

# PRESS KIT

## TREASURES FROM THE WRECK OF THE UNBELIEVABLE.

**DAMIEN HIRST**

CURATED BY ELENA GEUNA

09/04/2017 – 03/12/2017

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**TREASURES FROM THE WRECK  
OF THE UNBELIEVABLE.  
DAMIEN HIRST**

# 1 INTRODUCTION

## TREASURES FROM THE WRECK OF THE UNBELIEVABLE

### DAMIEN HIRST

Curated by Elena Geuna

From Sunday 9 April to Sunday 3 December 2017, Palazzo Grassi – Punta della Dogana – Pinault Collection presents ‘Treasures from the Wreck of the Unbelievable’. It is the first major solo exhibition dedicated to Damien Hirst in Italy since the 2004 retrospective at the Museo Archeologico Nazionale in Naples (“The Agony and Ecstasy”) and is curated by Elena Geuna, curator of the monographic shows dedicated to Rudolf Stingel (2013) and Sigmar Polke (2016) presented at Palazzo Grassi.

The exhibition is displayed across 5,000 square meters of museum space and marks the first time that Palazzo Grassi and Punta della Dogana, the two Venetian venues of the Pinault Collection, are both dedicated to a single artist.

Damien Hirst’s most ambitious and complex project to date, ‘Treasures from the Wreck of the Unbelievable’ has been almost ten years in the making. Exceptional in scale and scope, the exhibition tells the story of the ancient wreck of a vast ship, the ‘Unbelievable’ (Apistos in the original Koine Greek), and presents what was discovered of its precious cargo: the impressive collection of Aulus Calidius Amotan – a freed slave better known as Cif Amotan II – which was destined for a temple dedicated to the sun.

The exhibition highlights the longstanding relationship shared by the artist and the Pinault Collection. A key artist for the Collection, Damien Hirst’s work has previously been exhibited at Palazzo Grassi, where it featured in the museum’s 2006 inaugural exhibition “Where Are We Going?”. This group exhibition derived its title from the British artist’s steel and glass skeleton cabinet, *Where Are We Going? Where Do We Come From? Is There a Reason?* (2000-2004). Damien Hirst also featured in “A Post-Pop selection” in 2007. With ‘Treasures from the Wreck of the Unbelievable’, the Pinault Collection accompanies the British artist in making a dream come true by opening both Palazzo Grassi and Punta della Dogana, allowing the artworks to establish a dialogue between the two exhibitions spaces.

The 2017 exhibition is part of a calendar of monographic shows dedicated to major contemporary artists – Urs Fischer (2012), Rudolf Stingel (2013), Martial Raysse (2015) and Sigmar Polke (2016) – alternating with thematic exhibitions of works from the Pinault Collection.

## 2 EXCERPTS FROM THE CATALOGUE

### FRANÇOIS PINAULT

President of Palazzo Grassi - Punta della Dogana

The first time Damien Hirst spoke to me about his grand project, his 'Treasures', was almost ten years ago. He was then at the height of his fame, recognised and adulated. He had achieved all the goals he had set himself when he was a young man, destitute and poor. But he was still dreaming of new horizons. By all accounts, he wished to put his creative powers to the test again. A few years later, during a visit to his studio, he showed me the first works he had created as part of this great project. The effect was spectacular, dazzling and baffling. And that was only the beginning.

By its excess, by its ambition, and finally by its audacity, 'Treasures' makes a complete break with all that he has achieved so far. The works do not fit into any conventional aesthetic category or canonical structure. They emanate a sense of an almost mythological power, plunging the beholder into a state of mind that oscillates constantly between bewilderment and enthusiasm.

Nothing stops him, neither difficulties, nor the conventional codes and canons of art, nor controversies and judgments (often all too summary). I admire his readiness to expose himself to danger. Ever since we first met in the early 1990s, and up to the present, he has continued to abandon paths that he himself was the first to trace. With boundless energy and striking presence of mind, he tirelessly observes the mystery of living, embracing its grace and its violence in the same spirit. Fascinated by the interaction between art and science, he steadily pushes back the boundaries of creation. If his oeuvre is constantly renewed, his work seeks to thwart the wiles of a fate to which he refuses to submit.

It is quite natural that I should have decided to help fully realise the ambitions of this radical, original and invigorating experience by opening up the spaces of both Palazzo Grassi and the Punta della Dogana to him, in which the works respond to each other as in an interplay of mirrors. This singular and daring adventure has enthralled me; I am well aware that in all the world, few institutions would be able to engage with an artistic dream as wild as this one.

