

IL MONDE
VOUS BELONGS

LE WORLD
VI APPARTIENE

THE MONDO
APPARTIEN
TO YOU

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1 FOREWORD

Venice provides a special platform for contemporary art, shown by the dynamism of the Biennale. Thanks to the force of its history, the city is also linked to the archetypal idea of voyage, discovery, trade and diversity. Over the past five years, it has offered an unparalleled setting for François Pinault's generous and visionary cultural project.

The world art scene – or rather, the global art scene – is no longer organised around a single centre, with a small number of creative focal points. On the contrary, from the US West Coast to the Far East, through Africa, the Middle East and the former Soviet Bloc countries, this scene is now characterised by proliferation, multiplicity, movement and nomadism. This is precisely the theme for the exhibition *The World Belongs to You*, for which François Pinault entrusted the curatorship to Caroline Bourgeois. This project was conceived to coincide with another exhibition *In Praise of Doubt*, simultaneously presented at Punta della Dogana and also curated by Caroline Bourgeois.

The World Belongs to You aims to present works by artists of different generations and origins. By juxtaposing different ways of making art, disciplines and personal backgrounds, the exhibition intends to explore artists' relationships to history, reality and its own representation. In a world often threatened by tension and self-withdrawal, the exhibition aims to approach identity, not based upon an affirmation of nationality or origins, but rather upon the way that one constructs relations with "the other". As Édouard Glissant, who recently passed away, said, "identity should not be seen as a single root but as a root that stretches out towards other roots."

I would like to highlight here some aspects of this exhibition, which seem particularly important and significant for François Pinault Foundation's cultural project at Palazzo Grassi-Punta della Dogana.

The World Belongs to You aims to multiply the ways that the François Pinault Collection can be seen. This is demonstrated by the fact that among the 40 artists presented, 23 of them are being exhibited for the first time at Palazzo Grassi-Punta della Dogana.

This exhibition also testifies the will to work closely alongside artists and accompany them in the risk-taking journey, which lies at the very heart of creation. The exhibition thus offers an exceptional number of special projects, commissioned pieces and site-specific works by artists such as Thomas Houseago, Friedrich Kunath, Matthew Day Jackson, Adrian Ghenie, Yang Jiechang, Zeng Fanzhi, Giuseppe Penone, Rudolf Stingel, and Joana Vasconcelos, whose piece has been specially adapted to the context of Palazzo Grassi.

Last but not least, the exhibition is also part of a cultural programme of unprecedented range. This involves publications and our reinforced policy to systematically conduct interviews with the artists exhibited in Venice. The catalogue for *The World Belongs to You* will devote a number of pages to artists from emerging countries and to those who conceived their work with this particular exhibition in mind. The programme will also embrace cinema, with the screening of artists' films starting September. Finally, the programme embraces the academic field, with a new cycle of monthly gatherings with artists starting mid-June, which will run alongside the existing calendar of conferences (most notably, the Opera Parla, held every Wednesday).

One should of course not either forget the educational activities, which are fundamental to the cultural activity of Palazzo Grassi-Punta della Dogana and to its relationship with the city of Venice.

Beyond the figure reports, however flattering they are (over 1,300,000 visitors have come to Palazzo Grassi and Punta della Dogana since their opening; *Mapping the Studio* was the second-most visited exhibition, and the first most visited contemporary art exhibition in Italy in 2010), one of François Pinault's finest achievements in this adventure has been to diversify perceptions of the collection, attract a wider visiting public and get artists more involved in the life of these institutions over the last five year. A fine challenge for the next coming years as well!

Martin Bethenod

Director of Palazzo Grassi and Punta della Dogana - François Pinault Foundation

2 A JOURNEY THROUGH *THE WORLD BELONGS TO YOU*

The exhibition *The World Belongs to You* offers the public the chance to explore the world of artists from different origins, inviting them to reflect upon the vertiginous rhythm of change in a modern world characterised by nomadism, internationalism and hybridisation.

Taking its lead from François Pinault's forward thinking approach to collecting, the exhibition embraces multiple fields of knowledge in order to offer a new way of understanding contemporary society. Originating from the four corners of the world – from China to South Africa, France to Italy, Japan to Iraq, the USA to Russia – the 40 presented artists all approach the upheavals of our world from different individual perspectives, illustrating the tensions but also the hopes that result from them.

The exhibition revolves around major themes of contemporary history: from the breakdown of symbols, to the temptation of self-withdrawal and isolation, the attraction of violence and spirituality in a troubled and globalised world. Each artist is presented in a space dedicated to his or her work. However, thanks to the open layout of the venue, none of these spaces are shut off from each other, thus allowing visitors to see interacting influences through different viewpoints.

Two works embody the two defining tendencies of the exhibition, including Sun Yuan & Peng Yu's large vulture titled *Waiting*, 2006, which stands as a metaphor of threat, fear and hovering predators, and Thomas Houseago's symbol of faith in human abilities in *L'Homme Pressé*, 2011.

Extending across the Atrium, Joana Vasconcelos' *Contamination*, 2008-2010 exemplifies the porosity and interactions that inevitably exist between cultures in a globalised world. This explosion of components and colours is a veritable hymn to hybridisation.

This crossbreeding results from the disintegration of models and utopias inherited from the past – with Farhad Moshiri's depiction of the fall of a certain type of societies such as in Iran, Ahmed Alsoundani's paintings of mediatized torture, Friedrich Kunath's poetic sculpture of on-going human naive perplexity, Zhang Huan's outmoded monumental communist figures, El Anatsui and David Hammon's stripping-bare of African and African-American's vast culture, Huang Yong Ping's exploration of terrorist threat, Loris Gréaud and Matthew Day Jackson's apocalyptic announcement of a post-human world, Cyprien Gaillard's collapse of utopias and the accepted frameworks of life, Yto Barrada's work around the obsolescence of a touristic society, Adrian Ghenie, Sislej Xhafa, Sergey Bratkov and Boris Mikhailov's weight of a Soviet past, Philippe Perrot's individual guilt, and Zeng Fanzhi, Nicholas Hlobo and Yang Jiechang's return to raw nature.

