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**PUNTA  
DELLA  
DOGANA**  
FRANÇOIS PINAULT  
FOUNDATION

**palazzo  
grassi**  
FRANÇOIS PINAULT  
FOUNDATION



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## 1 FOREWORD

The opening of the exhibitions *In Praise of Doubt* at Punta della Dogana on 10 April, and *The World Belongs to You* at Palazzo Grassi on 2 June, marks the 5 year anniversary of the opening of Palazzo Grassi by François Pinault and the Mayor of Venice in April 2006. It will also mark the beginning of a new phase of programming for François Pinault Foundation's Palazzo Grassi and Punta della Dogana.

The Foundation has already developed a remarkable reputation as a young institution, given its short history. After its renovation by Tadao Ando, Palazzo Grassi reopened with the exhibition *Where Are We Going? A Selection of Works from the François Pinault Collection; followed by A Post-Pop Selection; Picasso, la joie de vivre, 1945-1948; Sequence 1: Painting and Sculpture in the François Pinault Collection; Rome and the Barbarians, the Birth of a New World; Italics – Italian Art between Tradition and Revolution, 1968-2008; and Mapping the Studio*. The opening of Punta della Dogana in 2009 was welcomed internationally as a major artistic, cultural and architectural event. It has already welcomed over 1.3 million visitors.

Following the great success of *Mapping the Studio* – with almost 500,000 visitors to date, which aimed to develop a project at both Palazzo Grassi and Punta della Dogana, we decided to devise a new structure of programming, specifically adapted to each of the two venues. This decision was made with a number of purposes in mind, detailed below.

Multiplying the ways that the François Pinault Collection can be seen, to emphasize the aesthetic, thematic and geographical wealth and diversity of the collection, while suggesting new perspectives to a general public or specialized audience. Providing a continuous programme of exhibitions in Venice (with Palazzo Grassi remaining open during installation periods at Punta della Dogana, and vice versa), so that a cultural programme of educational workshops, lectures, meetings and other events can continue without interruption.

Organising different schedules for exhibitions at Palazzo Grassi and Punta della Dogana, to provide a balance between the complementary and essential importance of continuity and renewal within the collection, but also between the in-depth process and action of longer term and event-based exhibitions. In line with its original plan of an on-going presentation of the collection, Punta della Dogana will operate on a long term schedule, similar to permanent collection changeovers of major international art museums (which does not exclude the possibility of certain rooms being occasionally used for special projects). *In Praise of Doubt* will thus run until December 2012. On the other hand, Palazzo Grassi will offer a faster turnover, with more emphasis on the "event" nature of its exhibitions. The programme of temporary exhibitions following *The World Belongs to You*, showing until December 2011, will be announced in the coming months.

*In Praise of Doubt* and *The World Belongs to You* will thus present two very different perspectives on contemporary creativity: *In Praise of Doubt* will suggest a more introspective and focused relationship with time, while *The World Belongs to You* will offer a more open viewpoint of the world's diversity, focusing on its relationship to space. To ensure the full and necessary synergy of this double initiative, François Pinault entrusted the curatorship of both exhibitions to Caroline Bourgeois, who through numerous projects at Le Plateau in Paris (*Money*, *Archipeinture*, *Adel Abdessemed*, *Joan Jonas*, *Valie Export* and *Cao Fei*) and previous François Pinault Foundation exhibitions in Lille (*The Passage of Time*, 2007), Moscow (*A Certain State of the World*, 2009) and Dinard (*Who's Afraid of Artists?*, 2009), has demonstrated qualities that are particularly suited to this task: a rigorous but sensitive approach to contemporary art, a refusal of the spectacular and attention to diversity, among many others.

I continue to stress the importance that we attach to developing cultural activity associated with this programme of exhibitions. Such activity will give priority to the principles of presence and voice: those of critics, academics, writers and – especially – artists. The catalogues of exhibitions at Palazzo Grassi and Punta della Dogana will now in all cases adopt a policy of exclusive artist interviews by a specialist of their work (approximately 30 artists starting in the spring of 2011), which should rapidly build up a body of reference.

On the events side, the Opera Parla programme (weekly events focusing on a work in collaboration with teaching staff from Venice's IUAV and Ca' Foscari universities, and the Accademia di Belle Arti, has proven very successful) will continue and be extended, as will the monthly gatherings with international writers in the *Storie dell'arte* cycle. Starting spring 2011 and on a monthly basis, a new invitation cycle of artists from both exhibitions will begin. In addition, September will see the launch of an artists' films programme, in collaboration with Ca' Foscari University.