I wish to thank all who have taken part in this exhibition: Damien Hirst, naturally, but also Elena Geuna, who is responsible for its curatorship, and everyone in the teams that have worked together with them enthusiastically and conviction.

**MARTIN BETHENOD**

Director of Palazzo Grassi – Punta della Dogana

‘Exuberance is Beauty.’

William Blake in *The Marriage of Heaven and Hell*,  
used by Georges Bataille as the epigraph to his book  
*The Accursed Share: An Essay on General Economy*

It was in 1817, in *Biographia Literaria*, that Coleridge first formulated his notion of the ‘willing suspension of disbelief’, which for the next two centuries became a major point of reference for thinking about both experiencing and making works of art. This idea occupies a notable place in ‘Treasures from the Wreck of the Unbelievable’, a body of work presented in an exhibition across both the Punta della Dogana and Palazzo Grassi. ‘Treasures’ is made incomparable, in the strictest sense of the word, by the richness of its iconographic inspiration, its diversity of materials and the degree of perfection brought to its realisation<sup>1</sup>. This is an all-encompassing project in which one’s full apprehension of the physical, material, tangible reality of the exhibits is achieved through the deviation of storytelling, fiction and belief, the desire for which we all cherish.

‘Treasures from the Wreck of the Unbelievable’ puts to the test the demiurgic dimension of a creative process in which it is not a question of inventing<sup>2</sup> only the works, but also the universe from which they proceed, the geographic, cultural, temporal conditions of their real or imaginary origin, and of their birth, their metamorphoses, and their rebirth, beyond (or returning from) oblivion, disappearance and death.

The ‘Treasures’ find an unmatched setting in Punta della Dogana and Palazzo Grassi. It is an environment to which many elements contribute: the omnipresence of water, which can be seen from almost all the rooms of Punta della Dogana; the power of Venice’s naval history, inscribed in both the city’s geography and in its immense literary resonance;<sup>3</sup> the impressive tangibility of the previous life of the two venues, which, for centuries, were respectively a customs warehouse for goods arriving by sea, and a rich merchant’s palace; and the fact that until recently Palazzo Grassi was known for the presentation of a series of major archaeological exhibitions (now legendary, they ran between 1988 and 2006) that were devoted to the Phoenicians, Celts, Greeks, Etruscans, Mayans, Egyptian pharaohs and, finally, Rome and the barbarians.

The project also enjoys the context of a trusting relationship between the artist, Damien Hirst, and collector, François Pinault, which has endured for almost thirty years. François Pinault chose to make his Venetian museums places where artists can realise their most ambitious projects. Together, the buildings operate as a true endorsement of, and a commitment to, an approach that relies on experimentation and taking risks, which is epitomised by this exhibition.

‘Treasures from the Wreck of the Unbelievable’ has drawn on the work of many teams, in Venice, Italy, France, Germany, the UK and the United States, which have been passionately involved for many years. Here may they all find the expression of our most sincere gratitude.

- 1 Or rather, *Treasures* is only comparable to collections born of the imagination, such as Charles Foster Kane's in *Citizen Kane*, which opens with a quote from Coleridge's *Kubla Khan*. Another allusion to Coleridge is arguably detectable in *The Rime of the Ancient Mariner*, with its shipwrecks and phantasmagoria.
- 2 Here it is worth recalling that the French expression *inventer une épave* ('invent a wreck') refers to the 'invention' of a wreck or treasure at the moment of its discovery, as noted by Franck Goddio in his essay in this volume.
- 3 To offer just one example: Shakespeare's *Merchant of Venice*, in which the play's suspenseful plot revolves around a shipwreck and the conflicting rumours that surround it.
- Shylock:** What, what, what? ill luck, ill luck?
- Tubal:** Hath an argosy cast away, coming from Tripolis.
- Shylock:** I thank God, I thank God. Is't true, is't true?
- Tubal:** I spoke with some of the sailors that escaped the wreck.
- Shylock:** I thank thee, good Tubal: good news, good news! ha ha!

**ELENA GEUNA**

Curator of the exhibition

***The Coral Diver***

‘Naufragium feci, bene navigavi.’

Diogenes Laertius, *Lives of Eminent Philosophers*

‘We accept reality so readily – perhaps because we sense that nothing is real.’

