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PRIMA MATERIA

1 FOREWORD

“Dialogue” is the key word of the exhibition *Prima Materia*. First of all, the constant dialogue, during the preparation of the show, between Michael Govan and Caroline Bourgeois, entrusted by François Pinault to conceive this exhibition starting from his collection. The project was thus built little by little through exchange, from the confrontation between complementary choices and points of view: on one side Europe, on the other California; on the one hand a long term involvement in the history of the Pinault Collection and, on the other hand, a fresh look at it.

Dialogue was also established by the curators between artists from different geographic and cultural backgrounds by confronting, in a fascinating way, Art Povera and the Mono-ha movement that emerged in Japan in the same period. This idea of dialogue, confrontation, dialectical tension between emptiness and fullness, noise and silence, materiality and evanescence, implies and structures the whole path of the exhibition.

Finally, dialogue was established between the works and their environment and represents a particularly crucial issue for any contemporary art institution. *Prima Materia* questions the very premises of Punta della Dogana, perhaps even more so than the previous exhibitions presented since it reopened in 2009. It offers the occasion to rethink the spaces, to modify the perception of them. Ryan Trecartin and Lizzie Fitch transform the first great hall into an environment that mingles constructions, furniture, installation, and screening, proposing a unique and irreverent experience of this space, which had always been approached as a majestic nave. In a reverse process, the exhibition allows to feel for the first time the monumentality of the second nave, which used to be separated into three distinct rooms but has now been reunited into one large space, from the Grand Canal to the Giudecca Canal.

Thanks to strong decisions such as the play of contrasts of rhythm or tone, the desire to dedicate to paintings the first floor, with its irregular surfaces of the brick walls, or the attention paid to works playing with light and sound, *Prima Materia* vividly demonstrates the plasticity of Tadao Ando’s architecture at Punta della Dogana. Beyond its ability to adapt to different media or formats, it surprisingly offers an environment that renews and enriches the visitors’ perception of the works of art.

The quality of the relationship between art and architecture at Punta della Dogana mostly relies on the artists’ strong presence during the process of conceiving and producing the exhibitions: they are invited to contribute to the choice of works, supervise or manage the installation (which often leads them to entirely rethink the work for the location). They are also closely associated with the publishing and cultural programs of the institution. The decision to place the artist at the very heart of the artistic project culminates in the practice of commissioning and producing new works of art. With works from Philippe Parreno, Zeng Fanzhi, Mark Grotjahn, Marlene Dumas..., *Prima Materia* reasserts the spirit that presides the project of Palazzo Grassi – Punta della Dogana – Pinault Collection: a spirit of trust, commitment, and challenges.

Martin Bethenod

Director of Palazzo Grassi – Punta della Dogana

2 THE EXHIBITION *PRIMA MATERIA*

Ubiquitous and graphic media images of war, protest, and social upheaval provided the backdrop for artistic breakthroughs of late 1960s, much of which was expressed in abstraction—sometimes emptiness. That era also opened new vistas on social equality and shared concerns, such as the condition and future of our environment. Today, science and technology offer social connectivity on a global scale, constantly available images of every kind, and the promise of technological solutions for longevity, and renewable energy. At the same time, we still live in an atmosphere of anxiety, often faced with invisible and abstract adversaries—among them, global warming and technological terrorism. We are immersed in a cacophony of media image and sound.

If the goal of most of nineteenth century art was truth through beauty and balance, the art of the late twentieth and our own century tends toward a coexistence of extremes—of abstraction and surrealism, emptiness and chaos, negation and spectacle, high and low. Artistically, we live in an age of global pluralism. Four basic elements of painting, sculpture, installation, and performance are all alchemized by the *prima materia* of media, not only the substance of film or video or the Internet, but the means by which it is disseminated and discussed globally.

Medieval texts on alchemy suggest hundreds of diverse descriptions and definitions of the *prima materia*, the prime matter—separate from, or encompassing, earth, air, fire, and water; or the formless base of all matter; containing the soul and the body, the sun and the moon; love and light, imagination and consciousness; or urine, blood, or dirt. It was searched for in the darkest soil of the forest, and inside the body. It is the primal chaos that exists before time and all possibilities of the future. Western and Eastern, it is the Tao of Lao Tzu's Tao te Ching; or, in science, perhaps the dark matter that makes up most of our universe. The definitions of this *medium* that carries all of the elements are diverse by cultural perspective or personal identity. Sometimes circularly represented as a serpent eating its tail, the *prima materia*—essence, everything and nothing, everywhere and nowhere—takes many forms.