The voyage then continues with Bruly Bouabré and Alighiero e Boetti's impossible representation of the world, Jonathan Wateridge, David Claerbout, and Francesco Vezzoli's media-drenched reality and absence of spontaneity, Urs Fischer's sculptures on the failure of the real, Sigmar Polke's work around fragility and poverty, Charles Ray's breakdown of the symbolic idea of family, Marlene Dumas' depiction of women's precarious situation, Giuseppe Penone's solitude and impotence of man, Takashi Murakami's absence of rupture in history, Rudolf Stingel's décor as social reference, Maurizio Cattelan's need for humour and humility, Ger van Elk's desire to represent the viewers's difficult exchange with sculpture and Lee Ufan's spiritual experience.

This exhibition transcends cultural origins, generations and eras. The very architecture of Palazzo Grassi accentuates this theme, by providing the visitor with an almost panoramic view of the works on display whilst also allowing for an infinite variety of artistic experiences.

Caroline Bourgeois
Curator

ALPHABETCAL LIST OF ARTISTS WITH BRIEF BIOGRAPHICAL DETAILS

Ahmed Alsoudani

Born in 1975 in Baghdad, Iraq. Lives and works in Berlin.

Yto Barrada

Born in Paris, France, 1971. She lives and works in Tangier, Morocco.

Alighiero Boetti

Born in Turin, Italy, in 1940. Died in 1994.

Sergey Bratkov

Born in Kharkiv, Ukraine, in 1960. Lives and works in Moscow, Russia.

Frédéric Bruly Bouabré

Born c. 1923 in Zéprégüé, Côte d'Ivoire. Lives and works in Abidjan, Côte d'Ivoire.

Maurizio Cattelan

Born in 1960 in Padua, Italy. He lives and works between Milan, Italy and New York, United States.

David Claerbout

Born in Kortrijk, Belgium, in 1969. Lives and works in Belgium.

Matthew Day Jackson

Born in 1974 in Panorama City, USA. Lives and works in New York, United States.

Marlene Dumas

Born in 1953 in Cape Town, South Africa. Lives and works in Amsterdam, Netherlands.

El Anatsui

Born in Ghana in 1944. Lives and works in Nigeria.

Ger van Elk

Born in 1941 in Amsterdam, Netherlands, where he lives and works.

Urs Fischer

Born in Switzerland in 1973. Lives and works in New York, United States.

Cyprien Gaillard

Born in 1980 in Paris, France. Lives and works in Berlin, Germany.

Adrian Ghenie

Born in 1970 in Baia Mare, Romania. Lives and works in London, UK.

Loris Gréaud

Born in 1979 in Eaubonne, France. Lives and works in Paris, France.

David Hammons

Born in 1943 in Springfield, United States. Lives and works in New York, United States.

Nicholas Hlobo

Born in 1975 in Cape Town, South Africa. Lives and works in Johannesburg, South Africa.

Thomas Houseago

Born in 1972 in Leeds, UK. Lives and works in Los Angeles, California.

Huang Yong Ping

Born in 1954 in Xiamen, China. Lives and works in Paris, France.

Jeff Koons

Born in 1955 in York, USA. Lives and works in New York City, USA.

Friedrich Kunath

Born in 1974 in Chemnitz, Germany. Lives and works in Los Angeles, USA.

Louise Lawler

Born in 1947 in Bronxville, USA. Lives and works in New York City, USA.

Lee Ufan

Born in 1936 in Haman-gun in Korea. Lives and works in Tokyo, Japan.

Boris Mikhailov

Born in 1938 in Kharkov, Ukraine. Lives and works in Kharkov and Berlin, Germany.

Farhad Moshiri

Born in 1963 in Shiraz, Iran. Lives and works in Teheran, Iran.

Takashi Murakami

Born in 1962 in Tokyo, Japan. Lives and works between New York City, USA and Tokyo, Japan.

Giuseppe Penone

Born in 1947 in Garessio, Italy. Lives and works in Turin, Italy.

Philippe Perrot

Born in 1967 in Paris, France, where he lives and works.

Sigmar Polke

Born in 1941 in Oleśnica, Poland. Died in 2010.

Charles Ray

Born in 1953 in Los Angeles, USA, where he lives and works.

Thomas Schütte

Born in 1954 in Oldenburg, Germany. Lives and works in Düsseldorf, Germany.

Rudolf Stingel

Born in 1956 in Merano, Italy. Lives and works in New York City, USA.

Sun Yuan & Peng Yu

Born respectively in 1972 in Beijing, China and in 1974 in Heilongjiang Province, China. Both live and work in Beijing, China.

Joana Vasconcelos

Born in 1971 in Paris, France. Lives and works in Lisbon, Portugal.

Francesco Vezzoli

Born in 1971 in Brescia, Italy. Lives and works in Milan, Italy.

Jonathan Wateridge

Born in 1972 in Zambia. Lives and works in London, UK.

Sislej Xhafa

Born in 1970 in Peja, Kosovo. Lives and works in New York City, USA.

Yang Jiechang

Born in 1956 in Guangdong, China. Lives and works in Heidelberg, Germany, and Paris, France.

Zeng Fanzhi

Born in 1964 in Wuhang, China. Lives and works in Beijing, China.

Zhang Huan

Born in 1965 in Henan, China. Lives and works in Shanghai, China.

