

PRESS KIT

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SLIP OF THE TONGUE

1 THE EXHIBITION “SLIP OF THE TONGUE” BY ELISABETH LEBOVICI

Danh Vo has been invited to collaborate with Palazzo Grassi – Punta della Dogana – Pinault Collection not only as an artist but also as a curator, working with the collection in conjunction with a number of invited artists. Indeed, it is the first time that the foundation invites an artist as a curator at Punta della Dogana in Venice.

In the Roman Empire, the *curator* was the civil servant and public administrator of public utilities such as transport, hygiene, policing, sewer and drainage systems, aqueducts, navigation, roads, games, even accounting. They had the responsibility of “repairing” things in a culture that values reuse and recycling over *tabula rasa*. In the Middle Ages, their mundane activities acquire a spiritual meaning, at a time when “solicitude” can be applied to both the souls of the people and their worldly affairs. Without a doubt, these practices have provided the framework for the duties of the modern day curator.

The vicissitudes of conservation, circulation, trade, dismemberment, dispersal, tinkering, restoration, collecting and exhibiting are not specific to the care for the “well-being” of works of art. They are intrinsically part of their stories, composing a history *in transition* that is sometimes broken by ruptures and shaped by destruction.

Venice is an environment that is particularly appropriate for an exhibition that looks into such challenges, which are part of our cultural histories. It is significant that the Charter of Venice was signed here in 1964. This international treaty on heritage was instigated, among others, by Italian art historian Cesare Brandi, who also founded the Central Institute for Restoration of Rome. Indeed, according to Brandi, “Any intervention that seeks to restore a product of human activity” [is] “an act of criticism” and a methodological inquiry. In this line of thought, the exhibition foregrounds what happens to the objects beyond their fabrication or creation.

Hence, the historical core of the exhibition consists of pieces from Venetian institutions such as the Accademia Gallery and the Institute of Art History of Giorgio Cini Foundation. These works of art bear scars attained during their various preservation processes, which ultimately changed their shape. At times, brutal remodeling was inflicted. There are, for example, fragments of paintings that were mutilated or reduced in order to be “adapted” to a new setting. Or the miniature paintings that are the products of the cutting of choir books illuminated by artist monks. Following the suppression of monastic orders in the Napoleonic era, the London market had a voracious appetite for these selected pages.

“Slip of the Tongue” addresses these historical mishaps. The title of the exhibition is borrowed from the artist Nairy Baghramian (born in 1971), who has been in active conversation with Danh Vo. Three of her installations are presented. Indeed, the exhibition can also be seen as an attempt at mapping friendship, as several other artistic interlocutors are included in the exhibition as well as in its production. Its beating heart consists in two extraordinary ensembles by American artist Nancy Spero (1926-2010). First of all, the magnificent *Codex Artaud* (1971-72), which consists of 34 fragile rolls made of strips of paper covered with a hybrid form of writing-drawing-painting; they can be read as an attempt by the American artist to “restore” the fury and frustration that reached the point of incandescence in the language of French author Antonin Artaud. In *Cri du Coeur* (2004), her last monumental installation, Spero “adapts” the intimate pain of mourning by

conjuring thousands of people who are, at the same time, hit by the disaster of war or environmental catastrophes, all anonymous and unnamed individuals with whom she establishes a link.

Other curatorial projects by Danh Vo combine both the personal and social dimensions of relationships around artists, some of whom he never met, such as Felix Gonzalez Torres (2009, Wiels Contemporary Art Centre, Brussels), Martin Wong (2013, Solomon R. Guggenheim Museum, New York), as well as his friend Julie Ault (2013, Artists Space, New York). Some objects presented also carry both an individual and a collective meaning, such as the chandeliers of the Paris Majestic Hotel, which were silent witnesses to the negotiations on the future of Vietnam, in 1975 - the same year the artist was born in Vietnam. In the light of this notion, one can also liken Danh Vo's work "as artist" to the different kinds of caretaking that have sprung from this root word over the centuries.

Each of the objects and works of art (around 120) presented in the exhibition "Slip of the Tongue" seem to partake in this idea that the activity of the artist is aimed at the preservation and afterlife of objects rather than of their interpretation. These notions constitute also a thread between the selected works of the Pinault Collection - by Bertrand Lavier, Tetsumi Kudo, Lee Lozano... The conversation begins and continues among the 39 artists invited by Danh Vo, to which a photograph by Robert Manson gives an emblematic twist. It shows a grasshopper and the hand on which it stands, supporting it, both fixed in their mutual attention.

SLIP OF THE TONGUE

2 BIOGRAPHY OF DANH VO

Born in 1975 in Vietnam. He lives and works in Mexico City (Mexico).

Danh Vo studied at the Royal Danish Academy of Fine Arts (Copenhagen) and at the Städelschule in Frankfurt.

His research is marked by the ideas of fragility and mutability. A process of intense accumulation and meticulous collectionism are also at play: photographs, memories, fragments that are all, obviously, strong testimonies. His projects deal in large part with private life and desires, but they also address the question of identity and the paradoxes of Western societies. Furthermore, his work examines the ways in which contemporary ideas and objects are tightly connected and have been shaped over time by intercultural contacts and tales of trade, exchange and historical (counter) truths.

He was awarded the Hugo Boss Prize, New York (2012), and the BlauOrange Kunstpreis, Berlin (2007).

His work has been presented in numerous personal exhibitions throughout the world, including recently at The Kitchen, New York (2014), the Jumex Museum, Mexico City (2014), the Nottingham Contemporary, UK (2014), the Musée d'Art Moderne de la Ville de Paris (2013), Villa Medici, Rome (2013), the Solomon R. Guggenheim Museum, New York (2013), the National Gallery of Denmark (2012), the National Museum for Art, Copenhagen (2010), and the Stedelijk Museum, Amsterdam (2008).

His work has also featured in numerous collective exhibitions including at Palazzo Grassi (2014), at Castello di Rivoli (2014), at the Garage Museum for Contemporary Art in Moscow (2014), at the Walker Art Center (2013), at MUDAM in Luxembourg (2013), and at the New Museum in New York (2012).

Danh Vo has also curated many exhibitions, in particular "Tell it to my heart: Collected by Julie Ault", in collaboration with Julie Ault, Martin Beck, Nikola Dietrich, Rasmus Roehling, Scott Weaver and Amy Zion, at the Museum für gegenwartskunst, Basel (2013), "Felix Gonzalez-Torres", at Wiels, Brussels (2010).

In 2015, he will represent Denmark at the Venice Biennale.