Caroline Bourgeois and Michael Govan
Curators of the exhibition

2 LIST OF ARTISTS

Adel Abdessemed

Born in 1971 in Constantine, Algeria, he currently lives and works in Paris, France and New York, United States.

Arakawa

Born in 1936 in Nagoya, Japan. He died in 2010.

Robert Barry

Born in 1936 in New York, United States, he currently lives and works in New Jersey, United States.

Alighiero Boetti

Born in 1940 in Turin, Italy. He died in 1994.

James Lee Byars

Born in 1932 in Detroit, United States. He died in 1997.

Marlene Dumas

Born in 1953 in Cape Town, South Africa. She currently lives and works in Amsterdam, The Netherlands.

Koji Enokura

Born in 1942 in Tokyo, Japan. He died in 1995.

Lizzie Fitch & Ryan Trecartin

Born in 1981 in Bloomington, United States. She currently lives and works in Los Angeles, United States.

Born in 1981 in Webster, United States. He currently lives and works in Los Angeles, United States.

Llyn Foulkes

Born in 1934 in Yakima, United States. He currently lives and works in Los Angeles.

Theaster Gates

Born in 1973 in Chicago, United States, where he currently lives and works.

Dominique Gonzalez-Foerster

Born in 1965 in Strasburg, France. She currently lives and works in Paris, France, and Rio de Janeiro, Brazil.

Loris Gréaud

Born in 1979 in Eaubonne, France. He currently lives and works in Paris, France.

Mark Grotjahn

Born in 1968 in Pasadena, United States. He currently lives and works in Los Angeles, United States.

David Hammons

Born in 1943 in Springfield, United States. He currently lives and works in New York, United States.

Roni Horn

Born in 1955 in New York, United States, where she currently lives and works.

Susumu Koshimizu

Born in 1944 in Japan.

Lee Ufan

Born in 1936 in Haman-gun, South Korea. He currently lives and works in Kamakura, Japan, and Paris, France.

Sherrie Levine

Born in 1947 in Hazleton, United States. She currently lives and works in New York and Santa Fe, United States.

Piero Manzoni

Born in 1933 in Soncino, Italy. He died in 1963.

Mario Merz

Born in 1925 in Milan, Italy. He died in 2003.

Bruce Nauman

Born in 1941 in Fort Wayne, United States. He currently lives and works in Galisteo, United States.

Roman Opalka

Born in 1936 in Hocquincourt, France. He died in 2011.

Giulio Paolini

Born in 1940 in Genoa, Italy. He currently lives and works in Turin, Italy.

Philippe Parreno

Born in 1964 in Oran, Algeria. He currently lives and works in Paris, France.

Giuseppe Penone

Born in 1947 in Garesio, Italy. He currently lives and works in Turin, Italy, and Paris, France.

Michelangelo Pistoletto

Born in 1933 in Biella, Italy. He currently lives and works in Turin and Biella, Italy.

Bridget Riley

Born in 1931 in London, United Kingdom, where she currently lives and works.

Thomas Schütte

Born in 1954 in Oldenburg, Germany. He currently lives and works in Düsseldorf, Germany.

Nobuo Sekine

Born in 1942 in Saitama, Japan. He currently lives and works in Japan.

Kishio Suga

Born in 1944 in Morioka, Japan. He currently lives and works in Shizuoka, Japan.

Diana Thater

Born in 1962 in San Francisco, United States. She currently lives and works in Los Angeles, United States.

PROJECT FOR THE CUBE

Zeng Fanzhi

Born in 1964 in Wuhan, China. He currently lives and works in Beijing, China.

3 THE EXHIBITION CATALOGUE AND THE WEBSITE

THE CATALOGUE

248 pages
120 illustrations
45€

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

The catalogue of the exhibition *Prima Materia* is published by Electa and was designed by Leonardo Sonnoli of the studio Tassinari/Vetta. It includes texts and interviews of artists presented in the exhibition:

texts

Adel Abdessemed/Philippe-Alain Michaud
Arakawa/Madeline Gins
Marlene Dumas/Adrian Searle
Llyn Foulkes/Ali Subotnick
Dominique Gonzalez-Foerster/Jochen Volz
Roni Horn/Elisabeth Lebovici
Sherrie Levine/Erich Franz
Thomas Schütte/Adrian Searle

interviste

Michael Govan/Caroline Bourgeois
Michael Govan/Germano Celant/Lee Ufan
Theaster Gates/Franklin Sirmans
Loris Gréaud/Caroline Bourgeois
Mark Grotjahn/Michael Govan
Philippe Parreno/Hans Ulrich Obrist
Diana Thater/Michael Govan
Ryan Trecartin/Michael Govan/Jarrett Gregory