LIST OF ARTWORKS

Ahmed Alsoudani

Untitled, 2010
carboncino e acrilico su tela / charcoal
and acrylic on canvas / fusain et acrylique
sur toile
cm 154,94 × 132,08

Ahmed Alsoudani

Untitled, 2010
carboncino e acrilico su tela / charcoal
and acrylic on canvas / fusain et acrylique
sur toile
cm 274,3 × 304,8

Ahmed Alsoudani

Untitled, 2010
carboncino e acrilico su tela / charcoal
and acrylic on canvas / fusain et acrylique
sur toile
cm 220,9 × 304,8

Yto Barrada

Palm Sign, 2010
alluminio, pittura, lampadine colorate
/ aluminium, paint, color light bulbs /
aluminium, peinture, ampoules colorées
cm 251,5 × 152 × 51

Alighiero Boetti

Mappa, 1971-1973
ricamo su tessuto / embroidery on fabric /
broderie sur tissu
cm 232 × 380

Alighiero Boetti

Autoritratto (Mi fuma il cervello), 1993-1994
bronzo, sistema idraulico e dispositivo di
riscaldamento elettrico / bronze, hydraulic
system and electric heating device / bronze,
système hydraulique et dispositif
de chauffage électrique
cm 200 × 86,4 × 49,5

Sergey Bratkov

Zhenya, from the Kids series, 2000
stampa fotografica a colori / color
photograph / tirage photographique couleur
cm 40 × 30

Sergey Bratkov

Zakhar, from the Kids series, 2000
stampa fotografica a colori / color
photograph / tirage photographique couleur
cm 40 × 30

Sergey Bratkov

Alyona, from the Kids series, 2000
stampa fotografica a colori / color
photograph / tirage photographique couleur
cm 40 × 30

Sergey Bratkov

Vera, from the Kids series, 2000
stampa fotografica a colori / color
photograph / tirage photographique couleur
cm 40 × 30

Sergey Bratkov

Sasha, from the Kids series, 2000
stampa fotografica a colori / color
photograph / tirage photographique couleur
cm 40 × 30

Frédéric Bruly Bouabré

Voitures Partout, 2005-2007
penna a sfera, matite colorate su cartoncino
/ ballpoint, colored pencil on cardboard /
stylo-bille, crayons de couleur sur carton
182 disegni / drawings / dessins
cm 16 × 10,5 ciascuno / each / chacun

Maurizio Cattelan

We, 2010
materiali vari / mixed media /
technique mixte
cm 79 × 148 × 68

David Claerbout

*The Algiers' Sections of a Happy
Moment, 2008*
videoproiezione / video projection /
projection vidéo
37'

Matthew Day Jackson

Family Portrait on the Moon, 2010
drywall e formica su tavola, cornice di acciaio
inossidabile / drywall and formica on panel,
stainless steel frame / plaque de plâtre
et formica sur panneau, encadrement
en acier inoxydable
cm 304,8 × 304,8 × 7,6

Matthew Day Jackson

All in the Family, 2011

teca in acciaio e vetro, plastica, ceramica, Lucite, materiale per prototipazione rapida, resina sintetica, legno, acciaio, lava, argento, piombo, bronzo, cemento / steel and glass vitrine, plastic, ceramics, Lucite, rapid prototype material, plastic resin, wood, steel, lava, silver, lead, bronze, concrete / vitrine en acier et verre, plastique, céramique, Lucite, matériel de prototypage rapide, résine synthétique, bois, acier, lave, argent, plomb, bronze, béton
cm 116,8 × 363,2 × 360,6

Matthew Day Jackson

Utopian Community, 2011

formica su tavola / formica on panel /
formica sur panneau
cm 243,8 × 188 × 5,1

Matthew Day Jackson

Apple II House, 2011

carta da parati, tessuto Photo Tex adesivo /
Photo Tex adhesive backed fabric /
papier peint, tissu adhésif Phototex
dimensioni varie / dimensions variable /
dimensions variables

Matthew Day Jackson

OYGBIV Moon, 2011

serigrafia su superficie lunare su carta /
silkscreen on moon blanket on paper /
sérigraphie sur surface lunaire sur papier
cm 193 × 137,2

Matthew Day Jackson

(Cult of Death Time Magazine cover), 2011

copertina di una rivista, filo colorato
ricamato/ mounted magazine cover,
crocheted colored thread/ couverture de
magazine, broderie de fil de couleur
cm 38 × 30,5

Marlene Dumas

Canary Death, 2006

olio su tela / oil on canvas / huile sur toile
cm 80 × 70

Marlene Dumas

Magdalena (A Painting Needs a Wall

to Object to), 1995

olio su tela / oil on canvas / huile sur toile
cm 200 × 100

El Anatsui

Depletion, 2009

alluminio e filo di rame / aluminium and
copper wire / aluminium et fil de cuivre
cm 381 × 944,88

El Anatsui

New Layout, 2009

tappi di bottiglia di alluminio e filo metallico /
aluminium liquor bottle caps and copper wire
/ bouchons de bouteille en aluminium
et fil de cuivre
cm 233,7 × 294,6
Particolare / detail / Détail

Ger van Elk

Hanging Wall, 1968

parete di mattoni, 1 tavolo, 2 sedie
brick wall, 1 table, 2 chairs / mur en brique,
1 table, 2 chaises / dimensioni varie /
dimensions variable / dimensions variables

Urs Fischer

Untitled, 2009

alluminio fuso, filo di alluminio, vernice
epossidica, filler poliestere, colla acrilica
monocomponente, vernice uretanica,
pittura poliestere, poliuretano acrilico,
vernice trasparente opaca / cast aluminum,
aluminum wire, epoxy primer, polyester
filler, one-component acrylic putty, urethane
primer, polyester paint, acrylic polyurethane
matte clearcoat / aluminium fondu, fil
d'aluminium, vernis époxy, mastic polyester,
colle acrylique monocomposant, vernis
uréthane, peinture polyester, polyuréthane
acrylique, vernis transparent opaque
2 parti / 2 parts / 2 éléments
cm 132 × 155 × 249