SLIP OF THE TONGUE

3 LIST AND BIOGRAPHY OF THE ARTISTS

Leonor Antunes	Henrik Olesen
Julie Ault	Pablo Picasso
Nairy Baghramian	Sigmar Polke
Giovanni Bellini	Carol Rama
Constantin Brancusi	Charles Ray
Marcel Broodthaers	Auguste Rodin
Giovanni Buonconsiglio, also known as il Marescalco	Cameron Rowland
Jos de Gruyter & Harald Thys	Carlo Scarpa
Hubert Duprat	Andres Serrano
Elmgreen & Dragset	Nancy Spero
Luciano Fabro	Sturtevant
Fischli & Weiss	Alina Szapocznikow
Felix Gonzalez-Torres	Paul Thek
Petrit Halilaj	Danh Vo
David Hammons	David Wojnarowicz
Roni Horn	Martin Wong
Peter Hujar	Anonymous, Abruzzo, XIII century
Tetsumi Kudo	Anonymous, Central Italy, XIII century
Bertrand Lavier	Maestro delle Decretali di Lucca, XIII century
Zoe Leonard	Anonymous, Perugia, XIV century
Francesco Lo Savio	Maestro del Seneca, XIV century
Lee Lozano	Nerio, Bologna, XIV century
Robert Manson	Anonymous, Florence, XV century
Piero Manzoni	Maestro Olivetano, XV century
Sadamasa Motonaga	Maestro del Lattanzio riccardiano, XV century
Jean-Luc Moulène	Scuola di Tiziano

LEONOR ANTUNES

Born in Lisbon in 1972, she lives and works in Berlin (Germany).

A student of Visual Arts and Sculptures at the Lisbon University, she graduated in 1998 and was awarded a one-year fellowship at the Staatliche Akademie der Bildenden Künste in Karlsruhe. In 1999, her work was shown for the first time in two collective exhibitions in her hometown: one as part of an installation project in a public space; the other one at the Calouste Gulbenkian Foundation. In 2000, supported by the Pépinières Programme, which promotes the mobility of young European artists, she spent five months in Norwich (UK). There, she created her first artist book *The city walker* and takes part in an exhibition dedicated to the new Portuguese generation in Glasgow. More recently, her work has been displayed at the Musée d'Art moderne de la Ville de Paris, the Bronx Museum and the 8th edition of the Berlin Biennale.

In 2001, she received the EDP-Young Artists Prize and participated in various collective exhibitions in Porto and at the Yerba Buena Center for the Arts in San Francisco. In 2002, her first solo show "ante-sala" opened at the National Museum for Ancient Arts in Lisbon. A catalogue was also published on that occasion. In 2005, during a residency in Berlin, "duplicate" opened at the Künstlerhaus Bethanien. Recent solo exhibitions were organised at CAPC, Bordeaux (2015), Pérez Art Museum, Miami (2014), Kunstverein Harburger Bahnhof, Hamburg (2012), Reina Sofia National Museum, Madrid (2011), Crédac, Ivry near Paris (2008).

JULIE AULT (Born in 1957 in Boston, United States)**She lives and works in New York and in Joshua Tree (United States).**

Julie Ault is an artist and writer who often assumes curatorial, editorial, and archivist roles as forms of artistic practice. She works both independently and collaboratively; her work emphasizes interrelationships between cultural production and politics and frequently engages historical inquiry. Recent exhibitions include “Afterlife: a constellation”, for the 2014 Whitney Biennial and the collaboration “Macho Man Tell It To My Heart”, Artists Space, New York, 2013–14, (and Museum für Gegenwarts-kunst Basel; Culturgest, Lisbon, 2013). Ault’s edited and authored publications include: *Two Cabins by James Benning* (2011); *Show and Tell: A Chronicle of Group Material* (2010); *Felix Gonzalez-Torres* (2006); *Come Alive! The Spirited Art of Sister Corita* (2006). In 1979 Ault cofounded Group Material, whose practice explored the relationship between art, activism, and politics until 1996.

On the occasion of the exhibition “Slip of the Tongue”, Julie Ault produced an educational booklet dedicated to the work *Codex Artaud* by Nancy Spero, presented in the cube of Punta della Dogana. Conceived as an artist book, this publication is available to visitors inside the museum.

NAIRY BAGHRAMIAN (Born in 1971 in Isfahan, Iran)**She lives and works in Berlin (Germany).**

In her work, this Iranian born artist uses shapes and design patterns from various sources – from interior design to physiology – in order to explore sculptural form. With a sharp sense of the constraints of traditional statuary such as materials and volume, her work plays on the supposed differences between decoration and function, industrial and hand made, merchandise and work of art. In addition, her work enhances the political and social relations between objects and the places where they are presented, in particular the exhibition space, which is perceived as an interior space *per se* where affections and experience are constantly conflicting with the notions of luxury and leisure.

CONSTANTIN BRANCUSI (1876-1957)

A Romanian born sculptor, Constantin Brancusi dedicated his life to simplifying forms to the extreme. Born in Hobitza, Romania, he studied at the Krakow School of Arts and Crafts and at the Warsaw Academy of Fine Arts, before moving to Paris in 1903, where he studied at the National School of Fine Arts (1905-1907).

Although he was deeply influenced by Auguste Rodin, he started as early as 1907 to simplify the figure as much as possible. Many of his pieces in marble and bronze are variations on a limited number of themes (faces, birds, fishes, etc), which are simplified to the extreme into basic shapes with a polished surface.

MARCEL BROODTHAERS (1924-1976)

Born in Brussels in 1924, Marcel Broodthaers decided at the age of 40 to give up his career as writer, art critic and poet to embrace art, and performed an act that is a manifesto: he covered in plaster his book of poems *Le Pense-Bête*. This radical act in which he converted language into an object sowed the seeds for the rest of his life and work.

His body of work, which he created in less than 12 years (from 1964 to his death in 1976), is among the most important and influential of the history of art in the second half of the 20th century.

The main themes he addresses are the relations between art and language (the film *La Pluie* shows water running on pages while the artist is writing, erasing the text being written); the questioning of the status of works of art and museum critique (*Musée d'Art moderne-Département des Aigles* (1968), a fictitious museum where works of art are exhibited with a sign that says "this is not a work of art"); and the game between reality and fiction: "Fiction can apprehend reality but also what it hides," said Broodthaers.

Marcel Broodthaers' work was previously shown in:

"The Illusion of Light", Venice: Palazzo Grassi, 13 April 2014 – 6 January 2015.

"In Praise of Doubt", Venice: Punta della Dogana, 10 April 2011 – 17 March 2013.

HARALD THYS (Born in 1965 in Geel, Belgium)

JOS DE GRUYTER (Born in 1966 in Wilrijk, Belgium)

They live and work in Brussels (Belgium).