THE WEBSITE

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

Furthermore, the calendar of the website is regularly updated and offers a comprehensive schedule of all the initiatives organized at Palazzo Grassi, Punta della Dogana and at the Teatrino, around the exhibitions: meetings with the artists of the Pinault Collection, weekly appointment of *Opera parla* organized in collaboration with the professors of the Universities of Venice, educational workshops for children, classical or contemporary music concerts and many more activities organized in collaboration with numerous Italian and international cultural institutions.

www.palazzograssi.it

4 THE CUBE OF PUNTA DELLA DOGANA

THE NEW ANNUAL PROGRAM OF INVITATIONS

The Cube is the central space of Punta della Dogana and concentrates the essence of Tadao Ando's art: the radicality is expressed with extreme subtlety. With its symbolic centrality, the precision of its scale, and above all its remarkable double dimension of enclosure, meditative introspection, and of openness to the outside world, represented by the surrounding rooms and the first floor, which offers four high angle views of the Cube, and by the endless variations of the light in Venice, the Cube offers artists a unique environment.

After Punta della Dogana opened in 2009, Rudolf Stingel, for the exhibition *Mapping the Studio*, and Julie Mehretu, for *In Praise of Doubt*, developed specific projects for the Cube. François Pinault has now decided to set a regular rhythm to these projects, to give them dynamics and a strong identity within the activities of Palazzo Grassi-Punta della Dogana: from now on, each year, an artist will be invited to work in the Cube in absolute freedom. This year, Zeng Fanzhi is the first artist called to participate to this project.

THE WORKS BY ZENG FANZHI

Zeng Fanzhi was born in 1964 in the Hubei province of Central China, where he also studied at the Academy of Fine Arts. Since 1993, he has been based in Beijing. To a certain extent, Zeng attributes the aura of alienation in his works to the oppressive climate of Chairman Mao's China, during the Cultural Revolution of the '60s, and to the fast-paced ideological changes that followed its collapse in the mid-'70s. Although he acknowledges this influence, Zeng focuses on inwardness in his work, creating introspective works that reflect emotions elicited in his personal life. The idea of using landscapes to convey an emotional state stems from Zeng's attraction to German Expressionism.

Zeng has devised a technique of frenzied and animated lines in order to render the densely intertwined thickets. In the two works presented at Punta della Dogana called *This land So Rich in Beauty, 1 & 2* (2010), Zeng thus combines conscious, controlled thoughts with wild uncontrolled emotions, in order to chart the psychological state of the artist in an alienating and chaotic society.

THE SPECIAL ISSUE BEAUX ARTS MAGAZINE

44 pages
30 illustrations
12€

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

A special issue of "Beaux Arts Magazine" is published to inaugurate this new annual program of invitations. It brings together texts on the renovation of Punta della Dogana and, in particular, on the construction of the cube by Tadao Ando, as well as interviews with Zeng Fanzhi conducted by Hans Ulrich Obrist and Caroline Bourgeois and a text by Fabrice Hergott. It also contains texts about the works exhibited in the cube so far: the paintings by Rudolf Stingel presented during the inaugural exhibition of Punta della Dogana *Mapping the Studio* (2009-2010) and those by Julie Mehretu presented in *In Praise of Doubt* (2011-2012). A series of illustrations of the renovation of the cube, the various installations and of the works by Zeng Fanzhi, completes this special issue.

5 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 became the third largest firm in the luxury-goods sector worldwide, after acquiring the Gucci Group (Gucci, Yves Saint-Laurent, Bottega Veneta, Sergio Rossi, Boucheron, Stella McCartney, Alexander McQueen, and Balenciaga). In 2007, the Group seized a new opportunity for growth when it acquired Puma, a leading brand in sports/lifestyle goods. Thus, PPR continues to develop its activities in key markets, through its major and most famous brands.

At the same time, François Pinault has pursued a plan of investment in companies with strong growth potential in sectors outside the specialized retailing and luxury goods fields covered by PPR. In 1992, he created Artemis, a private company entirely owned by the Pinault family. Artemis controls the 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 shareholder in Bouygues Group and Vinci. François Pinault is also the owner of a French premiere league football team, Stade Rennais Football Club, and of the Théâtre Marigny in Paris. In 2003, François Pinault entrusted his group to his son François-Henri Pinault.