Through these various regular initiatives, and a number of others (we should mention the educational *st\_art* programme, offering a total of 25 workshops, 14 of which are new this year), in addition to one-off events (in collaboration with organisations as varied as the Veneto Jazz Festival and the Slow Food association), our aim is to demonstrate that museums are not just containers or groups of works, however remarkable they are. They are also places for creation, the meeting, sharing, educating, researching and intermingling of participants, who are open to their environments, local and international, urbane and cultural: living forums.

**Martin Bethenod,**  
**Director of Palazzo Grassi – Punta della Dogana, François Pinault Foundation**

## 2 THE EXHIBITION

“IN PRAISE OF DOUBT” BY CAROLINE BOURGEOIS, CURATOR.

The exhibition *In Praise of Doubt* offers a thematic presentation exploring the strength and weakness of the human condition, based on a selection of works from the François Pinault Foundation Collection.

Drawing on emblematic works from the 1960s – and right up to the most contemporary creations – the exhibition aims to pay homage to doubt in its most dynamic manifestations; through its strength in challenging prejudices, conventions and certainties. The idea is to open up the field of possible questions in order to push back the limits each of us imposes, and to try and refocus our view of ourselves and the surrounding world.

The specific architectural nature of Punta della Dogana emphasises this proposition. Each artist is presented in a dedicated area, and yet each is open to the others, as a result of the transparent features and passageways of the building. The evolution as you move from one area to the next helps produce a novel confrontation between the various perspectives (radical, engaged, sensitive, unabashed, etc.)

The exhibition illustrates the passion and commitment of the collector, François Pinault, who had the courage to depart from the obvious beaten track. Evidence of this is provided by the artists’ involvement in setting up the exhibition, giving preference to items created in situ, particularly those of Julie Mehretu and Tatiana Trouvé, and by the active contribution made by some of them in selecting works for display.

The minimalist approach of sculptor Donald Judd at the entrance to the exhibition, tends to submerge aesthetics in feelings, whereas the distorted trophies of Maurizio Cattelan and David Hammons, which have become symbolic in Punta della Dogana’s first room, endeavour to capture the sense of an unlimited desire to possess; an external indicator of a certain power.

In another sequence, Edward Kienholz’s *Roxys*, the artist’s first installation (1962), and a major milestone in contemporary art history questioning human beings’ unspoken urges. The artist casts a harsh light on these realities by reproducing a brothel and its intrinsic brutality. Paul McCarthy similarly provides an ironic view of the simplistic perception of the “woman as object” and “the conquering male”.

The issue of group violence is tackled in a tutelary figure, with Marcel Broodthaers giving us *Décor*, depicting leftovers from our theatres of war. Young artist Thomas Houseago, exhibited here for the first time, takes up the idea of the human figure in its absurdity.

At the limits of solidity, and extraordinarily fragile, Roni Horn’s *Well and Truly* (2010) gives us a physical experience that undermines any certainty about identity. Maurizio Cattelan’s *All* (2008), a group of nine recumbent stone corpses, encourage reflection on individuality being extinguished in death.

Extending these existential questions, Chen Zhen's installations tackle the ideas of tradition, exile and survival. Then there is Thomas Schütte, whose ghostly figures examine the complexity of relationships between private and subjective space on the one hand, and public, necessarily political, space on the other.

Sigmar Polke's exceptional assembly, *Axial Age*, which seems to have found its natural setting at Punta della Dogana, draws on classical references to blur their temporal nature.

By reappropriating Marcel Duchamp's historic and iconic display, Sturtevant offers a discussion of the issues of an object's originality, aura and (masculine) power as a work of art. The idea of an object, and of its status in art, are then dealt with in Jeff Koons's Popeye series, which offers a "pop" view of an ideal life; and, in a completely different way, in the works of Subodh Gupta, who questions multiculturalism and the globalised world in which we live.

Punta della Dogana's large central room, commonly called "The Cube", houses one of the two artefacts specially commissioned for the exhibition, that of Julie Mehretu. She has made two large paintings inspired by her research on the history of the city of Venice, its architecture and its networks; and also on art history and Renaissance philosophy, etc.

The other work specially designed and produced for the exhibition is by Tatiana Trouvé. Looking at the idea of work, at perceptions of exterior and interior, and at traces of time, the artist has taken over the only area that provides a reminder of the building's original use, as a customs house for seaborne goods (Venice being a point of entry and exit for merchandise), and has rethought it as a transitory location for her own works and their ghosts.

Bruce Nauman's collection of works draws inspiration from the mental and physical constraints that restrict bodily movements, resulting in unexpected shapes. Adel Abdessemed meanwhile tackles the consequences of movements and of thoughts, often political, thus embodying issues of our era in an artwork.