The collaborative work of these two Belgian artists is deeply rooted in a rustic and tragicomic outlook on life, which they combine with experimental dramaturgy. Their photo and video art is set in symbolic backdrops, for example the paradigmatic spaces of the house, the battlefield, the suburb, or the village hall. Thys and De Gruyter work with amateur actors or sometimes create fictitious characters using dolls, manikins, stuffed animals, robots or discarded toys. They confront individuals who are misfit, disabled, lost or alienated without casting these "others" in sociological terms. In doing so, Harald Thys and Jos de Gruyter widen the scope for reflection on behaviours that are induced by society.

HUBERT DUPRAT (Born in 1957 in Nérac, France)

He lives and works in the south of France.

Finding stylistic unity in the work of Hubert Duprat is difficult. Each piece is the result of a precise and tangible moment, of a significant experience through which he temporarily breaks with what was previously put in place. Duprat positions himself at the junction between two worlds: the world of free artistic expression and the world of organised and rational artefacts. Not quite a goldsmith, a sculptor, an entomologist, an archaeologist or even an artist, he uses his know-how beyond the sphere of art. His interest is not much in transforming something into something else, or any possible work of art, but rather in creating a metaphor between to be, to become and to know how.

MICHAEL ELMGREEN (Born in 1961 in Copenhagen, Denmark)

INGAR DRAGSET (Born in 1968 in Trondheim, Norway)

They live and work in London (United Kingdom) and Berlin (Germany).

Through their sculptures, installations and performances, Michael Elmgreen and Ingar Dragset give new life to critical thinking and subversive humour by addressing themes such as social policies, the weight of institutions or the ways of the world in general. Their work is often shown in public spaces. By using discrepancy and displacement, they create meaningful situations, for example by setting up a Prada boutique in the desert in Texas (2005) or by leading a collective project for the recreation of an art collector's house in the Danish pavilion at the 53rd Venice Biennale (2009).

LUCIANO FABRO (1936-2007)

Born in 1936 in Turin and a leading figure of the Arte Povera, Luciano Fabro was first trained as a painter. At the 1958 Venice Biennale, he discovered the Spatialist movement of Lucio Fontana whose work based on the notions of time and space inspired him to abandon painting and to venture into creating physical objects that could be integrated into a real and tangible space. In 1963, Fabro wrote a manifesto (*La mia certezza : il mio senso per la mia azione (pseudo-Bacone)*) in which he explains why he is interested in the question of perception and the existence of an external reality intrinsically linked to internal reality, while at the same time arguing that works of art are tools to understand the world.

Luciano Fabro's work was previously shown in:

"Where Are We Going? A Selection of Works from the François Pinault Collection",
Venice: Palazzo Grassi, 29 April 2006 – 1 October 2006.

Peter FISCHLI (Born in 1952 in Zürich, Switzerland)**David WEISS (1946-2012)**

Peter Fischli and David Weiss were one of the most famous duos of contemporary art. These two artists who studied in Switzerland became known for installations that combine sculpture, photography and video. Their practice offers an ironic counterpoint to the absurdities, codes and clichés of the contemporary world. Having undertaken a systematic dismantling, they analyse with utmost precision some of the social and aesthetic "tics" that contaminate our daily lives.

Peter Fischli & David Weiss' work was previously shown in:

"Voice of Images", Venice: Palazzo Grassi, 30 August 2012 – 13 January 2013.

"Mapping the Studio: Artists from the François Pinault Collection",

Venice: Punta della Dogana, 6 June 2009 – 10 April 2011.

FELIX GONZALEZ-TORRES (1957-1996)

All the work of Cuban artist Felix Gonzalez-Torres, who died of AIDS at the age of 39 in 1996, can be seen as an autobiographical project that he shares with the public in a poetic way. As early as the mid-1980s, Gonzalez-Torres created works that are strongly linked to inter-subjectivity, with installations that interact with the viewer such as the large pearl curtain *Untitled (Blood)*. Even though he often chose dramatic themes – social injustice, economic inequality, homophobia, disease, and death – he always avoids the temptation of spectacular excess. Rather, he constantly sought harmony among shapes, tact, and beauty seen as a visual and moral virtue. His work doesn't hurt the eye nor the feelings; everything is implicit, discreet, fluid. His ambition was to change the world and in order to do so, he used the simple power of suggestion of art by transforming banal objects into poetry.

Felix Gonzalez-Torres' work was previously shown in:

"Mapping the Studio: Artists from the François Pinault Collection",

Venice: Punta della Dogana, 6 June 2009 – 10 April 2011.

"Where Are We Going? A Selection of Works from the François Pinault Collection",

Venice: Palazzo Grassi, 29 April – 1 October 2006.

PETRIT HALILAJ (Born in 1986 in Kostërrc, Skenderaj-Kosovo)**He lives and works between Berlin (Germany), Kosovo and Mantua (Italy).**

Even though he is too young to remember the fall of the Berlin Wall, Petrit Halilaj is old enough to have lived the consequences in his native country: ethnic conflict, war, exile, corruption, loss. As a child, he fled Kosovo with his family and was a refugee in a camp. His personal history is marked by war and exile. Although he reflects and examines his experience, he refuses any pathos or nostalgia and rather traces a route imbued with optimism, complexity, political conscience and criticism. From the start Halilaj has used ordinary materials that, combined with childhood memories, compose pieces that question the notions of “home”, “nation” and “cultural identity”. His compositions made of dirt, rubble, wood slats, live chicken and delicate drawings conjure a world that is both intimate and utopian while also revealing the reality of a much wider social and political sphere.

DAVID HAMMONS (Born in 1943 in Springfield, United States)**He lives and works in Brooklyn, New York (United States).**

David Hammons is a child of the sixties and seventies, at a time when Black Power and the Black Arts Movement communities became famous in the United States. From the start, Hammons follows a personal and independent path, far from collective constraints. He chooses to be at the margin, to remain discreet or even invisible, as attested by his performances of the 1980s, for example when he sells to New York passers-by snow balls that are minimalist and ephemeral works of art.

The central theme of his work is the racial question and his own Afro-American identity. Inspired by Duchamp’s readymade and Arte Povera, he collects stuff he finds on the streets – metal and wood debris, hair, cigarettes, basketball baskets, stones, cloth – and elevates it into works of art.

David Hammons’ work was previously shown in:

“Prima Materia”, Venice: Punta della Dogana, 30 May 2013 – 15 February 2015.

“The Illusion of Light”, Venice: Palazzo Grassi, 13 April 2014 – 6 January 2015.

“Voice of Images”, Venice: Palazzo Grassi, 30 August 2012 – 13 January 2013.

“In Praise of Doubt”, Venice: Punta della Dogana, 10 April 2011 – 17 March 2013.

“Mapping the studio: Artists from the François Pinault Collection”,

Venice: Punta della Dogana, 6 June 2009 – 10 April 2011.

“The François Pinault Collection, a Post-Pop Selection”,

Venice: Palazzo Grassi, 11 November 2006 – 11 March 2007.