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

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

Solicited by many municipalities, public and private institutions, François Pinault also presents part of his collection outside of Venice, for instance, with the exhibition *Passage du Temps* at the Tri postal in Lille (2007), *Un certain État du Monde* (2009) at the Melnikov Garage in Moscow, *Qui a peur des artistes?* (2009) at Dinard in Brittany, *Agony and Ecstasy* (2011) at the SongEun Foundation in Seoul, *L'art à l'épreuve du monde* (2013) at Dépoland, Dunkirk, and *À triple tour* (2013) at the Conciergerie, Paris.

MARTIN BETHENOD

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

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

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

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

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

CAROLINE BOURGEOIS

Born in Switzerland in 1959, Caroline Bourgeois graduated in psychoanalysis at Paris University in 1984. She directed the Erick Franck Gallery in Switzerland from 1988 to 1993 and co-directed the Jennifer Flay Gallery from 1995 to 1997.

From 1998 to 2001, she worked on contemporary art installations at metro train stations in Paris with a number of artists including Dominique Gonzalez-Foerster. In 1998 she was appointed to be in charge of François Pinault Foundation's video collection. In this context she gave the collection broad horizons, thanks to several research programs and meetings with artists. These art installations are a history of the moving image.

In 2001 she worked on the production team of Pierre Huyghe's artworks for the Biennale's French pavilion. She has also worked on at a number of independent projects, among which: the video program *Plus qu'une image* for the first edition of the *Nuit Blanche* in Paris; the exhibition *Survivre à l'Apartheid* at the Maison Européenne de la Photographie during the Paris photography month with the theme *Emergences Resistances Resurgences* (2002); the video collection production *Point of view: an Anthology of the Moving Image*, in association with New Museum of Contemporary Art (2003) and *Valie Export – an Overview*, a travelling exhibition co-organized with the Centre National de la Photographie (CNP) of Paris (2003-2004).

From 2004 to 2008 she was Art Director of Paris' Plateau, a contemporary art centre, where she directed several exhibitions, including: *l'Argent*, *Joan Jonas*, *Cao Fei*, *Melik Ohanian*, *Adel Abdessemed*, *Loris Gréaud*. Since 2007 she has been curating exhibitions for the François Pinault Foundation: *Passage du temps* (2007) at Lille's Tripostal, *Un certain Etat du monde* (2009) at the Garage Center for Contemporary Culture in Moscow, *Qui a peur des artistes?* (2009) in Dinard and, in Venice, *In Praise of Doubt* (2011) at Punta della Dogana, *The World Belongs to You* (2011), *Madame Fisscher* (2012), and *Voice of Images* (2012-2013) at Palazzo Grassi. In 2013, she will curate the exhibition *À triple tour* at the Conciergerie in Paris.

MICHAEL GOVAN

Michael Govan was born in 1963, in Washington, D.C. He holds a B.A. in Art History from Williams College, in Williamstown, Massachusetts, where he served as Acting Curator of the Williams College Museum of Art and, in 1986, organized the exhibition *Picasso and Rembrandt*. Before continuing his studies at the University of San Diego, he studied Renaissance art in Italy.

From 1988 to 1994, Michael Govan served as Deputy Director of the Solomon R. Guggenheim Museum, where he coordinated numerous exhibitions, including *The Great Utopia: The Russian and Soviet Avant-Garde, 1915-1932* (1992), and oversaw the reinstallation of the museum's collection galleries. From 1994 to 2006, he was President and Director of Dia Art Foundation in New York, where he spearheaded the creation of the Dia: Beacon museum.

In 2006, Michael Govan joined the Los Angeles County Museum of Art (LACMA) as CEO and Wallis Annenberg Director. He oversees museum activities such as art programming and the *Transformation* campaign. He has been supporting projects that enable contemporary artists to interact with LACMA's historic collections: John Baldessari's installation of the exhibition *Magritte and Contemporary Art*; Jorge Pardo's innovative gallery design for the museum's permanent collection of ancient Latin American art; Franz West's installation design for an exhibition of the museum's recently acquired collection of art of the Pacific Islands.

Michael Govan has also curated numerous exhibitions, including *Dan Flavin: A Retrospective* (2007) and *James Turrell: A Retrospective*, which opened at LACMA on May 26, 2013.

THE TEATRINO OF PALAZZO GRASSI

6 INTRODUCTION

Palazzo Grassi – Punta della Dogana strengthens its implementation within the artistic and cultural life of Venice thanks to the Teatrino, a new location dedicated to conferences, talks, screenings, and concerts.

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

With a 1,000 square-meter surface, the Teatrino is equipped with an auditorium of 225 seats, two foyers, and spaces for technical equipment (boxes, equipment for stage management and simultaneous translation, etc.).