Finally, Sturtevant has the last word in this journey through the exhibition, with her environment inspired by Felix Gonzalez Torres and the *Finite Infinite* video (2010) of a dog whose frantic running takes us back to some of our futile obsessions.

Thomas Schütte's statue *Vater Staat*, 2010, stands by the entrance to Punta della Dogana, symbolically facing *Boy with Frog* by Charles Ray. One of the many dialogues this face-to-face elicits is to do with the illusion and transmission of power.

In the wink of an eye you find yourself off piste, observing how love symbols pay their tribute to the Serenissima's symbolic power: Jeff Koon's *Hanging Heart*, 1994-2006 and David Hammons' wedding gown *Forgotten Dream*, 2000.

## **Caroline Bourgeois**

## ALPHABETICAL LIST OF ARTISTS

### **Adel Abdessemed**

Born 1971 in Constantine, Algeria. Lives and works in Paris, France.

### **Marcel Broodthaers**

Born 1924 in Brussels, Belgium. Died 1976.

### **Maurizio Cattelan**

Born 1960 in Padua, Italy. Lives and works in Milan, Italy, and New York, USA.

### **Chen Zhen**

Born 1955 in Shanghai, China. Died 2000.

### **Subodh Gupta**

Born 1964 in Khagaul, India. Lives and works in New Delhi, India.

### **David Hammons**

Born 1943 in Springfield, USA. Lives and works in Los Angeles, USA.

### **Roni Horn**

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

### **Thomas Houseago**

Born 1972 in Leeds, England. Lives and works in Los Angeles, USA.

### **Donald Judd**

Born 1928 in Excelsior Springs, USA. Died 1994.

### **Edward Kienholz**

Born 1927 in Fairfield, USA. Died 1994.

### **Jeff Koons**

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

### **Paul McCarthy**

Born 1945 in Salt Lake City, USA. Lives and works in Los Angeles, USA.

### **Julie Mehretu**

Born 1970 in Addis Ababa, Ethiopia. Lives and works in New York, USA.

### **Bruce Nauman**

Born 1941 in Fort Wayne, USA. Lives and works in Galisteo, USA.

### **Sigmar Polke**

Born 1941 in Oleśnica, Poland. Died 2010.

### **Charles Ray**

Born 1953 in Chicago. Lives and works in Los Angeles.

### **Thomas Schütte**

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

### **Sturtevant**

Born 1930 in Lakewood, USA. Lives and works in Paris, France, and New York, USA.

### **Tatiana Trouvé**

Born 1968 in Cosenza, Italy. Lives and works in Paris, France.

## LIST OF ARTWORKS

### **Adel Abdessemed**

*Cocktail*, 2007

22 leggjii, 22 taccuini con disegni a carboncino e 17 strass / 22 music stands, 22 notebooks with charcoal drawings and 17 sparkling stones / 22 lutrins, 22 carnets avec dessins au fusain et 17 strass, dimensioni varie / dimensions variable / dimensions variables

### **Adel Abdessemed**

*Practice Zero Tolerance*, 2006

Scultura, calco di automobile BMW, terracotta / Sculpture, cast of a BMW, terracotta / Sculpture, moulage d'une voiture BMW, terracotta, cm 440 x 140 x 140

### **Adel Abdessemed**

*Taxidermy*, 2010

Tassidermia, acciaio e filo metallico / Taxidermy, steel and wire / Taxidermie, acier et fil métallique, cm 180 x 180 x 180

### **Adel Abdessemed**

*Wall Drawing*, 2006

Filo spinato / Barbed wire / Fil de fer barbelé 9 elementi / elements / éléments, 4 cerchi / circles / cercles Ø cm 172, 5 cerchi / circles / cercles Ø cm 169

### **Adel Abdessemed**

*Grève mondiale*, 2011

Neon bianco / White neon / Néon blanc, cm 45 x 65

### **Marcel Broodthaers**

*Décor: A Conquest by Marcel Broodthaers*, XIX Century, 1975

Installazione, dimensioni varie / Installation, dimensions variable / Installation, dimensions variables

### **Marcel Broodthaers**

*Décor: A Conquest by Marcel Broodthaers*, XX Century, 1975

Installazione, dimensioni varie / Installation, dimensions variable / Installation, dimensions variables

### **Maurizio Cattelan**

*Untitled*, 2007

Cavallo impagliato: pelle di cavallo, fibra di vetro, resina / Taxidermied horse: horse hide, fiberglass, resin / Cheval empaillé: pelage de cheval, fibre de verre, résine, cm 300 x 170 x 80 circa / approx. / environ