“Where Are We Going? A Selection of Works from the François Pinault Collection”,

Venice: Palazzo Grassi, 29 April – 1 October 2006.

RONI HORN (Born in 1955 in New York, United States)**She lives and works in New York (United States).**

At first influenced by minimalism, and supported by Donald Judd, Roni Horn soon distanced herself from it and developed a personal research centred on the themes of time and identity. She views identity (whether individual or geographic) not as a fixed concept but rather as moving and multifaceted, as shown by the wide array of practices and media she uses: drawings, books, photographic installations, sculptures... This character of multiplicity and mutability is at the core of works of art that attempt to shape an evolutionary process, as shown in her numerous pieces

inspired by the landscapes of Iceland. Roni Horn considers that works of art become meaningful when in presence of the viewer, as if the viewer activates them.

Roni Horn's work was previously shown in:

"Prima Materia", Venice: Punta della Dogana, 30 May 2013 – 15 February 2015.

"In Praise of Doubt", Venice: Punta della Dogana, 10 April 2011 – 17 March 2013.

PETER HUJAR (1934-1987)

Born in 1934 in Trenton (New Jersey), Peter Hujar died of AIDS in 1987 in New York, leaving a body of photographs that are both complex and deep. Hujar was a leading figure among the avant-garde artists, musicians, writers and performers of New York in the late 70s and early 80s. His portraits of women, men and animals, full of subtle black and white contrasts, deeply influenced photographers of the following generation. His first photography book, *Portraits in Life and Death*, prefaced by Susan Sontag, was published in 1976. Because of his difficult character and his refusal to abide by the rules of the art market, Peter Hujar did not publish any other work during his life.

TETSUMI KUDO (1935-1990)

Born in Osaka in 1935, Tetsumi Kudo studied at the Tokyo Arts University right after WWII. In this period, he had the opportunity to present his work at the Yomiuri Independent Exhibition, which was at the time a hotspot of avant-garde art. Together with Shusaku Arakawa and Ushio Shinohara, Tetsumi Kudo became a prominent figure of the so-called "Anti-Art" generation. After moving to Paris in 1962, he dedicated the following two decades to developing a unique form of expression that combined a critical outlook on contemporary civilisation and scientific thinking. Contrary to many Japanese artists who went to Paris, Kudo was not interested in studying European art. Rather, he chose to reflect on essential questions and taboos inherent to the survival of the human species, to sex, pollution and atomic energy. Through rigorous works of art and provocative happenings, he sought to criticise the modern European humanism and by the same token to find a remedy to the excesses of the modern world.

BERTRAND LAVIER (Born in 1949 in Chatillon-sur-Seine, France)

He lives and works in Paris and Aignay-le-Duc (France).

Apart from what he calls his "construction works" – a series of works founded on a system of rules that are both simple and open – Bertrand Lavier is creating a body of work that invites visitors to set aside their references and certainties. He works on the notions of categories, genres, materials, and has a taste for associations, crosses and hybridisation. Lavier produced his first works of art in 1969, inspired by *land art* and conceptual art. In the early 80s, he became a leading figure of the European contemporary scene thanks to his series of painted and overlapping objects and to his "Walt Disney Production" series. These series showed his ability to tear down the genres and categories inherited from the history of art (painting, sculpture, figurative painting, abstract painting, etc). In his more recent work (a crashed car, African sculptures, neon lights made out of the paintings of American artist Frank Stella), Lavier continues on his disruptive path against the notion of identity and confirms his talent for creating a body of work that even though conceptual, also includes a degree of formalism and emotion.

Bertrand Lavier's work was previously shown in:

"The Illusion of Light", Venice: Palazzo Grassi, 13 April 2014 – 6 January 2015.

ZOE LEONARD (Born in 1961 in Liberty, United States)

She lives and works in New York (United States).

With her installations, photographs and books, Zoe Leonard has been mapping for the past 25 years the use of objects and of their mediation, which can be social, emotional or gender-based. Her work explores over a long period of time the visual, psychological and/or social mediation through which we experience the world and its traces: aerial views of railway lines, city maps, a chewing-gum stuck on the pavement, little girls at the Museum of Natural History, the (re)creation of the archives of a black, lesbian actress, a walled window, a butchered animal, an anatomical manikin, a tree that has been "dismembered" and reassembled (*Tree*, 1997-2012), the 4000 post-cards of the Niagara Falls used for her panoramic installation at the Dia Art Foundation (2008-11), and *Analogue* (1998-2007), on which she worked for ten years and which had her travel from the Lower East Side of New York to Uganda and Warsaw. A self-taught artist with an activist background (*Act Up*, *Fierce Pussy*), Zoe Leonard first chose photography because of the many ways in which it can be used – from documentation to memorial, from call to conscience to readymade – with an acute awareness of the history and traditions, in particular male ones, that have shaped the American cultural landscape.

Zoe Leonard's work was previously shown in:

"Voice of Images", Venice: Palazzo Grassi, 30 August 2012 – 13 January 2013.

FRANCESCO LO SAVIO (1935-1963)

The artistic personality of Francesco Lo Savio, born in Rome in 1935 and who died at the age of 28, is among the most complex and original in post-war European art. A forerunner of the artistic experiences that were later to be known as "primary structures", Lo Savio anticipated Minimal Art at a time when Pop Art, the least minimalist of art movements, was raging. At a time when Pop Art celebrated opulence and mass consumption, Lo Savio embarked on an avant-garde research that linked with the teachings of Mondrian and the Bauhaus movement. While rejecting any kind of post-romantic legacy, the artist used his background in architecture to claim the value of light, form, and space and their relations with society and the way it is organised. Most of his artistic production dates from the years 1958-1963, during which he explored three cycles of painting: "Spazio Luce", exploring the energy of pure forms such as the circle and the square; "Filtri", superimposing pure forms and transforming them into "bodies of light"; "Metalli", using industrial materials and techniques to occupy the physical space.

Francesco Lo Savio's work was previously shown in:

"Mapping the studio: Artists from the François Pinault Collection",

Venice: Punta della Dogana, 6 June 2009 – 10 April 2011.

"Where Are We Going? A Selection of Works from the François Pinault Collection",

Venice: Palazzo Grassi, 29 April – 1 October 2006.

LEE LOZANO (1930-1999)

A key figure of the New York art scene in the 1960s, Lee Lozano's leitmotiv was, "Seek the extremes, that's where all the action is." This motto inspired her to re-think the concepts that were the basis of her artistic quest but also to take subversive political stances that were verging on masochism. It was her *raison d'être* and it inspired all her life and work. Her short career was shaped in large part by her violent criticism of discrimination in the art world and the male chauvinist logic that inspires it. Her production, which can be situated halfway between minimalism and conceptual art, consists of paintings, sculptures and drawings that often represent tools such as screwdrivers, bolts, saws and hammers, all considered to be attributes of male power. In 1971, the artist started a new creation (*The Boycott Piece*), which is also an act of self-destruction: since women have no power at all, she decides to only engage with men. She refused to speak to women and shortly after, decided to retire permanently from the art scene.