Urs Fischer

Verbal Asceticism, 2007

Carta da parati, getto d'inchiostro su carta
Wallpaper, inkjet on paper / papier peint,
jet d'encre sur papier / dimensioni varie /
dimensions variable / dimensions variables

Urs Fischer

Violent Cappuccino, 2007

alluminio fuso, lacca, olio lubrificante, colla,
polvere / cast aluminium, lacquer, motor oil,
glue, dust / aluminium fondu, laque, huile
lubrificante, colle, poussière
cm 202,5 × 130 × 73

Cyprien Gaillard

Pruitt-Igoe Falls, 2009
videoproiezione / video projection / vidéo
projection
6'55"

Adrian Ghenie

The Surgeon and His Soul
(*Study for Kaiser Wilhelm Institute*), 2011
olio su tela / oil on canvas / huile sur toile
cm 59 × 58

Adrian Ghenie

*The Hunter (Study for Kaiser
Wilhelm Institute)*, 2011
olio su tela / oil on canvas / huile sur toile
cm 200 × 135

Adrian Ghenie

*Doctor Josef (Study for Kaiser
Wilhelm Institute)*, 2011
olio su tela / oil on canvas / huile sur toile
cm 180 × 117

Adrian Ghenie

*Untitled (Study for Kaiser
Wilhelm Institute)*, 2011
olio su tela / oil on canvas / huile sur toile
cm 135 × 200

Loris Gréaud

Gunpowder Forest Bubble, 2008
36 alberi artificiali in resina, polistirolo, fibra
di vetro, acciaio, schiuma poliuretana,
pittura, polvere da sparo; luna in plastica,
motore, neon, metallo / 36 artificial trees
in resin, polystyrene, fiberglass, steel,
polyurethane foam, paint, gunpowder,
plastic moon, motor, neon, metal / 36 arbres
artificiels: résine, polystyrène, fibre de verre,
acier, mousse polyuréthane, peinture, poudre
à canon; lune en plastique, moteur, néons,
suspension en métal
Ciascun albero / each tree / chaque arbre
cm 600 × 200
luna / moon / lune
ø cm 250

David Hammons

Smoke Screen, 1990-1995
ferro, tenda, filo metallico, sigarette /
iron, curtain, wire, cigarettes / fer, rideau,
fil métallique, cigarettes
cm 266,7 × 147,3 × 67,3

David Hammons

I Dig the Way This Dude Looks, 1971
pigmento su carta / pigment on paper /
pigment sur papier
cm 89,5 × 59,1

David Hammons

High level of cats, 1998
tamburi, gatti imbalsamati / drums,
taxidermed cats / tambours, chats empaillés
3 tamburi / drums / tambours
cm 254 × 66; cm 231,1 × 58,4; cm 231,1 × 60,9

David Hammons

Cigarette Holder, 1990
filo metallico, sigarette Lucky Strike / wire,
Lucky Strike cigarettes / fil métallique,
cigarettes Lucky Strike
cm 53,3 × 43,2 × 43,2

David Hammons

Flies in a Jar, 1994
vaso di vetro con chiusure lampo e rametti /
glass jar with zippers and plants / bocal
en verre avec fermetures éclair et plantes
cm 25,4 × 15,2 × 15,2

David Hammons

Black Mohair Spirit, 1971
pigmento, spago, ciuffi di spazzolone per
pavimenti, perline, piume e ali di farfalla
su carta nera / pigment, twine, mop strands,
beads, feathers and butterfly on black
paper / pigment, ficelle, franges
de serpillière, perles, plumes et ailes
de papillon sur papier noir
cm 56,5 × 39,4

Nicholas Hlobo

Ingubo Yesizwe, 2008
cuoio, gomma, gauze, nastri, acciaio,
gamba di sedia a sfera artigliata, gancio da
macellaio, catena / leather, rubber, gauze,
ribbon, steel, found ball-and-claw chair leg,
butcher's hook, chain / cuir, caoutchouc,
gaze, rubans, acier, pied de chaise à griffe et
à boule, crochet de boucher, chaîne
cm 150 × 260 × 3000

Thomas Houseago

L'Homme pressé, 2010-2011
bronzo su acciaio / bronze on steel /
bronze sur acier
cm 808 × 157 × 381

Huang Yong Ping

Caverne 2009, 2009

installazione, caverna in resina, sculture di Buddha e di talebani, ombre cinesi di pipistrelli / installation, cave in resin sculptures of Buddha and Taliban, shadow play with bats / installation, caverne en résine, sculptures de bouddhas et de talibans, chauves-souris projetées en ombres chinoises

cm 290 × 350 × 550

Jeff Koons

Balloon Dog (Magenta), 1994-2006

Acciaio inossidabile cromato con rivestimento trasparente colorato / High chromium stainless steel with transparent color coating / acier inoxydable à haute teneur en chrome avec revêtement transparent de couleur

cm 307,3 × 363,2 × 114,3

Friedrich Kunath

Untitled, 2009

Legno, tessuto, scarpe di plastica, motore / wood, fabric, pair of plastic shoes, engine / bois, tissu, chaussures en plastique, moteur

cm 231 × 155 × 37

Friedrich Kunath

The Past is a Foreign Country, 2011

polistirolo, resina acrilica, alluminio, compensato, stoffa, plastica, motori elettrici / polystyrene foam, acrylic resin, aluminum, plywood, fabric, plastic, electric motors / polystyrène, résine acrylique, aluminium, contreplaqué, tissu, plastique, moteurs électriques