### **Maurizio Cattelan**

*All*, 2008

9 sculture, marmo bianco di Carrara «P» / 9 sculptures, white Carrara marble "P" / 9 sculptures, marbre blanc de Carrare "P", cm 30 x 100 x 200 ciascuna / each / chacune

### **Chen Zhen**

*Crystal Landscape of Inner Body*, 2000

Cristallo, metallo, vetro / Crystal, metal, glass / Cristal, métal, verre, cm 95 x 70 x 190

### **Chen Zhen**

*Cocon du vide*, 2000

Abaco cinese, rosario buddista, sedia cinese, metallo / Chinese abacus, Buddhist rosary beads, chinese chair, metal / Boulier chinois, rosaire bouddhiste, chaise chinoise, métal, cm 90 x 70 x 220

### **Chen Zhen**

*Un village sans frontières (Amérique)*, 2000

Sedia, candele gialle / Chair, yellow candles / Chaise, bougies jaunes, cm 64,5 x 35 x 34,5

### **Chen Zhen**

*Un village sans frontières (Afrique)*, 2000

Sedia, candele rosse e verdi / Chair, red and green candles / Chaise, bougies rouges et vertes, cm 56 x 27 x 23

### **Chen Zhen**

*Un village sans frontières (Europe)*, 2000

Sedia, candele gialle, rosse e viola / Chair, yellow, red and violet candles / Chaise, bougies jaunes, rouges et violettes, cm 67 x 38 x 38

### **Chen Zhen**

*Un village sans frontières (Asie)*, 2000

Sedia, candele nere e gialle / Chair, black and yellow candles / Chaise, bougies noires et jaunes, cm 81,5 x 41 x 42,5

**Chen Zhen**

*Un village sans frontières (Océanie)*, 2000  
Sedia, candele rosa / Chair, pink candles /  
Chaise, bougies roses, cm 52 x 29 x 20

**Subodh Gupta**

*Et tu, Duchamp ?*, 2009  
Bronzo nero / Black bronze / Bronze noir,  
cm 114 x 88 x 59

**Subodh Gupta**

*Cosmos IX*, 2009  
Olio su tela, trittico / Oil on canvas, triptych /  
Huile sur toile, triptyque,  
cm 198,1 x 213,4 x 4,45 ciascun elemento /  
each / chaque élément

**Subodh Gupta**

*Spooning*, 2009  
Acciaio inossidabile / Stainless steel /  
Acier inoxydable  
2 parti / 2 parts / 2 éléments,  
cm 33,9 x 274,9 x 52,0

**Subodh Gupta**

*Aam Aadmi*, 2009  
Bronzo dipinto, paglia, legno e ferro / Painted  
bronze, hay, wood and iron / Bronze peint,  
paille, bois et fer, cm 82,5 x 85 x 48

**David Hammons**

*Untitled*, 2000  
Cristallo, ottone, vetro smerigliato,  
lampadine, materiale elettrico e ferramenta  
/ Crystal, brass, frosted glass, lightbulbs,  
light fixtures and hardware / Cristal, laiton,  
verre dépoli, ampoules, matériel électrique et  
quincaillerie, cm 137,2 x 152,4 x 40,6

**David Hammons**

*Forgotten Dream*, 2000  
Ghisa e abito da sposa vintage / Cast iron  
and vintage wedding dress / Fonte et robe de  
mariée vintage, cm 426,7

**Roni Horn**

*Well and Truly*, 2009-2010  
Vetro, superfici grezze su tutti i lati / Solid  
cast glass with as-cast surfaces on all sides  
/ Verre, surfaces brutes sur tous les côtés,  
10 parti / 10 parts / 10 éléments, ciascuno /  
each / chacun, h cm 45,5, Ø cm 91,5

**Thomas Houseago**

*Bottle II (Original)*, 2010  
Tuf Cal, canapa, tondini di ferro / Tuf-  
Cal, hemp, iron rebar / Tuf Cal, chanvre,  
armatures en fer, cm 304,8 x 109,2 x 114,3

**Thomas Houseago**

*Decorative Panel (Wall relief)*, 2011  
Tuf Cal, canapa, tondini di ferro /  
Tuf-Cal, hemp, iron rebar / Tuf Cal, chanvre,  
armatures en fer, cm 194 x 125 x 20

**Thomas Houseago**

*Study for Owl II*, 2011  
Tuf Cal, canapa, tondini di ferro /  
Tuf-Cal, hemp, iron rebar / Tuf Cal, chanvre,  
armatures en fer, cm 88,9 x 81,3 x 83,8

**Donald Judd**

*Untitled*, 1968  
Acciaio inossidabile / Stainless steel / Acier  
inoxydable  
5 pezzi / 5 units / 5 éléments, ciascuno /  
each / chacun cm 122 x 304,8 x 50,8; totale /  
overall / au total cm 122 x 304,8 x 304,8

