2006 she has been member of the Comité d'Étude pour la Publicité. She has been member of the board of the Théâtre National de Chaillot, since 2008.

Monique Veaute was honoured in France with the title of Chevalier des Arts et des Lettres by the Minister of Culture and she received the Ordre National du Mérite by the Minister of External Affairs; in Italy she was honoured, in 2006, with the title of Cavaliere al Merito of the Italian Republic.

Monique Veaute has been the executive director of Palazzo Grassi since September 2007.

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. Fascinated by Le Corbusier, Ando arrived in Paris just after his idol's death in 1965; however, he then put Le Corbusier's architectural legacy to good use in his own work. Back in Japan, Ando opened his own firm in 1969, starting with simple houses that expressed his vision of architecture as the fruit of lived experience; that embodying his taste for a purity of style which seemed to combine the physical and 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 coherence of his aesthetics, but also demonstrate his ability to enter into the spirit of a landscape, to reveal its essence by structuring the visitor's experience of it. Ando has been deeply influenced by Japanese tradition and its focus upon assembled constructions, upon balance and the eloquent interaction of light and materials. But he has also drawn upon the modern tradition in the West, using pure spatial volumes and straightforward forms to create a meditative tension between the inner and outer, between light and shadow, object and context.

From the nineties onwards, wood gradually took pride of place in his work. For example, it was the primary material in his design for the Japanese Pavilion at the Seville Universal Exposition in 1992. Amongst Ando's most important works, one might list *The Church of the Light* in Osaka (1989) and the *Church on the Water* (1991).

The Japanese architect has taught at various prestigious universities – Yale (1987), Columbia (1988) and Harvard (1990) – then being appointed to a Chair at the University of Tokyo (1991). Tadao Ando is also the winner of many prestigious international awards. In 1995, he was awarded the Pritzker Prize, one of the highest distinctions in architecture; he donated the prize money to the orphans of Kobe, where part of the city had been destroyed by an earthquake that same year. In 1996, he won the Praemium Imperiale, awarded by the Japan Art Association in recognition of his contribution culture and the arts.

In France, he was nominated an Officier de l'Ordre des Arts et des Lettres in 1997.

In 1995, he received the Gold Medal of the International Union of Architects and became a Chevalier de l'Ordre National de la Légion d'Honneur the same year.

Since 1997, Tadao Ando has worked on the ecological project Umi no mori in Japan, involving the creation of a "Forest on the Sea" with more than 480,000 trees. This "green lung" will be created by the city of Tokyo as a symbolical place, a sort of polder into an artificial island within the bay where the Japanese capital stands.

Already very familiar with the architect's work - and greatly appreciating its combination of the contemporary and the timeless, the abstract and the sensorial – François Pinault commissioned Ando to build a museum on the Ile Séguin in Paris. After the cancellation of that project, he subsequently involved Ando in work on his Venetian initiatives: the renovation of Palazzo Grassi in 2005 and the restoration of Punta della Dogana in 2008-2009.

Alison M. Gingeras

Curator of the exhibition “Mapping the Studio: Artists from the François Pinault Collection”

Alison Gingeras is born in New-York in 1973. She is responsible for the management and conservation of the François Pinault post-war and contemporary art collection and is in charge of developing exhibitions of this collection. She has been designated by François Pinault co-curator with Francesco Bonami of the inaugural exhibition of the contemporary art center Punta della Dogana and the new exhibition at Palazzo Grassi in June 2009.

In April 2006, she curated *Where Are We Going? Selections from the François Pinault Collection*, the exhibition that inaugurated the newly renovated spaces of Palazzo Grassi as well as *Sequence 1: Painting and Sculpture from the Pinault Collection* in May 2007.

From 1999 to 2004, Alison Gingeras was curator for Contemporary Art at the Centre Pompidou, Paris, where she curated several exhibitions, including: *Dear Painter, Paint Me: Painting the Figure after Late Picasso* (2002); *Daniel Buren: Le Musée Qui N'Existait Pas* (2002), as well as two public projects with Thomas Hirschhorn—*Skulptur Sortier Station* (2001) and *Le Musée Précaire Albinet* (2004)—and two project space shows with Urs Fischer and Kristin Baker (2004). In 2004, she was appointed Adjunct Curator at the Guggenheim Museum in New York.

In October 2009, she will co-organize the exhibition *Sold Out: The Artist in the Age of Pop* at Tate Modern, London.

In addition to her curatorial activities, Alison Gingeras is also a writer who frequently contributes to *Artforum* and is a member of the editorial board of the art magazine *Tate, Etc.* She 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 the photographer Guy Bourdin, published by Phaidon and an essay dedicated to John Currin co-published by Rizzoli and Gagosian Gallery.

Francesco Bonami

Curator of the exhibition “Mapping the Studio: Artists from the François Pinault Collection”

Born in Florence in 1955, Francesco Bonami has lived and worked in New York since 1987. He has recently been nominated curator of the 75th Whitney Biennial of American Art that will take place in New York in 2010 and designated by François Pinault as a co-curator with Alison Gingeras of the inaugural exhibition of the center of contemporary art of Punta della Dogana and of the new exhibition of Palazzo Grassi in June 2009.