Thus, it provides Palazzo Grassi-Punta della Dogana with optimal technical conditions (including acoustics) in a comfortable setting. The program of cultural activities can therefore be further developed: talks by artists, conferences, lectures, concerts, performances, and screenings will now take place at the Teatrino. It also reinforces the institution's role as a forum of exchange, meeting, and openness towards the city.

The Teatrino opens its doors to the public in conjunction with the opening of the exhibition *Prima Materia* at Punta della Dogana and puts an emphasis on the moving image (cinema, films by artists, video installations, etc.) with a program of films directed by artists from the Pinault Collection and shown for the first time in Italy: Loris Gréaud and Philippe Parreno, two artists presented in the exhibition *Prima Materia* at Punta della Dogana, and Anri Sala, the artist representing France at the 2013 Venice Biennale.

7 HISTORY AND CHRONOLOGY

CHRONOLOGY

1857

Barone Simeone De Sina, a Greek banker living in Vienna, buys Palazzo Grassi and proposes an important architectural intervention on the building as well as the creation of a Romantic garden, with greenhouses, fountains, columns, and pergolas, all of which are completed during the 1860s.

1949

After Snia Viscosa, an Italian multinational presided by Franco Marinotti, acquires Palazzo Grassi and the creation of the International Centre of Arts and Costumes, the garden is replaced with an open air theatre designed by the engineer Giovanni Sicher.

1961

The theatre is altered by the architect Cesare Pea who, with the construction of a retractable roof, turns it into a closed theatre to accommodate receptions, fashion shows and artistic and theatre performances.

1983

The International Centre for Arts and Costumes, which had become the Cultural Centre of Palazzo Grassi in 1978, closes and the theatre puts an end to its activities.

THE TEATRINO OF PALAZZO GRASSI AND THE FRANÇOIS PINAULT FOUNDATION

2005

François Pinault acquires Palazzo Grassi and the adjoining theatre and commissions the Japanese architect Tadao Ando to elaborate the restoration and modernization project. Priority is given to the renovation of Palazzo Grassi, which reopens its doors to the public in April 2006.

2007

Palazzo Grassi wins the competition for the creation of a contemporary art centre at Punta della Dogana to exhibit works of the Pinault Collection. The restoration of the building is once again entrusted to Tadao Ando.

2009

In June, after 14 months of renovation, Punta della Dogana reopens to the public.

SPRING 2011

François Pinault commissions Tadao Ando to conduct the restoration project of the Teatrino of Palazzo Grassi.

SUMMER 2011 – SPRING 2012

Architectural studies.

JULY 2012

The building permit is issued. Renovation works and functional restructuring begin.

MAY 30, 2013

Opening of the Teatrino to the public, after 10 months of restoration works.

8 THE RENOVATION AND KEY FIGURES

THE RESTORATION PROJECT OF THE TEATRINO

Since it was built in 1961, the building of the Teatrino had never been modified either structurally or architecturally and it had been completely abandoned since 1983. It has a trapezoid plan of approximately 1000 square meters, located between Calle delle Carrozze, Calle Grassi and two existing buildings on the two other sides.

THE EXTERNAL OUTLINE

The architect Tadao Ando worked from the existing plan of the building and kept unaltered both the external position of the walls and their consistency. The roof was transformed into a unified and uniform slope. The resulting outer shape is a uniform rectangle shaped only on the front and rear to leave unchanged the original state of the external structure.

THE INTERNAL PROJECT

Once the external wrapping that keeps unchanged the preexisting outline of the structure was rebuilt, Tadao Ando inserted inside an entirely new volume that defines the area for theatrical performances and screenings and, giving an architectural shape to the space – it stands out like a new work of art that confronts the historical context in which it is placed.

This new structure defines two main areas that characterize the functional and architectural restoration project of the Teatrino: the first is an auditorium with a stage, a backstage with a technical room and a flight of steps with seats for the audience; the second is a foyer characterized by its large triangular openings on the walls that allows the free coming and going between the foyer and the adjoining areas, and by the large triangular skylight that brings natural light inside the building.

The control room, the translation booths and a storage area are located on an intermediate floor reachable by a side staircase.

The vertical structures within the building were achieved by integrating the existing steel pillars, located along the perimeter and restored, with new steel structures, designed according to a curved line (the “twist” walls of the project). These pillars not only support the vertical load of the roof but also the walls specially created to guarantee that the auditorium is perfectly soundproof.