**Donald Judd**

*Untitled*, 1977  
Acciaio inossidabile / Stainless steel / Acier  
inoxydable  
4 parti / 4 parts / 4 éléments,  
cm 148 x 148 x 148

**Donald Judd**

*Untitled (Stack)*, 1966  
Ferro zincato / Galvanized iron / Fer galvanisé  
10 pezzi / 10 units / 10 éléments, ciascuno /  
each / chacun cm 23 x 101,5 x 79

**Donald Judd**

*Untitled*, 1967  
Ferro zincato / Galvanized iron / Fer  
galvanisé, cm 36,8 x 194,3 x 64,8

**Donald Judd**

*Untitled*, 1989  
Compensato / Plywood / Contreplaqué  
4 parti / 4 parts / 4 éléments, ciascuna / each  
/ chacun cm 50 x 100 x 50

**Donald Judd**

*Untitled*, 1989

Compensato di abete Douglas / Douglas Fir plywood / Contreplaqué en sapin de Douglas  
2 parti / parts / éléments, cm 50 x 100 x 50  
ciascuna / each / chacun

**Donald Judd**

*Untitled*, 1989

Compensato di abete Douglas / Douglas Fir plywood / Contreplaqué en sapin de Douglas  
cm 50 x 100 x 50

**Donald Judd**

*Untitled*, 1978

Olio rosso di cadmio su compensato di abete Douglas / Cadmium red oil on American Douglas Fir plywood / Huile rouge de cadmium sur contreplaqué en sapin de Douglas américain, cm 50 x 100 x 50

**Edward Kienholz**

*Roxys*, 1960-1961

Installazione, 8 figure, mobili, cianfrusaglie, incenso, disinfettante, profumo, juke-box, abiti ecc. / Installation, 8 figures, furniture, bricabrac, incense, disinfectant, perfume, juke box, clothing etc. / Installation, 8 figures, mobilier, bric-à-brac, encens, désinfectant, parfum, juke-box, vêtements etc.  
dimensioni varie / dimensions variable / dimensions variables

**Jeff Koons**

*Dogpool (Logs)*, 2003-2008

Alluminio policromo, legno, catena d'acciaio rivestito / Polychromed aluminum, wood, coated steel chain / Aluminium polychrome, bois, chaîne en acier enduit  
cm 213,4 x 171,5 x 151,1

**Jeff Koons**

*Wrecking Ball*, 2003

Alluminio policromo, acciaio al carbonio (rivestimento), catena di acciaio rivestito / Polychromed aluminum, carbon steel (coating), coated steel chain / Aluminium polychrome, acier au carbone (enduit), chaîne en acier enduit, cm 219,7 x 43,2 x 52,1

**Jeff Koons**

*Caterpillar Chains*, 2003

Alluminio policromo, catena di acciaio rivestito / Polychromed aluminum, coated steel chain / Aluminium polychrome, chaîne en acier enduit  
cm 245,1 x 110,5 x 195,6

**Jeff Koons**

*Chainlink*, 2003

Acciaio zincato, alluminio / Galvanized steel, aluminum / Acier galvanisé, aluminium  
cm 264,2 x 174 x 48,9

**Jeff Koons**

*Dolphin*, 2002

Alluminio policromo, acciaio inossidabile, acciaio rivestito di gomma / Polychromed aluminum, stainless steel, rubber coated steel / Aluminium polychrome, acier inoxydable, acier recouvert de caoutchouc, cm 160 x 203,2 x 96,5

**Jeff Koons**

*Hanging Heart (Red/Gold)*, 1994-2006

Acciaio inossidabile cromato con rivestimento colorato / High chromium stainless steel with color coating / Acier inoxydable chromé avec enduit coloré, cm 291 x 280 x 101,5

**Paul McCarthy**

*Plaster Clay Figure*, 2005

Gesso, argilla, legno / Plaster, clay, wood / Plâtre, argile, bois, cm 134,6 x 121,9 x 182,9

**Paul McCarthy**

*The Wedge*, 2004-2011

Argilla, schiuma poliuretana, scatole di cartone, vibratori di gomma, tavolo in legno / Clay, foam, cardboard boxes, rubber dildos, wood table / Argile, mousse polyuréthane, cartons, godemichés en caoutchouc, table en bois, cm 139,7 x 243,8 x 121,9

**Paul McCarthy**

*She Man*, 2004

Silicone, alluminio, legno, latex, schiuma poliuretana, metallo / Silicon, aluminum, wood, latex, urethane foam, metal / Silicone, aluminium, bois, latex, mousse polyuréthane, métal  
cm 170 x 121,5 x 243