Lee Lozano's work was previously shown in:
 "Mapping the studio: Artists from the François Pinault Collection",
 Venice: Punta della Dogana, 6 June 2009 – 10 April 2011.

ROBERT MANSON (1907-2001)

Robert Manson (who was active in the 1950s and 1960s) is mainly known as a photographer of the Scouting movement. He started as a reporter at the age of 17, contributing to magazines in France, Europe and Canada. He was also interested in exploring the heart of rural France and the parents and families of young Scouts, and produced quite interesting images. Manson's photographs were published in the magazine and calendars of the Catholic Agricultural and Rural Youth movement (*Jeunesse agricole catholique, JAC*) and the women's magazine *Promesse*.

PIERO MANZONI (1933-1963)

The reflections of Piero Manzoni on the value of the artistic gesture strongly influenced a whole generation of international artists. Yves Klein's monochrome works had a deep impact on Manzoni, who did the *Achrome* series (circa 1962) as a direct answer to Klein, seeking to create a space devoid of any colour or matter. Manzoni's first works used pieces of cloth soaked in kaolin clay, which are cut or folded on canvas. Later, he worked with colourless materials such as white cotton wool, glass fibre, stone or bread, which he assembled.

Piero Manzoni's work was previously shown in:
 "Prima Materia", Venice: Punta della Dogana, 30 May 2013 – 15 February 2015.
 "Where Are We Going?", Venice: Palazzo Grassi, 29 April 2006– 1 October 2006.

SADAMASA MOTONAGA (1922-2011)

Motonaga was a self-taught artist who became aware of abstract painting after meeting Jiro Yoshihara, the founder of the Gutai Art Association. His unique approach, using enamel paint, was in part inspired by the traditional Japanese technique of *tarashikomi*, in which layers of wet paint are allowed to pool irregularly. Motonaga's work was included in an exhibition of Gutai art that traveled around the U.S. In 1966, Motonaga was invited by the Japan Society to take part in a year-long residency program in New York. While there, he began experimenting with airbrushing techniques

resulting in a dramatic change in his style. His amorphous poured canvases took on new clarity as he explored more hard-edged shapes that played with color and contour. After returning to Japan, he began making silkscreen prints and picture books, attaining popularity as one of the country's most prominent contemporary artists. Much of his later work has yet to be addressed by art historians.

JEAN-LUC MOULÈNE (Born in 1955 in Reims, France)

He lives and works in Paris (France).

Artist with a literary background – he also worked briefly for an advertising agency – Jean Luc Moulène became famous in the 1990s with his “documentary” practice of photography. His work offers a reflection on the function and politic of images, as well as on the relationships between photographer, subject and spectator. The “Objets de grève” series (1999-2000) presents and documents crafted objects produced in factories during strikes. These objects vocation is to show a global process and the conditions of apparition, production and diffusion of these images rather than to be presented as finished works.

Since the end of the 1990s, although he carried on working with photography used as a research tool, Moulène orientated his practice towards new mediums, such as sculpture, drawing, or installation, as a response to an increasing dematerialisation of work, as well as a reflection on a defined boundary between image and object. To the question about what could link his works together, the artist answers: “the absurd evidence, the horrible revelation, the burst of laughter...”

HENRIK OLESEN (Born in 1967 in Esbjerg, Denmark)

He lives and works in Berlin (Germany).

With a body of work that is both conceptually rigorous and full of wit, Henrik Olesen studies the power structures and knowledge systems in order to reveal the logic and the rules on which they are based and which inspire our social and political norms. Olesen's projects, always based on thorough research, deal with a wide array of themes – the rules of law, natural sciences, art history – and take the form of posters, flyers, texts, collages, sculptures (made from found objects) and spatial interventions. In the past, Olesen has gathered examples of “sodomite laws” from various countries that attest to the persistent discrimination against homosexuality. He has created an atlas of notable expressions, even though seldom recognised as such, of desire and affection among same sex persons in Western art history. More recently, he created a historical and imaginary portrait, from collages of texts, photographs and sculpted objects, of the British mathematician Alan Turing who was persecuted for his sexual orientation in spite of his professional achievements and his decisive contribution to the war effort.

PABLO PICASSO (1881-1973)

Born on 25 October 1881 in Malaga (Spain), Pablo Ruiz started to draw at a very young age with his father, an art teacher. He joined the Llotja School of Fine Arts of Barcelona as early as 1895, and after the Royal Academy of Fine Arts of San Fernando, in Madrid. A symbol of the 20th century and an immense artist, Pablo Picasso is altogether a painter, a sculptor, an engraver and a ceramist. After moving to France at the turn of the century, he became the leading figure of the cubist movement together with his friend Georges Braque. Gifted with an exceptional creative thirst, he took part in all the pictorial movements of the 20th century, from surrealism to expressionism and neo-classicism, and is one of the indisputable masters of modern art.

SIGMAR POLKE (1941-2010)

Born in Silesia (now in Poland), he emigrated with his family to West Germany in 1953. Having studied art at the Düsseldorf Academy, among other, he explored in the 1960s a wide array of techniques, materials and themes. From “Capitalist Realism” – a movement he created with fellow artist Gerhard Richter to criticise both Socialist Realism, which then dominated in the Soviet bloc countries, and Pop Art, which embodied Western consumer societies – up to the large paintings of the 2000s, where he superimposes in complex figures layers of images taken from a variety of historical and cultural sources, Polke based his work around the notions of multiplicity and polysemy.

Sigmar Polke’s work was previously shown in:

“The World Belongs to You”, Venice: Palazzo Grassi, 2 June 2011 – 21 February 2012.

“In Praise of Doubt”, Venice: Punta della Dogana, 10 April 2011 – 17 March 2013.

“Mapping the Studio: Artists from the François Pinault Collection”, Venice: Punta della Dogana, 6 June 2009 – 10 April 2011.

CAROL RAMA (Born in 1918 in Turin, Italie)

Born into a traditional Catholic bourgeois family, Carol Rama is a self-taught artist whose work stretches over seven decades (1936–2006). From her first watercolors of the thirties – that caused censorship clashes –, she developed a distinctive visual system at odds with normative, male-dominated modernism: at the same time mutilated and threatening, violated and irreducibly desirable, the female body is presented as active and vital. Rama turned to abstraction in the fifties. She approached *informalism* and the *spatialism* of the sixties by creating ‘bricolages’ and organic maps made of taxidermist’s eyes and nails, mathematical signs, syringes and electrical connections. Ten years later she began using strips cut from bicycle tires as sensual, minimalist ‘image material’. In 1980 she reverted to figuration with watercolors painted on architectural illustrations. She now appears as a figure crucial to any understanding of the representational changes in the art of the 20th century.