216 x 150 x 150 cm

Friedrich Kunath

If you follow every dream you might get lost (Paradise knockout), 2011

aquarello, matita, lacca, Inchiostro cinese, acrilica su tela / watercolour, pencil, lacquer, India ink, acrylic on canvas / aquarelle, crayon, laque, encre de chine, acrylique sur toile

186 x 160 cm

Louise Lawler

Not the way you remembered, 2006

cibachrome montato su alluminio / laminated cibachrome on museum box / cibachrome monté sur aluminium

cm 73,7 × 73,7

Louise Lawler

Drums First, 2006-2007

cibachrome montato su alluminio / laminated cibachrome on museum box / cibachrome monté sur aluminium

cm 121,3 × 96,5

Louise Lawler

Adolf (Must be installed 8 inches from the floor), 2006

cibachrome montato su alluminio / laminated cibachrome on museum box / cibachrome monté sur aluminium

cm 73 × 57,7

Louise Lawler

Google: Egypt, 2006-2007

cibachrome e passepartout / cibachrome and mat / cibachrome et passe-partout

cm 26 × 32,1

Louise Lawler

Hoof, 2006

cibachrome montato su alluminio e compensato / cibachrome mounted on aluminium and plywood / cibachrome monté sur aluminium et contreplaqué

cm 47,6 × 29,5

Louise Lawler

Not yet titled, 2006-2007

cibachrome montato su alluminio / laminated cibachrome on museum box / cibachrome monté sur aluminium

cm 76,2 × 76,2

Louise Lawler

Why Take a Man Apart, 2006-2007

cibachrome montato su alluminio / laminated cibachrome on museum box / cibachrome monté sur aluminium

cm 79,4 × 61,6

Lee Ufan

Dialogue, 2010

olio su tela / oil on canvas / huile sur toile

12 elementi / elements / éléments

cm 53 × 45,5 ciascuno / each / chacun

Boris Mikhailov

Luriki, 1971-1985

38 stampe fotografiche a colori con cornice / 38 colour photographs with frame / 38 tirages photographiques couleur avec encadrement

dimensioni varie / dimensions variable / dimensions variables

Farhad Moshiri

Life is beautiful, 2009
1242 coltelli / 1242 knives / 1242 couteaux
dimensioni varie / dimensions variable /
dimensions variables

Takashi Murakami

727-272 (*The Emergence of God at the
Reversal of Fate*), 2008-2009
acrilico e foglia d'oro su tela montata
su tavola / acrylic and gold leaf on canvas
mounted on wood / acrylique et feuille
d'or sur toile montée sur panneau
16 pannelli / panels / panneaux
cm 300 × 150 × 5 ciascuno / each / chacun

Giuseppe Penone

Respirare l'ombra, 1998
bronzo, oro / bronze, gold / bronze, or
cm 185 × 90 × 165

Giuseppe Penone

Respirare l'ombra - foglie di tè, 2008
foglie di tè, rete metallica, bronzo / tea
leaves, wire mesh, bronze / feuilles
de thé, treillis métallique, bronze
moduli / modules / modules
cm 117 × 78 × 9 ciascuno / each / chacun
elementi di bronzo / bronze elements /
éléments en bronze
cm 70 × 105 × 7 ciascuno / each / chacun

Philippe Perrot

Assèchement des zones humides, 2009
olio e antisettici su tela / oil and antiseptics
on canvas / huile et antiseptiques sur toile
cm 65 × 81

Philippe Perrot

La cérémonie, 2004
olio e antisettici su tela / oil and antiseptics
on canvas / huile et antiseptiques sur toile
cm 97 × 197

Philippe Perrot

Kiss, 2004
olio e antisettici su tela / oil and antiseptics
on canvas / huile et antiseptiques sur toile
cm 146 × 112

Sigmar Polke

Untitled, 1970-1971
tecnica mista, con acrilico, gouache
e vernice metallica su carta / mixed media
with acrylic, gouache and metallic paint
on paper / technique mixte avec acrylique,
gouache et peinture métallique sur papier
cm 198,12 × 274,32

Sigmar Polke

Untitled, 1972-1974
tecnica mista con smalto, pigmento,
gouache, inchiostro e gommalacca
sur carta / mixed media with enamel,
cry pigment, gouache, ink, and shellac
on paper / technique mixte avec émail,
pigment, gouache, encre
et gomme-laque sur papier
cm 242,5 × 255

Sigmar Polke

Untitled, 1968-1990
tecnica mista con acrilico, tempera, pittura
per pareti e inchiostro su carta / mixed media
with acrylic, tempera, house paint and ink
on paper / technique mixte avec peinture
acrylique, détrempe, peinture murale et
encre sur papier
cm 199 × 209,5

Sigmar Polke

Objekt Kartoffelhaus 1967-1990
legno, patate / wood, potatoes /
bois, pommes de terre
cm 252 × 200 × 200

Charles Ray

Family Romance, 1993
tecnica mista / mixed media /
technique mixte
cm 134,6 × 215,9 × 27,9

Charles Ray

Two Boys, 2009
fibra di vetro dipinta / painted
fiberglass / fibre de verre peinte
cm 279 × 452 × 8

Thomas Schütte

Grosse Geister Nr. 9, 1997
Alluminio / aluminum / aluminium
cm 245 × 120 × 100

Thomas Schütte

Grosse Geister Nr. 13, 1998
Alluminio / aluminun / aluminium
cm 250 × 117 × 82

Rudolf Stingel

Untitled, 2010
olio e smalto su tela / oil
and enamel on canvas /
huile et émail sur toile
cm 241,3 × 193

Rudolf Stingel

Untitled, 2010
olio e smalto su tela / oil
and enamel on canvas /
huile et émail sur toile
cm 241,3 × 193