Jorge Luis Borges, *The Aleph*

Once upon a time there was a very wealthy collector, Cif Amotan II, a freedman from Antioch, who lived between the mid-first and early-second centuries CE. Accounts say that this legendary figure was known in antiquity for his vast fortune, and echoes of his story have been heard down the centuries. It was said that, having gained his freedom, Amotan began to build an immense collection of sculptures, jewels, coins and goods from every part of the world. The chroniclers tell how a vast quantity of his extraordinary treasure was loaded onto a huge ship, the *Apistos* (the ‘Unbelievable’) – then the largest sea-faring craft ever seen. On its voyage to Asit Mayor, a temple Amotan had commissioned and dedicated to the Sun, the ship, for reasons we do not know – whether the weight of its cargo, conditions at sea or the will of the gods – foundered and sank, together with its priceless cargo.

Over the centuries, the tale of this tragic shipwreck has been much enhanced: added to the actual facts are new stories, bringing to life numerous parallel narratives that were quickly spread by word of mouth, making it difficult to distinguish authentic elements from fantasy. It is said that during the Renaissance, with the idea of giving visual expression to what could have only been imagined, descriptions of the sculptures became sources of inspiration for many drawings, preparatory studies and works by other artists.

In 2008, off the east coast of Africa, this legendary collection of treasure, lost beneath the Indian Ocean for around 2,000 years, was discovered and then slowly brought up from the depths of the sea. Following a complex underwater excavation, numerous sculptures and objects, made of many different materials, saw the light of day once more. Although the sea had returned the treasures, it had left its mark on them. The artefacts – silent witnesses in a remote, underwater world for two millennia – emerged from the water newly clad in spectacular colours and shapes: centuries of growth, in corals, sea fans, sponges and layers of marine deposits.

According to myth, corals were born from drops of blood oozing into the sea from a sack carried by Perseus that contained the head of the Medusa. Coral hardens as it comes into contact with the air,<sup>1</sup> so it remained anchored to the artefacts salvaged from the *Apistos*. Some of the recovered objects underwent restoration, although vestiges of the underwater world remained. Museum copies were also made that imagined the pieces in their complete, undamaged states. It was decided to leave some artworks in the condition in which they were found, as an opportunity to examine our perception of how nature modifies manufactured objects. It is Venice’s Dogana da Mar, the Punta della Dogana, which juts out like the prow of a ship into the Grand Canal, that now houses these

coral-encrusted monumental works, in galleries that border the water's edge. By contrast, there are those sculptures whose marine coat have been removed, and have been given a new lease of life, revealing the preciousness of their materials, including malachite, jade, lapis lazuli, rock crystal, gold, silver and various marbles and granites. Appropriately for treasures of such value, a representative selection is exhibited at the Palazzo Grassi, the last of the patrician palaces to be built on the Grand Canal before the fall of *La Serenissima*.

The opportunity today to admire this extraordinary legacy in Venice – the peerless city of the sea, a crossroads between East and West – breathes new life into the legend of the ‘Treasures from the Wreck of the Unbelievable’, and reveals the extent of Amotan’s ambitions as a collector. ‘For it was a museum, within whose walls an intelligent and prodigal hand had assembled every treasure of nature and art.’<sup>2</sup> With encyclopaedic interests, obsessed with the desire to ‘accumulate’, Amotan appears to have been a singular collector, wanting almost to embrace and possess the whole world. Among his objects, we encounter many artistic styles in a vast variety of artefacts and sculptures (some with recognisable iconography) and art from a wide range of cultures: from ancient Egypt to India, western Africa to Classical Greece and imperial Rome.

Freedom of expression, eclectic sources and a distinctive vision are powerful features of this unique collection, which is suspended between the past and the present, astonishment and dismay. Mythology is certainly a hugely important subject: gods and heroes are protagonists in many of the works, and the human need to explain reality through fantasy spans centuries, continents and cultures. The power of the imagination succeeds in breaking through every boundary including knowledge: ‘everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear’.<sup>3</sup> Amotan perfectly embodies the desire for success; he is scornful of, but then overwhelmed by, fate. He is an exemplar of human frailty, of the worship of false idols, as well as, in his fortunes, of the mutability of fate – the fate that, through the ebb and flow of history, has now seen these treasures restored to their original glory after two millennia resting at the bottom of the ocean.