**Paul McCarthy**

Paula Jones, 2010  
Silicone, alluminio, legno, latex, schiuma poliuretanica / Silicon, aluminum, wood, latex, urethane foam / Silicone, aluminium, bois, latex, mousse polyuréthane  
cm 139,7 x 243,8 x 121,9

**Paul McCarthy**

*Pirate Heads*, 2009  
Bronzo / Bronze / Bronze  
Captain Dick Hat cm 119,4 x 144,8 x 123,2;  
Dick Eye cm 56 x 48,3 x 38,1;  
Jack cm 58,4 x 59,7 x 49,5;  
Pot Head cm 85 x 104,1 x 121,9;  
Shit Face cm 97,8 x 59,7 x 55,9

**Julie Mehretu**

*Untitled*, 2011  
Inchiostro e acrilico su tela / Ink and acrylic on canvas / Encre et acrylique sur toile  
cm 347,3 x 758,8 x 5

**Julie Mehretu**

*Untitled*, 2011  
Inchiostro e acrilico su tela / Ink and acrylic on canvas / Encre et acrylique sur toile  
cm 455,9 x 345,4 x 5

**Bruce Nauman**

*Clown Torture (I'm Sorry and No, No, No)*, 1987  
Installazione, 2 videocassette NTSC con nastro da ¾ di pollice / Installation, 2 videotapes on ¾ inch-NTSC / Installation, 2 cassettes vidéo NTSC avec bande magnétique ¾ de pouce

**Bruce Nauman**

*Perfect Door / Perfect Odor / Perfect Rodo*, 1972  
Luce al neon con tubo di vetro trasparente, fili elettrici, telai / Clear glass neon tubing, wires, suspension frames / Lampe néon avec tube en verre transparent, cables électriques, châssis, 3 elementi / units / éléments, cm 54,4 x 73,3 x 5,7 ciascuno / each / chacun

**Bruce Nauman**

*Untitled*, 1965  
Fibra di vetro, resina di poliestere / Fiberglass, polyester resin / Fibre de verre, résine de polyester, cm 182,9 x 10,2 x 7,6

**Bruce Nauman**

*3 Heads Fountain*, 2005  
Resina epossidica, vetroresina, filo metallico, tubi di plastica, pompa idraulica, vasca di legno, telo in gomma impermeabilizzante / Epoxy resin, fiberglass, wire, plastic tubes, water pump, wood basin, rubber pond lined / Résine époxy, fibre de verre, fil métallique, tubes en plastique, pompe hydraulique, bassin en bois, bâche en caoutchouc imperméabilisant / Scultura / Sculpture / Sculpture  
cm 25,4 x 53,3 x 53,3  
Vasca / Basin / Bassin cm 2,3 x 365,8 x 365,8

**Sigmar Polke**

*Axial Age*, 2005-2007  
Pigmenti viola, tecnica mista su stoffa / Violet pigments, mixed media on fabric / Pigments violets, technique mixte sur tissu (7 dipinti / 7 tableaux)  
ciascuno / each / chacun cm 300 x 480;

**Charles Ray**

*Boy with Frog*, 2009  
Acciaio inossidabile e poliuretano acrilico / Cast stainless steel and acrylic polyurethane / Acier inoxydable et polyuréthane acrylique, cm 247 x 91 x 96,5

**Thomas Schütte**

*Vater Staat*, 2010  
Bronzo patinato / Patinated bronze / Bronze patiné, cm 373 x 160 x 155

**Thomas Schütte**

*Good and Bad*, 2009  
Ceramica verniciata color oro e color platino su base metallica / Ceramic painted gold and platinum on metal base / Céramique vernie couleur or et céramique vernie couleur platine, sur base en métal, dimensioni varie / dimensions variable / dimensions variables

**Thomas Schütte**

*Head – Wicht*, 2006  
Ceramica invetriata e acciaio / Glazed ceramic and steel / Céramique vitrifiée et acier  
cm 38 x 27 x 28

**Thomas Schütte**

*Efficiency Men*, 2005

Acciaio e silicone / Steel and silicon / Acier et silicone

3 personaggi / figure / personnages  
cm 230 x 55 x 120 (rosa / pink / rose);  
cm 230 x 55 x 110 (verde / green / vert);  
cm 230 x 55 x 119 (giallo / yellow / jaune)