Rudolf Stingel

Untitled, 2010
olio e smalto su tela / oil and enamel
on canvas / huile et émail sur toile
cm 241,3 × 193

Sun Yuan & Peng Yu

Waiting, 2006
fibra di vetro, silicone, piume / fiberglass,
silicone, feathers / fibre de verre, silicone,
plumes
cm 127 × 75 × 164

Joana Vasconcelos

Contamination, 2008-2010
Elementi a maglia e uncinetto fatti a mano,
applicazioni in feltro, maglia industriale,
tessuto, ornamenti, polistirolo, poliestere,
cavi d'acciaio / Hand-knitted and crocheted
elements, applications in felt, industrial
mesh, fabric, ornaments, polystyrene,
polyester, steel cables / Tricot et crochet
en laine faits à la main, applications de
feutre, maille industrielle, tissus, ornements,
polystyrène, polyester, câbles en acier
dimensioni varie / dimensions variable /
dimensions variables

Francesco Vezzoli

Democracy, 2007
videoinstallazione / video installation /
installation vidéo
60"

Francesco Vezzoli

Marlene Redux: a True Hollywood Story! 2006
videoinstallazione / video installation /
installation vidéo
14' 43"

Jonathan Wateridge

Eye Network News, 2009
olio su lino / oil on linen / huile sur lin
cm 282 × 400

Jonathan Wateridge

The Architect's House, 2009
olio su lino / oil on linen / huile sur lin
cm 282 × 400

Jonathan Wateridge

Valley Home, 2009
olio su lino / oil on linen / huile sur lin
cm 282 × 400

Jonathan Wateridge

Directional Interchange, 2009
olio su lino / oil on linen / huile sur lin
cm 282 × 400

Jonathan Wateridge

Night Kitchen, 2010
olio su lino / oil on linen / huile sur lin
cm 282 × 400

Jonathan Wateridge

Pool Party, 2010
olio su lino / oil on linen / huile sur lin
cm 282 × 400

Jonathan Wateridge

In-store Security, 2009
olio su lino / oil on linen / huile sur lin
cm 282 × 400

Sislej Xhafa

KOMT, 2007
cemento e plexiglas / concrete
and plexiglas / béton et plexiglas
cm 90 × 90 × 100

Yang Jiechang

Stranger than Paradise, 2010-2011
Inchiostro e colori minerali su seta
incollata su tela / Ink and mineral colors
on silk glued to canvas / encre et couleurs
minérales sur soie marouflée sur toile
7 pannelli / panels / panneaux
cm 282 × 145 ciascuno / each / chacun

Zeng Fanzhi*Untitled 2010*

olio su tela / oil on canvas / huile sur toile
cm 180 × 280

Zeng Fanzhi*Untitled 2010*

olio su tela / oil on canvas / huile sur toile
cm 280 × 540

Zhang Huan*Friendship (Two Women) 2007*

incenso, carboncino e resina su tela /
incense ash, charcoal and resin on canvas /
encens, fusain et résine sur toile
cm 250 × 400

Zhang Huan*Old Bai Shi-in 99 Years Old 2007*

incenso, carboncino e resina su tela /
incense ash, charcoal and resin on canvas /
encens, fusain et résine sur toile
cm 250 × 200

Zhang Huan*Ho Chi Minh, 2008*

incenso, carboncino e resina su tela /
incense ash, charcoal and resin on canvas /
encens, fusain et résine sur toile
cm 200 × 150

Zhang Huan*Mao Portrait, 2008*

incenso, carboncino e resina su tela /
incense ash, charcoal and resin on canvas /
encens, fusain et résine sur toile
cm 250 × 200

3 THE EXHIBITION CATALOGUE AND OTHER MEDIA

The exhibition catalogue

The exhibition catalogue is published by Electa.

344 pages

60 €

130 illustrations

One version in 3 languages (Italian/French/English)

The catalogue brings together images of all works, as well as a conversation between Elisabeth Lebovici and Caroline Bourgeois and 19 interviews with artists included in the exhibition *The World Belongs to You*.

Interviews conducted by:

Negar Azimi

Katerina Chuchalina

Elisabeth Lebovici

Douglas Fogle

Elena Geuna

Alison Gingeras

Robert Hobbs

Gerard Houghton

Martina Köppel-Yang

Jean de Loisy

André Magnin

Teresa Mavica

Takashi Murakami

Sean O'Toole

Mihai Pop

Yaya Savané

Paul Schimmel

Didier Semin

Beaux-Arts Magazine

A special issue of Beaux-Arts magazine (68 pages, 9€) is distributed in parallel to the catalogue. It contains in particular texts by Martin Bethenod and Giandomenico Romanelli and an exclusive interview with the exhibition's curator, Caroline Bourgeois.

A series of illustrations, different from the catalogue's, offers another point of view on the exhibition.

Palazzo Grassi's 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 exhibition, information about each installation, as well as exclusive interviews with Caroline Bourgeois and several of the artists, made during the exhibition's installation.

www.palazzograssi.it / Exhibitions

4 THE EXHIBITION AT PUNTA DELLA DOGANA

In Praise of Doubt

From April 10, 2011, Punta della Dogana presents *In Praise of Doubt*, also curated by Caroline Bourgeois. This exhibition brings together historical pieces and new works which question the idea of uncertainty, our convictions about identity, and revisit the relationship between private space and the space of the artwork.

Among the 20 artists shown in the exhibition *In Praise of Doubt*, almost half have never been included in previous exhibitions of the François Pinault Collection. The exhibition presents newly commissioned works by Julie Mehretu and Tatiana Trouvé, specially created for the site.