Today, as yesterday, we are rendered speechless in our admiration for these remarkable works, faced as we are with their timeless beauty, a demonstration of art’s ability to create anew, to raise questions, to suggest associations. Here they are brought to life in an unexpected way: an unbelievable collection from antiquity exhibited in the galleries of one of today’s most important museums. The magnificent sculptures, the precious materials and the superb technical quality of their production holds a mirror up to the collector’s obsession, his extravagant aesthetic taste, his passion for an ideal of beauty, which is rarely unambiguous or consistent, but multifaceted, comprising layer upon layer of history – a constellation of definitions loaded with meaning.

<sup>1</sup> With the Medusa – or Gorgon – from which myth says it originates, coral shares the ability to ‘petrify’: The fresh plants, still living inside, and absorbent, respond to the influence of the Gorgon’s head, and harden at its touch, acquiring a new rigidity in branches and fronds.

And the ocean nymphs try out this wonder on more plants, and are delighted that the same thing happens at its touch, and repeat it by scattering the seeds from the plants through the waves. Even now corals have the same nature, hardening at a touch of air, and what was alive, under the water, above water is turned to stone. – from Ovid, *Metamorphoses*, Vol. IV, 745–750 (CreateSpace 2014, in the series ‘Poetry in Translation’), trans. by A.S. Kline

<sup>2</sup> Jules Verne, *Twenty Thousand Leagues Under the Sea*, trans. by William Butcher (Oxford University Press, Oxford, 2009) p.71

<sup>3</sup> Italo Calvino, *Invisible Cities*, trans. by William Weaver (London, Vintage Books, 1997) pp.37-38

**HENRI LOYRETTE**

President-Director of the musée du Louvre (2001-2013)

***On the name of***

[...] Mortality. After death, the human (or animal) body (and likewise flowers and fruit; everything that has a short life on this terraqueous globe) continues to develop. It grows rigid, decomposes and decays slowly, is eaten by worms and covered with flies, dries up, crumbles to dust and returns to the earth. The artist's work tells us this clearly. The formaldehyde in which he bathes the bodies of sharks, cows and sheep is not only a preservative but first of all, a way to 'communicate an idea'. 'In life', says Andrew Wilson, 'we fight a losing battle against decay, entropy and the onset of death – yet even in death, time is not arrested, the process of putrefaction continues.'<sup>1</sup> Death is not an end. But what is true of living bodies also applies to works of art: once completed, time slowly modifies or alters them. Paper turns yellow, colours change, harmonious paintings become discordant, stone dulls. This is the admirable work of time, and we should retouch it only with infinite care.

A few years ago, an exhibition at Santa Maria Maggiore in Rome presented some icons recently restored: they were no more than strips of wood with some islands of paint floating on them. The layers of successive repaintings required by faithful devotion had been carefully removed, forever sterilising the admirable palimpsest of age. The artist proceeds in the opposite manner and plans his work in time. On the victims of the wreck of the *Apistos* one finds the alterations caused by their long stay underwater: goitrous heads, bodies afflicted by elephantiasis, stones riddled with holes like sponges, bronzes torn to shreds with plants clinging to their embossed patterns, smooth forms made jagged with corals and madrepores. [...]

[...] In the cargo of the *Apistos*, one finds, quite naturally, the *Shield of Achilles*, on which is inscribed the earth, sky and sea, stars and constellations, human cities, royal domain, the lives of soldiers and farmers. This is an allegory: Hephaestus, Homer tells us, for nine years and in great secrecy, with 'no one, neither god nor mortal, knowing anything about it', worked to forge many a work of art, 'brooches, and supple armllets, and rosettes and necklaces, within a deep cave, and around him flowed, the immense Ocean stream'.<sup>2</sup> Over a similar period, the Amotan collection was created by a new Hephaestus, his workshop comparable to the mythical forge.

Artwork titles sometimes precede the works themselves: scattered and floating words that the demiurge embodies in a solid creation. If the words are realised from the beginning, the title is no longer, in the case of the Amotan collection, just the beginning, an indication of a process: it constitutes part of the work itself, which creates its own ekphrasis. Attached to this title consubstantially is the accompanying apparatus (provenance and historical background, exhibitions) and the gloss it generates, in an even more reasoned way (just as one speaks of a 'catalogue raisonné') than his earlier works, exploring 'notions of truth, belief, authenticity, artifice, celebrity and ultimately, human frailty'. [...]