**Thomas Schütte**

*Weeping Woman*, 2010

Bronzo patinato / Patinated bronze / Bronze patiné, cm 272 x 84 x 100

**Sturtevant**

*Duchamp 1200 Coal Bags*, 1973-1992

Installazione / Installation / Installation

luta, 1200 sacchi di carbone, 12 stufe a carbone, eau&gaz, 2 portabottiglie, ruota di bicicletta Fresh Widow, Trebuchet, In Advance of a Broken Arm, Nue descendant un escalier, L.H.O.O.Q./ Jute, 1200 coal bags, 12 readymade coalstoves, eau&gaz, 2 bottle-racks, bicycle wheel, Fresh Widow, Trebuchet, In Advance of a Broken Arm, Nue descendant un escalier, L.H.O.O.Q. / Jute, 1200 sacs de charbon, 12 poêles à charbon, eau&gaz, 2 porte-bouteilles, roue de vélo, Fresh Widow, Trebuchet, In Advance of a Broken Arm, Nue descendant un escalier, L.H.O.O.Q.

dimensioni varie / dimensions variable / dimensions variables, ogni sacco di carbone / each coal bag / chaque sac de charbon  
cm 90 x 60 x 35

**Sturtevant**

*Felix Gonzalez-Torres AMERICA AMERICA*, 2004

Installazione / Installation / Installation

Lampadine, presa di corrente in gomma, filo / Light bulbs, rubber light sockets and cords / Ampoules, douilles et cordons d'alimentation en caoutchouc

dimensioni varie / dimensions variable / dimensions variables

**Sturtevant**

*Finite Infinite*, 2010

8 DVD su un originale / 8 DVDs on one master / 8 DVD sur un master

**Tatiana Trouvé**

*Sans Titre, issu de la série Intranquillity*, 2010

Matita su carta incollata su tela, tela, rame, sughero, vernice / Pencil on paper mounted on canvas, canvas, copper, cork, varnish / Crayon sur papier marouflé sur toile, toile, cuivre, liège, vernis, cm 153 x 240

**Tatiana Trouvé**

*Sans Titre, issu de la série Intranquillity*, 2009

Matita su carta incollata su tela, tela, pirografia, bruciature / Pencil on paper mounted on canvas, canvas, pyrography, burnings / Crayon sur papier marouflé sur toile, toile, pyrogravure, brûlures, cm 153 x 240

**Tatiana Trouvé**

*Notes pour une construction / Appunti per una costruzione*, 2011

Installazione / Installation / Installation, dimensioni varie / dimensions variable / dimensions variables

### **3 THE EXHIBITION CATALOGUE AND OTHER MEDIA**

#### **The exhibition catalogue**

The exhibition catalogue is published by Electa  
288 pages  
45 €  
One version in 3 languages (Italian/French/English)

The catalogue brings together images of all works, as well as interviews with every living artist included in the exhibition *In Praise of Doubt*.

Interviews conducted by:

Bernard Blistène

Elena Geuna

Alison Gingeras

Clemens Krümmel

Elisabeth Lebovici

Ulrich Loock

Peter Nagy

Francesca Pietropaolo

Michele Robecchi

Paul Schimmel

Joan Simon

#### **Beaux-Arts Magazine**

A special issue of *Beaux-Arts* magazine (96 pages, 12 €) will be issued. It contains an exclusive interview with Martin Bethenod, director of Palazzo Grassi - Punta della Dogana, and with the exhibition's curator, Caroline Bourgeois. It also contains unpublished articles by major scholars.

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

## 4 GENERAL INFORMATION

Punta della Dogana  
Dorsoduro, 2  
30123 Venezia  
Vaporetto stop: Salute (line 1)

Palazzo Grassi  
Campo San Samuele, 3231  
30124 Venezia  
Vaporetto 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

More information on opening hours, prices  
and activities of Palazzo Grassi and Punta della  
Dogana on the website:  
[www.palazzograssi.it](http://www.palazzograssi.it)

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 metres from the  
exhibition site.

### Opening hours

Punta della Dogana  
*In Praise of Doubt*  
Opening April 10, 2011 until December 31, 2012  
Open every day from 10 am to 7 pm.  
Last entrance at 6pm.  
Closed on Tuesdays.

Palazzo Grassi  
*The World Belongs to You*  
Opening on June 2, 2011 until December 31,  
2011  
Open every day from 10am to 7pm  
Last entrance at 6pm.  
Closed every Tuesday.