The artists include:

Adel Abdessemed
Marcel Broodthaers
Maurizio Cattelan
Chen Zhen
Subodh Gupta
David Hammons
Roni Horn
Thomas Houseago
Donald Judd
Edward Kienholz
Jeff Koons
Paul McCarthy
Julie Mehretu
Bruce Nauman
Sigmar Polke
Charles Ray
Thomas Schütte
Sturtevant
Tatiana Trouvé

In Praise of Doubt is open to the public until December 31, 2012

5 INFORMATION AND CONTACTS

Palazzo Grassi
Campo San Samuele, 3231
30124 Venezia
Waterbus stop: San Samuele (line 2),
Sant'Angelo (line 1)

Tel : +39 041 523 16 80
Fax : +39 041 528 62 18
Infoline : 199 139 139
www.palazzograssi.it
nfoline : 199 139 139

Punta della Dogana
Dorsoduro, 1
30123 Venezia
Waterbus stop: Salute (line 1)

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

Opening hours

Palazzo Grassi

The World Belongs to You
June 2, 2011 - December 31, 2011
Open every day from 10am to 7pm,
except Tuesdays
Last entrance at 6pm

Punta della Dogana

In Praise of Doubt
April 10, 2011 – December 31, 2012
Open every day from 10am to 7pm,
except Tuesdays
Last entrance at 6pm

Ticket office

The entrance ticket for both exhibitions is valid six days.

- Full rate : 20€ for two museums / 15€ for one museum
 - Discounted rate : 15€ for two museums / 10€ for one museum
 - Free: children under 11, Palazzo Grassi and Punta della Dogana members, 3 adults every school group of 25 students, 1 guide every group of 15 adults, severely disabled, chartered tour guides by the city of Venice, journalists (bearing proper press ID valid for current year), unemployed.
- Free entrance every Wednesdays for the residents of the City of Venice (upon presentation of an ID card).

Audio guides are available in English, French, and Italian and cost 6 €.

Booking and presale

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 / 199 139 139
From abroad / +39 0445 230 313
Payment: cash, bancomat, transfer
and credit card

Guided tours

Palazzo Grassi and Punta della Dogana are working in close collaboration with the association Codess Cultura to organize guided tours in French, Italian and English language on booking for groups and special events. Visitors are asked to contact the call center Vivaticket to book their visit:
From Italy / 199 139 139
From abroad / +39 0445 230 313

For any further information about the guided tours, please contact:
Associazione guide turistiche autorizzate Venezia
Tel: +39 041 5209 038
guide@guidevenezia.it
www.guidevenezia.it

st_art labs

st_art is an educational program for schools and families who wish their children to endeavour a path of discovery of contemporary art. Art labs and itineraries are suited to each age group's needs.
Info: scuole@palazzograssi.it

Palazzo Grassi Shop

Situated on the ground floor of Palazzo Grassi, the bookshop is managed by the Italian publisher Electa, specialized in art and architecture publications. In the premises, fully designed by Tadao Ando, you may purchase the various catalogues illustrating Palazzo Grassi and Punta della Dogana exhibitions as well as a wide range of art and architecture books and exclusive merchandising products.
Open from 9 am to 7 pm
Tel: +39 041 528 77 06

Palazzo Grassi Café

On the first floor of Palazzo Grassi, with a breathtaking view on the Grand Canal and Campo San Samuele, the Palazzo Grassi Café is managed by Irina Freguia, from the Venetian restaurant Vecio Fritolin and offers a large choice of Venetian and Italian food.
Open from 10 am to 6.30 pm
Tel: + 39 041 24 01 337

CONTACTS

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Delphine Trouillard
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delphine.trouillard@palazzograssi.it

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6 APPENDICES BIOGRAPHICAL SUMMARIES

François Pinault

François Pinault was born on August 21, 1936, in Champs-Geraux in Brittany. He established his first wood business in Rennes in 1963. Subsequently, he widened the scope of his activities to include wood importing and, eventually, manufacturing, sales, and retailing. In 1988, the Pinault group went public on the French stock market.

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

In 1999, PPR had become 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, where it is present in major, recognized brands.

At the same time, François Pinault has pursued a plan of investment in companies with strong growth potential in sectors outside the specialized retailing and luxury goods fields covered by PPR.

In 1992, he created Artemis, a private company entirely owned by the Pinault family. Artemis controls the Chateau-Latour vineyard in Bordeaux, the news magazine *Le Point* and the daily newspaper *l'Agefi*. François Pinault also controls the auction house Christie's, a world leader in the art market, as well as being a controlling shareholder in the Bouygues Group and Vinci. François Pinault is also the owner of a French premiere league football team, Stade Rennais Football Club, and of the Theatre Marigny in Paris.

In 2003, François Pinault entrusts his group to his son François-Henri Pinault.

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

In June 2007 François Pinault was selected by the City of Venice to undertake the transformation of Punta della Dogana into a new center for contemporary art, where his collection will be on permanent display. Renovated by Tadao Ando, Punta della Dogana will open in June 2009. Solicited by many municipalities, public and private institutions, François Pinault also presents a part of his collection outside of Venice, for instance, the exhibition *Passage du Temps* at the Tripostal in Lille (2007), *Un certain Etat du Monde?* at the Melnikov Garage in Moscow (2009) and *Qui a peur des artistes?* at Dinard in Brittany (2009).

He was nominated President of the Comité Français in October 2008 and appointed International Adviser to the candidate selection committee for the Praemium Imperiale.

Martin Bethenod

Martin Bethenod, 45, has been CEO and Director of Palazzo Grassi – Punta della Dogana, François Pinault Foundation since June 1st, 2010. He has previously held a number of positions in the fields of contemporary art and culture.

He began his career as Project Director 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 graduates in psychoanalysis at Paris University in 1984.