THE EXTERNAL FINISHING WORKS

From the morphological analysis of the building, various types of existing coatings according to their location on the external walls were highlighted and then replaced with *marmorino* and natural lime coatings. The variety of coatings found on the walls was maintained only at the finishing works level. The façade that overlooks Calle delle Carrozze was covered with *marmorino* whereas the other fronts were coated with a treated lime mixture so as to create two different kinds of surfaces, thinner on the lower part and rougher on the higher part of the walls.

The roof was made with rolled zinc alloy so as to be reminiscent of the historic roof typologies made with rolled lead.

THE INTERNAL FINISHING WORKS

The internal finishing works project follows the minimalist approach that characterizes Tadao Ando's architecture: the materials used to complete the vertical external walls are therefore found again inside. The inner part of the walls was polished with coating of lime. The curved walls of the internal structure, on one side, were coated with *marmorino* while the other side, the auditorium's side, required the use of sound-absorbing materials.

The floors have been made of exposed aggregate concrete, fitted carpet and wood.

PROTECTION FROM WATER FLOODS

In order to ensure the perfect impermeability of the building a watertight slab, also called a water retention tank, was achieved to provide protection against tides of up to two meters above the sea level. The tank leans on a slab and was constructed thanks to the most innovative technologies already used to restore Punta della Dogana.

TECHNICAL DESCRIPTION OF THE TEATRINO

1000 m²: total surface
225 seats
2 foyer: 115m² and 90m²
1 control room with 2 translation booths
7 meters maximum ceiling height

30 companies involved in the works
160 workers
65.000 hours of work

9 THE CALENDAR OF THE TEATRINO: FIRST EVENTS

CINEMA AT THE TEATRINO

From May 30, to July 14, 2013

Free admission to the screenings, until capacity is reached.

Wednesday / Friday
every 30 minutes, from 10am to 7pm (last screening at 6.30pm)

Loris Gréaud

The Snorks: A Concert for Creatures
2012, 22'

Sunday / Monday
every 30 minutes, from 10am to 7pm
(least screening at 6.30pm)

Philippe Parreno

Marilyn
2012, 33'

Thursday / Saturday
every hour, from 10am to 7pm (last screening at 6pm)

Anri Sala

1395 Days without Red
2011, 43'

CIRCUITO OFF – FOURTEENTH EDITION

From August 28 to 31, 2013

In thirteen editions, Circuito Off, created in 2000, has become the international reference for experimental audiovisual creation. Catalyst for new styles, trends, languages, it has always placed the mixing of genres at the centre of its research, questioning the fluctuating and changing identity of video.

Today, Circuito Off represents for its audience a window onto the vast world of video creation, in all its complexity and evolution, between new technologies and old secrets of the trade. It is an ideal bridge between art and cinema and is constantly changing, reinventing itself.

MUSIC AT THE TEATRINO

June 29, July 6, September 7, 2013

In collaboration with the Venetian Centre for Baroque Music

Saturday, June 29, 2013

“Grand Canal: Venice source of confluence”
Opera Prima Consort

Saturday, July 6, 2013

“Complete sonatas for cello by Vivaldi, first part”

Saturday, September 7, 2013

“Tercentenary of Arcangelo Corelli’s death”
Ensemble L’Estravagante

THE AUTUMN ACTIVITIES

October – December 2013

From October 2013, the Teatrino will host the weekly talks of *Opera parla*, organized in collaboration with the professors of the Universities of Venice, every Wednesday at 5pm. The *Art conversation* with the artists of the exhibition *Prima Materia* will also start again, as well as the educational workshops *st_art*.

From October 2013, a new cycle of screenings of the film archives of the most influential contemporary art exhibitions from the 1960s to the present day will also begin. The sessions will be followed by talks with the protagonists or witnesses of these historical events. The first screenings of this monthly program will focus on the 1966 Venice Biennale, Documenta 4 (1968), and Documenta 5 (1972).

All the activities of the autumn will be communicated regularly on the website of Palazzo Grassi.

10 TADAO ANDO

BIOGRAPHY

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, Tadao Ando arrived in Paris just after his idol's death in 1965; however, he later put Le Corbusier's architectural legacy to good use in his own work.

Back in Japan, Tadao Ando opened his own firm in 1969, starting with simple houses that expressed his vision of architecture as the fruit of lived experience - that representing his taste for a purity of style that seemed to combine the physical and the spiritual. 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. Characteristics of his work include large expanses of unadorned architectural concrete walls combined with wooden or stone floors and large windows. Active natural elements like sun, rain, and wind are a distinctive inclusion to his style. Ando has been deeply influenced by Japanese traditions and their focus on assembled constructions, on balance and the eloquent interaction of light and materials. But he has also drawn upon the modern Western tradition, using pure spatial volumes and straightforward forms to create a meditative tension between the inside and the outside, 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 and the Museum of Wood in Hyogo. Amongst Tadao Ando's most important works, one might list the Church of the Light in Osaka (1989) and the Church on the Water (1991). He is currently working on new museum projects in Italy and San Marino.