Despite an exceptional longevity and an international acknowledgement – Winner of the Golden Lion at the Venice Biennale in 2003, she was shown there again in 2013 – Carol Rama’s work has almost been forgotten by hegemonic historiography and the feminist movement. However, she has now become the focus of intense interest on the part of museums, art historians and other artists.

CHARLES RAY (Born in 1953 in Chicago, United States)**He lives and works in Los Angeles (United States).**

He started his career in the 1990s with abstract art and then moved on to introducing figure in his work, while at the same time focusing his research on the question of space. With his artistic approach, Ray offers viewers the opportunity to experience a new way to relate to reality. At the heart of his approach is the key intuition that reality is very different from what we perceive, think or imagine, and much more complex too. This complexity is best expressed through sculpture, a discipline whose core object is precisely to explore our relation with space. Ray’s works of art are technically sophisticated and require months, if not years, of work and the contribution of extremely qualified technicians (“It is true that an artist works with his hands,” says Ray. “But times have changed and I work with the hands of 20 people”). They also destabilise viewers to the point of hallucination, thus breaking, even if for a second only, our conviction that we control reality.

Charles Ray's work was previously shown in:

"In Praise of Doubt", Venice: Punta della Dogana, 10 April 2011 – 17 March 2013.

"The World Belongs to You", Venice: Palazzo Grassi, 2 June 2011 – 21 February 2012.

"Mapping the Studio: Artists from the François Pinault Collection",

Venice: Punta della Dogana, 6 June 2009 – 9 January 2011.

"The François Pinault Collection, a Post-Pop Selection",

Venice: Palazzo Grassi, 11 November 2006 – 11 March 2007.

"Where Are We Going? A Selection of Works from the François Pinault Collection",

Venice: Palazzo Grassi, 29 April – 1 October 2006.

AUGUSTE RODIN (1840-1917)

Auguste Rodin (full name François-Auguste-René Rodin) was born on 12 November 1840 in a modest family in Paris. In 1854, he entered the arts and mathematics school known as Petite Ecole and discovers sculpture the following year. He took the entrance exam to the Paris National School of Fine Arts (Beaux Arts) three times and failed repeatedly. He then worked for several official decorators and sculptors. He started showing his work in 1864 and, after a trip to Italy during which he discovered Donatello and Michelangelo, he made a name for himself, in particular after showing *The Age of Bronze* at the 1877 Salon. His talent was definitely recognised in 1879 with *Saint John the Baptist* and from then on, his career was brilliantly successful. The Paris Museum of Decorative Arts commissioned a monumental door for which he found inspiration in Dante's Hell Gate. But he abandoned this project in 1885 after five years of work. Rodin then produced a series of major sculptures among which the famous *Thinker* (1882), *The Burghers of Calais* (1895), *The Kiss* (1886), *Balzac* (1893) etc, as well as several thousand drawings and water colours. In 1900, a retrospective of his work is shown at the Universal Exhibition of Paris.

CAMERON ROWLAND (Born in 1988 in Philadelphia, United States)

He lives and works in New York (United States).

With a degree from Wesleyan University (Middleton, Connecticut), Cameron Rowland worked at several architecture firms in New York and Copenhagen and at the San Francisco Museum of Modern Art, where he was Research Officer for the permanent collection of architecture. With a deep conscience of economic and social issues, Rowland's work presents a critical view on shared realities and studies relations between the exhibition space and public spaces. More recently, he has been working on how private companies are progressively taking control over basic resources such as water, electricity and copper, and on the questions about property and access that derive from it.

ANDRES SERRANO (Born in 1950 in New York, United States)

He lives and works in New York (United States).

Andres Serrano grew up in a strict Catholic environment. From 1967 to 1969, he studied art at the Brooklyn Museum Art School. With his series of photographs, he focuses on social problems and on sex and religion. Even though he says that he doesn't intend to deliberately shock or offend the public, his works of art are often more provocative than he thinks. His famous photograph of a crucifix soaked in urine, titled *Piss Christ* (1987), was labeled as "obscene art" at the end of the 1980s. Ironically, the controversy made him famous and 20 years later, it still goes on.

In 2011, when he presented this piece at the Lambert Collection in Avignon, a group of Christian fundamentalists stormed the gallery armed with hammers, determined to destroy it.

NANCY SPERO (1926-2009)

Born in Cleveland (United States) in 1926, she studied at the Art Institute of Chicago (1949), a stronghold of figurative painting, before joining the Paris National School of Fine Arts from 1949 to 1950. Later, she lived in Paris from 1959 to 1964. Nancy Spero is a pioneer of feminist art. In the 1960s, she focuses her work on widespread abuse of power, on Western privileges and on male domination. Her body of work, which is characterised by a raw intensity, is based on historic and contemporary events such as the torture of women in Nicaragua, the Holocaust, and the atrocities of the Vietnam war. Spero selected the women she used as models among a wide range of visual sources: from Egyptian hieroglyphs to a Hollywood advertising campaign for lingerie and historical paintings of 17th century France. Spero's figures are set in compositions that are not structured in any hierarchical order. Realised on monumental rolls, they express principles of equality and tolerance.

Julie Ault conceived an educational booklet dedicated to her work *Codex Artaud* exhibited in the cube of Punta della Dogana.

STURTEVANT (1930-2014)

Born in Lakewood (United States) in 1930, Sturtevant centred her work on her deep relation with art history and particularly with the artists who shaped the 20th century with an innovative approach that inspired generations after them. Sturtevant created "repetitions" of these works of art, although not by simply taking pictures of or reproducing paintings, sculptures, films, performances or silkscreen paintings. Indeed, she strived to learn meticulously the original techniques used. According to a famous anecdote, Andy Warhol, asked for an umpteenth time about his *Flowers*, replied, "I don't know. Ask Elaine (Sturtevant)." She died in Paris in May 2014.

Sturtevant's work was previously shown in:

"The Illusion of Light", Venice: Palazzo Grassi, 13 April 2014 – 6 January 2015.

"In Praise of Doubt", Venice: Punta della Dogana, 10 April 2011 – 17 March 2013.