<sup>1</sup> Andrew Wilson, 'Believer', in the catalogue of the exhibition *Damien Hirst* (London: Tate Publishing, 2012), p.208

<sup>2</sup> Homer, *The Iliad*, XVIII, 380–617

**SIMON SCHAMA**

University Professor of History and Art History at Columbia University, New York

***Inventory***

[...] 'It's such a shame that Dame Frances is no longer with us. Do you know I thought of her just the other day because I made a little discovery concerning a particular interest of hers: the collector Amotanius. She spoke to me often of how appealing the story had been to Renaissance patrons like Alfonso d'Este and Cosimo de' Medici, the Duke, who recognised in the educated greed of that erstwhile slave something of their own cultural encyclopedism, the craving to bring together the myths and magic of the entire world under one roof, so that when they interlocked, the deep secret of the organisation of the universe might be revealed. It was that impossible ambition, such hubris for a slave, which had foundered in a shipwreck at the very point of realisation.

'Of course the story was so morally charged that notwithstanding Pausanias treating it (on the basis of a conversation with an elderly scribe in Jerusalem) as true, everyone since had assumed both the Collector and his ship to be just a colourful fable. I remember Dame Frances chuckling when she spoke about the spell it had exercised on her popes and princes as they sent men out to scour the ruins of antiquity for their own collections, or instructed Dominican missionaries and Jewish spice traders on the Coromandel Coast or in distant Ethiopia to hunt for the esoteric remains of Indian and Egyptian antiquities, without which they could scarcely hold up their heads as masters of universal knowledge. Every so often, fragments of alabaster figurines would be sent to their courts, their suppliers pretending them to be of great antiquity – stolen, they said, from Amotan's cargo before his ship had sailed to its destruction. But, of course, when the pieces were washed of their crust of dirt, it took little cunning to see them for the outrageous fakes they were.

It was', De Vos went on, 'just a morality tale, no? [...]

**[...] 16th October 1910 – The Monastery of Saint Macrin**

*The story of the treasures might then be true! Why should it not be? Was it, after all, any more improbable than the immense collection of the occult-hungry Emperor Rudolf II: animalia and naturalia; mandrakes in miraculous form; vast statues of Pagan deities? That immense collection of marvels was also meant to coalesce into some cosmic illumination, and it too had fallen to disaster, plundered by the Swedes when they took Prague in 1648. Why should an erstwhile Roman slave not have anticipated a Holy Roman Emperor? Why should he not have been driven by the same unconquerable appetite to possess the marvels of the universe, the terrors of mens' minds, the omens of nightmares? [...]*

[...] I doubt Amotan was the first, and he was certainly not the last, to hunger for such a memory theatre, a great arena to house the phantasmagoria that sprang from the myth-bearing mind of men. Lords of many realms from Africa to central Asia: pharaohs and the kings of Persia must have embarked on comparable conquests of the empires of wonder; dragged back to their palaces trophies in onyx, jasper, marble, malachite and gold; arrays of gems; mountain-

ous confections of bronze. Some must have been sealed up inside their tombs. The anomaly of Amotan was merely his original servitude and the lust of the freedman parvenu to acquire the magic of the universe. Brought to light now, his bloated excesses, his feverish passion to acquire, his pornographic ecstasy in the writhing of serpents and the torment of mortals – all seem pretty much in tune with the tastes of our time, do they not? And, for that matter, of all times, so long as men are unafraid to make themselves ridiculous as they abandon themselves to the delirium of obsession.

I wonder now, if I could have been on the dock while crate after crate of the slave's treasure was being loaded to its doom, and had been bold enough to help myself to one of his objects, what might it have been? Something, I think, on the small side. For the gigantism of heroes and monsters wears me out. I would take something which miniaturises rather than magnifies: perhaps the little golden elephant that may have come from ancient China, carrying as it does, its burden of memory, and to judge from the sudden upthrust of its trunk, and its expression of gloomy resignation, an understanding that art, like life, lies somewhere between an accident waiting to happen and a joke yet to be cracked.

**FRANCK GODDIO**

President of the Institut Européen d'Archéologie Sous-Marine

***Discovering a Shipwreck***

[...] The archaeological excavation of a wreck calls for a wide range of skills. A multidisciplinary team must be formed that consists of archaeologists, historians, engineers, geophysicists, trained restoration and conservation workers, divers specialising in archaeological work, photographers, film-makers and sailors. For such a group, both its underwater activities and life on board, often sustained for months on end, entail complex logistics, demanding the mobilisation of a support vessel and several specialised tenders as well as dredging equipment and winches.