### 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.

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

### Booking and presale

Call center Vivaticket  
[www.vivaticket.it](http://www.vivaticket.it)  
By phone from Monday to Friday from 8am  
to 8pm and Saturday from 8am to 1pm  
(paying call)  
From Italy / 899 666 805  
From abroad / +39 0445 230 313  
Payment: cash, transfer and credit card

### Guided Tours and presale

Palazzo Grassi and Punta della Dogana  
are working in close collaboration with  
the association  
Codess Cultura to organize guided tours  
in French, Italian and English language on  
bookings for groups and special events.  
Visitors are asked to contact the call center  
Vivaticket to book their visit:  
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 at scuole@palazzograssi.it

### **Dogana shop**

Situated on the ground floor of Punta della Dogana, 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 2412000

### **Dogana Café**

Located on the ground floor of Punta della Dogana, the Dogana Café is managed by Irina Freguia, from the Venetian restaurant Vecio Fritolin.  
Open from 10 am to 6.30 pm.  
Tel: +39 0415210350

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## 5 APPENDICES BIOGRAPHICAL SUMMARIES

### François Pinault

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

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

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

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

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

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

A great lover of art, and one of the largest collectors of contemporary art in the world, François Pinault has decided to share his passion with the greatest number of people possible. In May 2005, he acquired the prestigious Palazzo Grassi in Venice, where he presented a part of his collection during three exhibitions: *Where Are We Going?*, *Post-Pop*, and *Sequence 1*. 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 2009 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 Foester.

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 Résistances Résurgences" 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*, travelling 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).

## PUNTA DELLA DOGANA

### **The renovation project, the site and the methods used.**

Punta della Dogana is a triangular shaped building of nearly 5000 square metres. Its inner structure is divided into nine halls, each with an average width of ten metres and a beam height of seven metres. On the outside, the belvedere balconies are 9 metres high and the tower dominated by Fortune, at the tip of Dorsoduro, rises 28 metres.

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

#### 1) Protection against water

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

#### 2) Structural consolidation and restoration of the masonry

As far as the walls are concerned, the architectural choice was to leave the masonry visible. Bricks were adequately restored by eliminating all decay factors and replacing the most seriously damaged elements by adopting the traditional *scuci-cuci* (nip/tuck) method. This entails damaged bricks being replaced one by one with intact bricks, and laid with mortar of the same type as the original.

Over 5,000 square metres were restored using recycled bricks selected from among those that offered the best guarantee for conservation purposes, and that featured colour and shape as similar as possible to the original.

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

#### 3) Technological galleries and electrical systems

The preservation of the works of art requires the control of climatic conditions (temperature and humidity) and therefore the installation of highly efficient air-conditioning systems. In addition, electric systems (both heavy and lighter current) are required to illuminate the works on display and ensure security in the facility. In compliance with the provisions of the Soprintendenza, the historical character of the monument prohibited cutting the walls to insert the various cable troughs and conduits.

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

#### 4) Architectural concrete elements

The elements made of architectural concrete include the technical cores and the “cube” placed at the centre of the building. Great attention was paid to installing this material – “the marble of contemporary architecture,” as architect Tadao Ando has defined concrete – so as to obtain a surface characterized by extremely homogeneous texture and colour.

#### 5) Floors

In order to create a rich materic effect with the elements in architectural concrete, and offer a token of the past, Tadao Ando selected the traditional Venetian floor (the so-called masegni) for the centre of the cube. Elsewhere, the floors were made of cement (ground floor) and linoleum (first floor). The floor heating system includes over 28 km of coils circulating hot water.

#### 6) Exterior frames

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

#### 7) Roofing

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

#### 8) Sculpture group

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

#### 9) Some figures about the renovation project

The project mobilized an average of 120 workers for a total 300,000 hours worked, under the direction of Dottor Group, with the electrical equipment of Fiel and the mechanical equipment of Fiorin company.

Project cost: 20 million euro.

## **Chronology**

### **July 19, 2006**

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

### **April 27, 2007**

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

### **June 8, 2007**

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

### **Summer 2007**

Architectural studies.

### **September 20, 2007**

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

### **Autumn 2007**

Building site set up, administrative procedures, and the award of contracts to the suppliers.

### **Winter 2007**

Dismantling of non-structural elements; acquisition of various administrative permits:

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

### **July 11, 2008**

Issuing of building permit.

### **From January 21, 2008 to March 16, 2009**

Restoration (14 months).

### **March 16-25, 2009**

Delivery of the restored building.

### **April 29, 2009**

Installation of ticketing, cloakroom and cafeteria.

### **June 6, 2009**

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

### **April 10, 2011**

Opening of the exhibition *In Praise of Doubt* curated by Caroline Bourgeois.

# 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

François 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.

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

### **May 12, 2005**

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

### **April 9, 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 Foundation 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* – Exhibition of civilization, 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, 2012**

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

**ELOGIO DEL DUBBIO  
ELOGE DU DOUTE  
IN PRAISE OF DOUBT**

Venice, Punta della Dogana  
10/04/2011 – 31/12/2012

Exhibition curated by  
**Caroline Bourgeois**

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