ALINA SZAPOCZNIKOW (1926-1973)

Born in a Polish Jewish family, Alina Szapocznikow suffered the horrors of WWII. She was deported with her family to Auschwitz and Bergen-Belsen. Having survived the camps, she went to Paris after the war to learn sculpture. She moved to Paris in 1963, and spent the rest of her life there before dying prematurely in 1974, at the age of 47. Her early work, dating from the post-war period, shows a classic figurative style. But afterwards, Alina Szapocznikow radically re-conceived sculpture, which she perceived not only as a "material" extension of memory but also of her own body. Even though her career spans only two decades, it is uniquely rich and inventive. The artist has left a legacy full of provocation that includes elements of Surrealism, New Realism and also Pop Art. As in echo to our Western society and culture, her work is entirely focused on the human body, and particularly her own. She constantly studies the limits and weaknesses of the/her body, even more so after 1969 when she is diagnosed with breast cancer, leading to her death four years later. Set in a period of the 20th century that is particularly rich and complex, the work of Szapocznikow

was totally unknown until 2012, when it was rediscovered thanks to the exhibition *Sculpture Undone: 1955-1972* of the New York MoMA.

PAUL THEK (1933-1988)

Born in Brooklyn in 1933, Paul Thek was trained at the Art Students' League, the Pratt Institute and Cooper Union. A sculptor and a painter, he was also one of the first artists to create installations and environments. During a trip to Sicily and Rome in 1963, with the photographer Peter Hujar, Thek was deeply impressed by the Italian catacombs and reliquaries.

Shortly afterwards, he started working on his series *Technological Reliquaries* (1964-1967), based on the encounter between anatomical waxworks and refined industrial materials. Paul Thek, who moved in the New York underground scene and was a regular at Andy Warhol's Factory and among Susan Sontag's entourage, held a critical view on Minimalism and Pop Art. He moved to Europe in the late 1960s and worked on unbelievable environments that combined art, literature, theatre and religion. He went back to New York at the end of the 1970s, where he turned to small canvas paintings that were almost sketches, while continuing his production of environments, using, among other things, perishable materials. He died of AIDS in 1988.

DAVID WOJNAROWICZ (1954-1992)

Born in 1954 in Red Bank (United States), David Wojnarowicz had a difficult childhood in an abusive family. He left school at 16 and lived on the streets, shortly after having discovered his homosexuality. In 1978, after some time on the road and stopovers in San Francisco and Paris, he moved to the East Village, in New York. Many of his works include elements of his personal history mixed with stories he had heard. For example in *Sounds in the Distance* (1982) – a collection of monologues by people who live and work on the streets – and *The Weight of the Earth, Part I & II* (1988) – a series of photographs taken during his trips to New York – Wojnarowicz made reference to the words of individuals who have been stigmatised by society. A figure of the first wave of artists from the East Village, Wojnarowicz started to show his work in the early 1980s and became renowned after taking part in the Whitney Museum of Art (New York) 1985 Biennale. When he discovered he was HIV positive at the end of the 1980s, his work acquired a political dimension at a time when public debate focused on issues such as medical research and funding, the place of morality and censorship in art, and the legal rights of artists. He died of AIDS in New York in 1992, at the age of 37.

MARTIN WONG (1946-1999)

Born in 1946 in Portland (United States), Martin Wong brought a visionary and meticulous realism to his art that constitutes today one of the most remarkable legacies of the 1980s artistic scene of New York East Village. He died of AIDS in 1999 at the age of 53. He had been living in San Francisco since 1994. During the East Village golden age, when local style was based on graffiti, neo-expressionism and late conceptualism, the work of Martin Wong stood out as unique. His works of art were as culturally complex as his own striking appearance, which combined a Fu Manchu moustache and a cowboy hat. His education and experience was similarly varied and included a diploma in ceramics, a stint as a gay street performer in San Francisco, and a degree of expertise in fields such as painting, Asian calligraphy and decorative arts, American antiques, San Francisco's Chinatown souvenir shops, and graffiti. Wong was also a passionate collector. Over the years, he acquired so many works of art and objects that he bequeathed no less than 300 pieces to the Museum of the City of New York, in 1993.

SLIP OF THE TONGUE

4 THE COLLABORATION WITH THE GIORGIO CINI FOUNDATION INSTITUTE OF ART HISTORY AND THE ACCADEMIA GALLERIES

Danh Vo has rapidly risen to international fame thanks to his distinctive artistic language and personal approach to major historic topics such as war, Colonialism, economic and cultural Imperialism, relationships between West and East. By bringing together historical and autobiographical elements, his work blurs the line between story and history, individual and collective experience. Born in Vietnam in 1975, Danh Vo emigrated to Denmark with his parents at age 4. Through the prism of his own family's destiny, he looks at the recent history of his native country and examines the deep wounds inflicted on its identity - the civil war and geographical divisions, the forced conversions to Catholicism - in an attempt to establish an intricate dialogue between past and present, destruction and renovation.

"Slip of the Tongue" will find a particular echo in Venice, a city historically built on divisions and exchanges, today at the crossroad of tradition and modernity. Danh Vo will underscore this echoing effect by staging a stimulating confrontation between contemporary installations and ancient artworks from the Giorgio Cini Foundation and the Accademia Galleries. These loans are the result of a fruitful collaboration established in 2014 between these two institutions and Palazzo Grassi-Punta della Dogana, as well as the personal interaction between Danh Vo and Luca Massimo Barbero of the Giorgio Cini Foundation and Giulio Manieri Elia of the Accademia Galleries.

The Giorgio Cini Foundation will lend some highly precious illuminations from the 13th to the 15th century. The Cini Foundation owns one of the world's most prestigious collections of illuminated pages and initials. The collection spans a period from the 11th to the 16th century and includes the most notable regional schools of Italy and most renowned artists from the late 13th and early 16th century. It was donated to the Foundation in 1962 by Vittorio Cini, an avid book collector, who had acquired the largest part in 1939.

This collection is formed of pages and fragments of illuminated parchments, cut out from liturgical books (books of prayer, chorus...), which originally came into private hands through the widespread plundering of suppressed convents and monasteries in Northern Italy and the growing taste for the Italian primitives at the turn of the 20th century. On loan from the Accademia Galleries, which hosts the largest collection of Venetian painters from the Byzantine and Gothic periods to the Renaissance, three works will be displayed at Punta della Dogana: one by Giovanni Bellini, a painting by Giovanni Buonconsiglio, also known as Marescalco, and a fragment by a follower of Titian.

In return, Danh Vo will lend to the Accademia Galleries one of his own works from 2005, *Self-Portrait (Peter)*, one of the first in which he used autobiographical documents. This work is a letter, a document produced by the Royal Academy in Denmark while Vo attended the school as an undergraduate. In the letter, he is recommended to stop painting by his teacher, Danish painter Peter Bonde. In a nod to formal academic art education the founding purpose of the Accademia, Vo proposes this work to point to the tradition of teaching, mentorship, lineage, and in his case, persistence in the face of institutional resistance to make space for himself among the Accademia's halls of masterworks. As one cannot compete with the likes of Carpaccio and Titian, for instance, the scale of the work in relation to the great works in proximity will highlight Vo's feeling as

a contemporary artist, asked to stand in a row between “giants”.