He has previously worked with François Pinault in 2008 as he curated the exhibition *Italics. Italian Art between Tradition and Revolution, 1968-2008*, co-organized by Palazzo Grassi and the Museum of Contemporary Art (MCA) at Chicago, presented first in Venice and then in Chicago from November 14, 2009 to February 14, 2010.

Francesco Bonami is also the Artistic Director of the Fondazione Sandretto Re Rebaudengo per l'Arte in Turin, and of the Fondazione Pitti Immagine Discovery in Florence and he is also in charge of the artistic direction of ENEL Contemporanea, a series of public commissions in Italian cities. From 1999 to 2008, Francesco Bonami was the Manilow Senior Curator of the Museum of Contemporary Art, Chicago (MCA) and from 2004 to 2008, he was the Artistic Director of the Centro d'Arte Contemporanea Villa Manin in Passariano (Udine). In 2003, he was the Director of the 50th Biennale of Arts, in Venice.

His most recent exhibitions include a worldwide retrospective of Jeff Koons (2008) and a first anthology of Rudolf Stingel (2007), both for the MCA, Chicago. Now, he is working on a first anthology of Glenn Brown for the Fondazione Sandretto Re Rebaudengo and for the Tate Liverpool, that will be presented in June 2009.

He is the Contemporary Art Editor for the magazine *Domus* and the curator of the book series *Supercontemporanea* by Electa. His editorials appear regularly on *Il Riformista*, *Vanity Fair Italia*, *Panorama First*, *La Gazzetta dello Sport*, *Il Corriere della Sera Firenze*. He is a contributor for other English-language publications such as *The New York Times Magazine* and *Artforum*.

Francesco Bonami is also the author of books on contemporary art, including “*Echoes: Contemporary Art at the Age of Endless Conclusion*” published by Monacelli Press in 1996, “*Cream*” and Maurizio Cattelan’s monograph both edited by Phaidon in 1998 and 1999 and “*Lo potevo Fare Anch’io*” by Mondadori. He wrote his first novel “*Lezioni di Fumo*” published by Marsilio Editore in 2005. He recently published his book “*Irrazionalpopolare*” with Luca Mastroantonio edited by Einaudi and another book with Mondadori “*Dopotutto non è brutto*” in March 2009.

7. ACKNOWLEDGEMENTS

François Pinault, President of Palazzo Grassi, would like to express his gratitude to all of those whose commitment and dedication have made it possible to complete in just fourteen months this very ambitious project of restoring the historic complex of Punta della Dogana and refurbishing it as a new centre for contemporary art.

Special thanks for:

the design project: Tadao Ando, with Kazuya Okano and Antoine Muller Moriya; Equilibri S.r.l., Eugenio Tranquilli, general coordinator; Verdiana Durand de la Penne, project liaison, and Nicolò Vistosi, project assistant;

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Finally, special thanks go to Monique Veaute, Managing Director, and all the staff at Palazzo Grassi, as well as to Marc Desportes, whose assistance at each phase in the project made a decisive contribution.

Mapping the Studio:

Artists from the François Pinault Collection

Venice, Palazzo Grassi and Punta della Dogana
From June 6th, 2009

Exhibition curated by

Alison M. Gingeras
Francesco Bonami

Visual identity and graphic project

Doc Levin

Catalogue

Electa

Exhibition image and design of the catalogue

Christoph Radl

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Antenna Audio

Palazzo Grassi Shop and Dogana Shop

Electa

Palazzo Grassi Café

Vecio Fritolin

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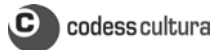
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FRANÇOIS PINAULT FOUNDATION

Palazzo Grassi and Punta della Dogana François Pinault Foundation, one of the most important contemporary art collections in the world, is celebrating with the **Laurent-Perrier Maison** for a unique event, long-awaited by the international public: the opening of the **Punta della Dogana Contemporary Art Centre**. Laurent-Perrier champagne will be served during the dinners, events and vernissages organised in the two sites of the Pinault Collection; but it will also be served exclusively in the **Punta della Dogana** and **Palazzo Grassi cafés**.

What makes Laurent-Perrier Champagne so in tune with the contemporary art world is its independent spirit. In the same way, **D&C** - Laurent-Perrier Champagne's partner for Italy – has always been close to the world of culture and art, by tradition and through the personal passion of its Chairman, **Marina Deserti**. D&C has always had little difficulty in identifying high-profile art events in our country: in January 2009, the Laurent-Perrier "champagnerie" met with great success in Bologna at the 'Art First' Art Fair; and now, this important opportunity to cooperate with the Pinault Foundation during the opening days of the 53rd Venice Art Biennial, a key date in the international contemporary art calendar.

Founded in 1812, today Laurent-Perrier is renowned throughout the world as one of the greatest champagne "maisons". This success is above all the result of its determination to remain loyal to its long-standing traditions: respect for nature and for wines, a passion for quality, solid, stable relations with the men and women who play an active role in the life of the company. It is the result of the energy of **Bernard de Nonancourt**, creator of the Laurent-Perrier range and style, but also that of his daughters **Alexandra** and **Stéphanie**, who continue to work hard to maintain the maison's independence and its values. The same values which, today more than ever, guide the activities of the staff under the auspices of director **Stéphane Tsassis**.

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