Since 2007, Tadao Ando has worked on the ecological project "Umi no mori" in Japan, involving the creation of "The Sea Forest" with more than 480,000 trees. This "green lung" is being created by the city of Tokyo as a symbolic place, a sort of polder into an artificial island within the bay where the Japanese capital stands. He also initiated the Momo-Kaki Orphans Fund, which aims to gather donations for supporting the education of children who lost their families to earthquakes and tsunamis.

The Japanese architect has taught at various prestigious universities - Yale (1987), Columbia (1988) and Harvard (1990) - and was appointed to a Chair at the University of Tokyo (1991). Tadao Ando is also the winner of many prestigious international awards: Pritzker Architecture Prize (1995), Chevalier de l'Ordre National de la Légion d'Honneur (1995), Praemium Imperiale (1996), Officier de l'Ordre des Arts et des Lettres (1997), Gold Medal of Union Internationale des Architectes (2005).

Already very familiar with the architect's work - and because he greatly appreciated its combination of contemporary and timelessness, abstract and sensorial elements - François Pinault commissioned Ando to build a museum on the île Séguin in Paris. After the project was cancelled, he subsequently involved Ando in his Venetian initiatives: the renovation of Palazzo Grassi in 2005, the restoration of Punta della Dogana in 2008-2009 and of the Teatrino in 2012-2013

11 ACKNOWLEDGMENTS

Palazzo Grassi wishes to express its gratitude to all of those whose commitment and dedication have made it possible to complete, in less than 12 months, the renovation and building rehabilitation of the Teatrino of Palazzo Grassi.

for the architectural project and artistic direction
Tadao Ando Architect & Associates (TAAA):
Tadao Ando, with Kazuya Okano assistant and project manager;

for the direction of works:
Equilibri Srl, Eugenio Tranquilli: general project coordination with Valentina Mazzanti, Giacomo Ceccato, Elisabetta Bertolin and Paola Bertolin, project assistants;
Tecnobrevetti Srl, Gian Domenico Cocco: planning and direction of the structural works, Luigi Cocco: executive project and direction of building works, with the collaboration of Alberto Simioni, Marco Manera, Alessandro Gumier, Pietro Gatto;
Adriano Lagrecacolonna: planning and direction of mechanical and electrical plants, with the collaboration of Sergio Rigato, Riccardo Garavello, Giuseppe Bianchin; Ferrara Palladino e Associati, Cinzia Ferrara and Pietro Palladino: lighting design, assistant Giuseppe Iacobino;

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Marco Bortoletto: archeological consultant;
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for general contracting:
ICCEM Srl, Daniele Roncali: managing director and technical director;
Fulvio Paternostro: technical director;
Maurizio Russo: technical direction of the building site;
Ivan Nordio and Pierluigi Scattolin: foremen;
Diana Zacchello, quality, health and safety control;

for the electrical installations and plants:
Fiel S.r.l. and in particular Radames Doretto with Bruno Sabatino;

for the mechanical plants and installations:
Fiorin S.r.l., in particular Antonio Fiorin with Francesco Contardo;
and all the companies that participated in the works.

Palazzo Grassi also wishes to thank the Mayor of Venice, Giorgio Orsoni, and the Superintendent for the Cultural Heritage and Landscape of Venice and the Lagoon, Renata Codello, as well as all the office of the City of Venice and the Soprintendenza per i Beni Architettonici e Paesaggistici di Venezia.

ANNEX

12 EXHIBITIONS AT PALAZZO GRASSI AND PUNTA DELLA DOGANA SINCE 2006

APRIL 29, 2006 – OCTOBER 1, 2006

OPENING OF PALAZZO GRASSI

Where Are We Going?, curated by Alison Gingeras.

NOVEMBER 11, 2006 – MARCH 11, 2007

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

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

MAY 5, 2007 – NOVEMBER 11, 2007

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

JANUARY 26, 2008 – JULY 20, 2008

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

SEPTEMBER 27, 2008 – MARCH 22, 2009

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

JUNE 6, 2009 – APRIL 10, 2011

OPENING OF PUNTA DELLA DOGANA

Mapping the Studio. Artists from the François Pinault Collection at Punta della Dogana and Palazzo Grassi, curated by Francesco Bonami and Alison Gingeras.