Underwater archaeology uses the same techniques of archaeology on land as well as ones specific to the aquatic environment, which are steadily being developed and improved. Excavation disrupts a site, so while operations are being carried out, a record has to be built up of its constituent elements. All kinds of samples are gathered, vestiges of the hull are studied, measurements are taken of the relative positions of the artefacts, all recorded in myriad details. This data enables archaeologists to understand the techniques of naval construction at the time the vessel was launched, and to build a model of it and its content when excavation is complete.

On board, each day brings its harvest of information, shedding light on how people lived, traded and navigated in the past. The support ship is gradually transformed into a strange craft laden with objects from another age, a veritable floating museum. The first conservation measures are taken as soon as the artefacts are brought to the surface. This is the start of a lengthy labour of conservation, restoration, recording and systematic study, the results of which will later be presented in scholarly publications.

A shipwreck is almost always a coherent temporal entity, which has not been subject to human activity since it sank. This makes it possible to study the objects in context. Underwater archaeology provides a reliable frame of historical reference. Artefacts recovered from a wreck bear witness to the influences and interactions between the different cultures that were in contact with each other at the time. For this reason, the Apistos is a cultural milestone of paramount importance. [...]

Man has no harbour, time has no shore; It flows, and we pass away!  
 – from 'The Lake' by Alphonse de Lamartine (1820)

### 3 LIST OF WORKS

#### SCULPTURES

##### *Abundance*

2016  
Gold and bronze  
115<sup>7</sup>/<sub>8</sub> × 9<sup>3</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>8</sub> in  
29.5 × 24 × 18 cm

##### *Andromeda and the Sea Monster*

2011  
Bronze  
153<sup>7</sup>/<sub>8</sub> × 233<sup>1</sup>/<sub>2</sub> × 145<sup>5</sup>/<sub>8</sub> in  
391 × 593.1 × 369.7 cm

##### *Aspect of Katie Ishtar ʕo-landi*

2015  
Bronze and gold leaf  
64<sup>3</sup>/<sub>4</sub> × 35<sup>3</sup>/<sub>4</sub> × 26<sup>1</sup>/<sub>4</sub> in  
164.5 × 90.9 × 66.6 cm

##### *Aten*

2015  
Red marble, grey agate and gold leaf  
50<sup>1</sup>/<sub>8</sub> × 25<sup>3</sup>/<sub>8</sub> × 25<sup>3</sup>/<sub>4</sub> in  
127.3 × 64.5 × 65.5 cm

##### *Bacchus*

2015  
Bronze  
30<sup>7</sup>/<sub>8</sub> × 51<sup>3</sup>/<sub>8</sub> × 31<sup>3</sup>/<sub>4</sub> in  
78.5 × 130.5 × 80.5 cm

##### *Bell (Bo)*

2011  
Bronze  
21<sup>1</sup>/<sub>4</sub> × 17 × 11<sup>3</sup>/<sub>4</sub> in  
53.9 × 43.2 × 29.7 cm

##### *Bell (Bo)*

2011  
Bronze  
20<sup>7</sup>/<sub>8</sub> × 16<sup>3</sup>/<sub>4</sub> × 8<sup>7</sup>/<sub>8</sub> in  
53.1 × 42.4 × 22.6 cm

##### *Bell (Bo)*

2011  
Bronze  
20<sup>3</sup>/<sub>4</sub> × 18<sup>7</sup>/<sub>8</sub> × 15<sup>7</sup>/<sub>8</sub> in  
52.6 × 48.1 × 40.3 cm

##### *Best Friends*

2015  
Bronze  
28<sup>1</sup>/<sub>2</sub> × 53<sup>3</sup>/<sub>4</sub> × 32<sup>1</sup>/<sub>4</sub> in  
72.5 × 136.7 × 82 cm

##### *Bust of the Collector*

2016  
Bronze  
31<sup>7</sup>/<sub>8</sub> × 25<sup>5</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>8</sub> in  
81 × 65 × 36.5 cm

##### *Calendar Stone*

2013  
Bronze  
166<sup>1</sup>/<sub>4</sub> × 187<sup>1</sup>/<sub>4</sub> × 67<sup>3</sup>/<sub>4</sub> in  
422.5 × 475.8 × 172.3 cm