She directs Erick Franck Gallery in Switzerland from 1988 to 1993 and co-directs Jennifer Flat Gallery from 1995 to 1997.

From 1998 to 2001, she works at contemporary art installations at metro train stations in Paris with a number of artists including Dominique Gonzales Foerster.

In 1998 she is in charge of François Pinault Foundation's video collection. In this context she gives the collection broad horizons, thanks to several research programs and meetings with artists. These art installations are a history of moving image.

In 2001 she enters the production team of Pierre Huyghe's artworks for Biennale's French pavilion.

She works at a number of independent projects as well, among which: video program Plus qu'une image for Paris White Night's first edition; exhibition *Survivre à l'Apartheid* at the Maison Européenne de la Photographie during Paris photography month having "Emergences Resistances Resurgences" as theme (2002); 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*, traveling exhibition co-organized with Centre National de la Photographie (CNP) of Paris (2003-2004).

From 2004 to 2008 she is Art Director of Paris' Plateau, contemporary art centre.

In 2008 she directs several exhibitions, including: l'Argent, Joan Jonas, Cao Fei, Melik Ohanian, Adel Abdessemed, Loris Gréaud. From 2007 to 2009 she curates three exhibitions for François Pinault Foundation: *Passage du temps* at Lille's Tripostal (2007), *Un certain état du monde?* at Garage Center for Contemporary Culture in Moscow (2009) and *Qui a peur des artistes?* in Dinard (2009).

PALAZZO GRASSI

The building

Story of the building

Classically styled, it develops about a square court outlined by columns. The longer axis lies through the main entrance on the Grand Canal to the grand staircase, the shorter axis passes through two portals, one on Campo San Samuele, the other one on side alley Ramo Grassi.

Sold by the Grassi family in 1840 it has been property of a number of influential people – opera singers, painters, entrepreneurs as Giovanni Stucky and Vittorio Cini were – who subsequently decorated the Palazzo according to needs and taste proper to themselves and their time. After 1949 it has been used as a centre for tailoring art, in this period the court has been converted in atrium by placing a glass dome on top of it.

Palazzo Grassi was bought by Fiat in 1983. Giovanni Agnelli entrusted Milanese architect Gae Aulenti and Venetian architect Antonio Foscari with the task of adapting the palace to its new function. Palazzo Grassi has been presenting, since 2005, major art exhibitions, whose success mark Venice art life year after year.

Tadao Ando's contributions

Francois Pinault asked Tadao Ando to head Palazzo Grassi's renovation.

The perfect appreciation of a work of art calls for neutrality, as the palace's architecture and history calls for respect and bearing in mind that a historical monument needs every intervention to be reversible, Tadao Ando adopted a sober, minimalist, autonomous styling, which plays with the ancient yet doesn't endanger it. It voices a subtle dialogue with the Palazzo and creates the best conditions for exhibitions.

In the rooms specifically designed to house the exhibitions, Ando has installed free-standing white partitions that mask the walls without touching them. Set slightly forward from the walls, they leave the passageways and their marble surrounds open to view. Often the straight lines of these new partitions throw the decorative contours of the old building into evidence.

Lighting, created by Ferrara-Palladino, is also self-contained. Hollow metal beams — in deliberate contrast with the high, decorated ceilings — house the safety equipment and lighting appliances.

The extremely restricted scope of these additions and their reduced colour palette enhance the Palazzo's architecture and decorative features while generating the tranquil atmosphere essential for the contemplation of the works on display. On the surfaces of the Palazzo, Ando has recreated the fluid sensuality of typically Venetian materials, adopting the intonaco and marmorino techniques.

Fifth anniversary of the reopening of Palazzo Grassi

Five years ago, the François Pinault Foundation reopened Palazzo Grassi, renovated by Tadao Ando, to the Venetian public.

Today, *The World belongs to you* celebrates this anniversary by allowing the visitor, during his visit to the museum, to remember the large exhibitions held by the François Pinault Collection since 2006, from *Where Are We Going?* to *Mapping the Studio*.

Thus, the visitor will rediscover certain landmark works from previous exhibitions:

Jeff Koons' *Balloon Dog* (1994-2006), displayed in 2006 on a platform built on the Grand Canal, became the emblem of the first exhibition at Palazzo Grassi, *Where Are We Going?*. Today, it greets the visitor from the small atrium.

In Palazzo Grassi's Café, we find Louise Lawler's photographs, shown in 2007 during the exhibition *Sequence 1*. These photographs consist of behind-the-scenes views of *Where Are We Going?*, retracing the transport and installation of several works on view at Palazzo Grassi in Spring 2006.

In the large atrium, Thomas Schütte's giants, *Grosse Geister nr. 9 und nr. 13* (1998), previously seen during *Mapping the Studio*, usher the visitor out of the exhibition.

Exhibitions presented at Palazzo Grassi from April 29, 2006 to June 2, 2011

May 12, 2005

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

April 29, 2006 – October 1, 2006

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

November 11, 2006 – March 11, 2006

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

May 5, 2007 – November 11, 2007

Sequence 1 – Painting and sculpture from the François Pinault Collection, curated by Alison M. 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 – Thematic exhibition on Italian art, curated by Francesco Bonami.

June 6, 2009 – April 10, 2011

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

June 2, 2011 – December 31, 2011

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

IL MONDO VI APPARTIENE
LE MONDE VOUS APPARTIENT
THE WORLD BELONGS TO YOU

Venice, Palazzo Grassi
02/06/2011 - 31/12/2011

Exhibition curated by
Caroline Bourgeois

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Tassinari/Vetta
(identity - Leonardo Sonnoli
with Irene Bacchi, Anna Dalla Via
catalogue - Paolo Tassinari avec
Lucia Pasqualin)

Installation views
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