APRIL 10, 2011 – DECEMBER 31, 2012

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

JUNE 2, 2011 – FEBRUARY 21, 2012

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

APRIL 15, 2012 – JULY 15, 2012

Madame Fisscher, solo exhibition by Urs Fischer at Palazzo Grassi, curated by the artist and Caroline Bourgeois.

AUGUST 30, 2012 – JANUARY 13, 2013

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

APRIL 7, 2013 – DECEMBER 31, 2013

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

MAY 30, 2013 – DECEMBER 31, 2014

Prima Materia, curated by Caroline Bourgeois and Michael Govan, at Punta della Dogana.

13 THE EXHIBITION *RUDOLF STINGEL* AT PALAZZO GRASSI

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

The project, conceived by the artist expressly for Palazzo Grassi, spreads over all the rooms of the building, where a carpet with oriental patterns covers, for the first time, the entire surface of the walls and floors. The installation is part of Stingel's artistic research, which has always been directed towards the analysis of the relationship between the exhibition space and artistic intervention: for the artist, the carpet is a medium through which painting relates to its architectural context. Interested in the redefinition of the meaning of "painting" and of its perception, Stingel places the "carpet" at the core of his poetics. It bears witness to the passage of time and people and is also a source of inspiration, with its variety of typologies and textures, for successive series of paintings.

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

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

14 GENERAL INFORMATION AND CONTACTS

PUNTA DELLA DOGANA

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

PALAZZO GRASSI

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

TEATRINO OF PALAZZO GRASSI

San Marco 3260
30124 Venezia
Vaporetto stops: San Samuele (line 2),
Sant'Angelo (line 1)

Tel: +39 041 523 16 80
Fax: +39 041 528 62 18

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

www.palazzograssi.it

OPENING HOURS

Punta della Dogana

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

Palazzo Grassi

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

Teatrino of Palazzo Grassi

Cinema at the Teatrino
May 30, 2013 – July 14, 2013
Open everyday from 10am to 7pm
Closed on Tuesdays

TICKET OFFICE

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

- Full price: 20€ for two museums /
15€ for one museum
- Discounted price: 15€ for two museums /
10€ for one museum
- Discounted price for schools: 10€ for two
museums /
6€ for one museum (reserved to classes that book
a guided tour or a st_art workshop).
- Teatrino: free admission to the screenings of
Cinema at the Teatrino until capacity is reached.

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

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

BOOKING AND GUIDED TOURS

Call center Vivaticket
www.vivaticket.it

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

From Italy / 199 112 112
From abroad / + 39 041 2719031

By email: visite@palazzograssi.it

ST_ART PROJECT

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

For school groups, on booking
Via Vivaticket:
From Italy / 199 112 112
From abroad / +39 041 2719031
by email: scuole@palazzograssi.it

For all children from 4 to 10 years, every Saturday afternoon at Palazzo Grassi or Punta della Dogana, on booking by phone:
+39 041 24 01 304

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

MEMBERSHIP

The Membership offers three categories with benefits and discounts:
Young 12 months: 20€ | 24 months: 36€
Individual 12 months: 35€ | 24 months: 63€
Dual 12 months: 60€ | 24 months: 108€
Every year, an artist from the Pinault Collection will design the Membership card; Rudolf Stingel created the first one.

CONTACTS

Press Offices

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PALAZZO GRASSI AND DOGANA SHOPS

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

Open everyday from 10am to 7pm
Closed on Tuesdays
Palazzo Grassi Shop: + 39 041 5287706
Dogana Shop: + 39 041 24 12000

PALAZZO GRASSI AND DOGANA CAFÉS

Since April 2013, the Palazzo Grassi Café and Dogana Café are managed by Rosa Salva, a Venetian caterer that has been representing the best pastry and culinary tradition for over a century.

Open everyday from 10.30am to 6.30pm
Closed on Tuesdays
Palazzo Grassi Café: +39 041 24 01 337

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PRIMA MATERIA

Venice, Punta della Dogana
30.V.2013 – 31.XII.2014

Exhibition curated by
Caroline Bourgeois
Michael Govan

Graphic design
Tassinari/Vetta
Leonardo Sonnoli
with
Irene Bacchi, Igor Bevilacqua,
Anny Comello

Installation Views
Fulvio Orsenigo,
ORCH orsenigo_chemollo

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Federica Pascotto / Saganaki

Opening
Sonia Petrazzi

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Apice, Venice

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Aegis Rischi Speciali

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SCALO FLUVIALE 

SENESEIMA

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