Accademia Galleries

Giovanni Bellini, *Testa del Redentore. Piccolo albero e cartiglio*.

Fragment from a Transfiguration, XV century (1500-1505)

Giovanni Buonconsiglio, also known as il Marescalco, *I santi Benedetto, Tecla e Damiano*, 1497

Scuola di Tiziano, *Mascherone di satiro*, XVI century (1545 ca)

The Giorgio Cini Foundation Institute of Art History

Anonymous, Abruzzo, XIII century

Anonymous, Central Italy, XIII century

Maestro delle Decretali di Lucca, XIII century

Anonymous, Perugia, XIV century

Maestro del Seneca, XIV century

Nerio, Bologna, XIV century

Anonymous, Florence, XV century

Maestro Olivetano, XV century

Maestro del Lattanzio riccardiano, XV century

Danh Vo, *Self-Portrait (Peter)*, 2005

SLIP OF THE TONGUE

5 QUOTES

“One day when a statue is finished, its life, in a certain sense, begins.
Marguerite Yourcenar, *That Mighty Sculptor*, *Time*, 1983

“It is manifest that a work of art has a life in time. For this reason, which is the same one which forbids falsification, the work of art cannot be taken back to its starting point as if time were reversible.”
Cesare Brandi, *Theory of Restoration*, 1951

“A work of art is never linked to rest.”
Maurice Blanchot, *The Space of Literature*, 1955

“*Curatores* (In public law): commissioners entrusted with certain branches of the administration. Augustus appointed several *curatores* and charged them with the administration or supervision (*cura*, *curatio*) of public institutions and works which under the Republic attributed to *quaestors* and *aediles*, such as public roads (*curatores viarum*) aqueducts (*curatores aquarum*), public buildings (*curatores operum publicorum*), and the conservancy of the beds and banks of the Tiber (*curatores alvei et riparum Tiberis*). *Curatores* were active also in municipalities.”
Encyclopedic Dictionnary of Roman Law, Adolf Berger, 1991

“Conservation and restoration must be take into account in any study of art in action.”
G rard Genette, *The Work of Art: Immanence and Transcendance*, 1994

“Restoration is the methodological moment in which the work of art is appreciated in its material form and its historical and aesthetic duality with a view to transmitting it to the future.”
Cesare Brandi, *Theory of Restoration*, 1963

“One can point out, nonetheless, that even the worst reconstruction does, in fact, document human activity, albeit an erroneous one, and that it is still part of human history. Thus it should not be removed – at the most it can be isolated.”
Cesare Brandi, *ibidem*

“Between the end of the 18th century and the beginning of the 19th century, as a consequence of the suppression of Italian monastic orders in compliance with Napoleonic laws, a large liturgical body of work was dispersed. Choir books which were cumbersome and unwieldy were cut to pieces and the miniatures they contained were sold individually. Collecting illuminated pages and « cuttings » became fashionable and England became a major trade centre. This specific context explains the amount of religious subjects among the compositions that were created at the time.”
Les fragments enlumines, Mus e Cond , Chantilly, 2014.

“Reconstructing the events which had led to the mutilation of Mantegna’s *Dormitio Virginis*, (art historian) Roberto Longhi was to observe that ‘in the sixteenth and seventeenth centuries, predominant taste, which was decorative and courtly *par excellence*, adjusted itself to the mutilation of paintings with the same spirit as it hurried to enlarge them with additions (...) that is, on every occasion, for the most banal requirements of the distribution or architecture of a gallery, whether to make related paintings of different formats ‘go’ together, or to fit in with the scheme and the dimensions of the plasterwork, or the mouldings, or even to make the painting fit as a decorative panel over a door, and so forth.’”
Alessandro Conti *Storia del restauro e della conservazione delle opere d’arte*, 1988

“It was in this search for balance between figure, background and frame, conforming to the *dicta* of classicism, that portions of the original were at times also removed, as in the case of the *Mona Lisa* at an unspecified moment in time, when it was relieved of the two columns which stood against the light, framing the portrait and giving depth to the landscape in the background.”

Alessandro Conti *Storia del restauro e della conservazione delle opere d'arte*, 1988

“However, the great novelty which we encounter in the field of restoration in these adventure-ridden years of the Napoleonic wars was the decision not to restore the Elgin marbles. During Elgin’s visit to Rome in 1803, it was Canova himself who, having seen a number of casts and fragments of Phidias’ sculptures, excluded the possibility of a restoration: under any circumstance, Flaxman added. He then estimated a cost of twenty-thousand pounds, but would later drop the offer. In the end, the committee dealing with the acquisition of the marbles in 1816 decided that no restoration was necessary, as there was no need to comply with the decorum required for sculptures in private homes: in a public institution such as the British Museum, they could contribute to the education of public taste and that of artists even in their fragmentary state.”

Alessandro Conti *Storia del restauro e della conservazione delle opere d'arte*, 1988

“We are partially misguided by the use of the term ‘object’ to name things that we conserve or restore. Nothing is more subjective since conservation or restoration are above all practices that establish, in right and in fact, a qualified (and qualifying) relation between individuals and groups to things that are conserved or restored. [...] If the object that is culturally constructed and reconstructed can be defined as an agent in a relation that is culturally qualified and qualifying, one understands that it must be constantly modified and that yesterday’s curator is often the half-vandal of today.”

Michel de Certeau and Jean-Yves Hameline, “Conservation et vandalisme”, *Espace, église, arts, architecture*, 1978. 2 : 2-7.

“I think of preservation as the organisation of attention. If it is true that we live in an attention economy, then preservation certainly influences values, but it does not assign them. Values exist only within relationships of exchange, as a measure of collective attention or desire. Preservation seems to me to be the result of organised attention, not its origin – although it does also in turn reorganise attention. We rarely choose what gets protected but we receive things around which social attention has coalesced for one reason or another. These are not necessarily things that everyone likes or even wants.”

J. Otero-Pailos- R. McCoy, Interview, published in Ebersberger, E., Zyman, D. (eds.) : *Jorge Otero-Pailos: The Ethics of Dust*. Cologne : Thyssen-Bornemisza Contemporary Art, 2009

SLIP OF THE TONGUE

6 PUBLICATIONS

The catalogue of the exhibition « Slip of the Tongue » is published by Marsilio Editori. Designed by Leonardo Sonnoli – Tassinari/Vetta, it contains texts by Caroline Bourgeois and Patricia Falguières, as well as a large selection of installation views taken at Punta della Dogana and archive images of the single works. The catalogue will be available from May 5, 2015 in a single trilingual edition (Italian, English, French).

A free trilingual booklet (Italian, English, French) is available to all visitors. It contains explanatory notes written by Elisabeth Lebovici about each work. The booklet is also available for download on the Palazzo Grassi-Punta della Dogana website.