##### *Cat (Egyptian)*

2011  
Gold, silver  
23<sup>5</sup>/<sub>8</sub> × 8<sup>3</sup>/<sub>4</sub> × 16<sup>5</sup>/<sub>8</sub> in  
60 × 22.3 × 42.1 cm

##### *Cerberus (Temple Ornament)*

2009  
Bronze  
31<sup>7</sup>/<sub>8</sub> × 38<sup>3</sup>/<sub>8</sub> × 22 in  
80.9 × 97.5 × 56 cm

##### *Cerberus (Temple Ornament)*

2009  
Carrara marble and rubellite  
28<sup>1</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>2</sub> × 33<sup>1</sup>/<sub>2</sub> in  
71.5 × 42 × 85 cm

##### *Children of a Dead King*

2010  
Bronze  
77<sup>3</sup>/<sub>4</sub> × 54<sup>3</sup>/<sub>8</sub> × 35<sup>1</sup>/<sub>8</sub> in  
197.7 × 138.3 × 89.1 cm

##### *Chinese Elephant (Incense Burner)*

2011  
Gold, silver  
17<sup>5</sup>/<sub>8</sub> × 17<sup>7</sup>/<sub>8</sub> × 16<sup>1</sup>/<sub>8</sub> in  
44.6 × 45.4 × 41 cm

##### *Cornucopia (Plenty)*

2010  
Gold, silver  
7<sup>3</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>8</sub> × 12<sup>5</sup>/<sub>8</sub> in  
19.7 × 41 × 32 cm

##### *Cronos Devouring his Children*

2011  
Bronze  
123 × 131<sup>5</sup>/<sub>8</sub> × 99<sup>3</sup>/<sub>4</sub> in  
312.5 × 334.3 × 253.5 cm

*Crown in Petrified Honeycomb  
with Two Daggers*

2016  
Gold and bronze  
21<sup>1</sup>/<sub>8</sub> × 10<sup>3</sup>/<sub>4</sub> × 13<sup>3</sup>/<sub>4</sub> in  
53.7 × 27.5 × 35.1 cm

*Dead Woman*

2016  
Black marble  
32<sup>1</sup>/<sub>8</sub> × 92<sup>1</sup>/<sub>2</sub> × 44<sup>7</sup>/<sub>8</sub> in  
81.5 × 235 × 114 cm

*Death's Head*

2010  
Black granite  
47<sup>3</sup>/<sub>8</sub> × 31<sup>5</sup>/<sub>8</sub> × 43<sup>5</sup>/<sub>8</sub> in  
120.3 × 80.3 × 110.8 cm

*Demon with Bowl  
(Exhibition Enlargement)*

2014  
Painted resin  
717<sup>1</sup>/<sub>4</sub> × 310<sup>5</sup>/<sub>8</sub> × 450<sup>3</sup>/<sub>8</sub> in  
1822 × 789 × 1144 cm

*Extraordinarily Large Museum  
Specimen of Giant Clam Shell*

2010  
Painted bronze  
45<sup>3</sup>/<sub>4</sub> × 65<sup>3</sup>/<sub>4</sub> × 56<sup>3</sup>/<sub>4</sub> in  
116 × 167 × 144 cm

*Female Archer*

2013  
Bronze and white agate  
44<sup>3</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>4</sub> in

*Five Antique Torsos*

2011  
Bronze  
16<sup>3</sup>/<sub>4</sub> × 7 × 5 in  
| 42.4 × 17.7 × 12.6 cm  
18<sup>1</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>2</sub> × 5<sup>3</sup>/<sub>4</sub> in  
| 46.3 × 19 × 14.8 cm  
22<sup>1</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>2</sub> × 5<sup>1</sup>/<sub>4</sub> in  
| 56.6 × 19 × 13.5 cm  
17<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>2</sub> × 5<sup>3</sup>/<sub>4</sub> in  
| 44.4 × 19 × 14.4 cm  
17<sup>7</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>2</sub> × 5<sup>1</sup>/<sub>4</sub> in  
| 45.4 × 16.6 × 13.2 cm

*Five Grecian Nudes*

2012  
Pink marble  
36<sup>3</sup>/<sub>4</sub> × 15<sup>5</sup>/<sub>8</sub> × 12<sup>1</sup>/<sub>4</sub> in  
| 93.4 × 39.7 × 31 cm  
40<sup>1</sup>/<sub>2</sub> × 16<sup>1</sup>/<sub>2</sub> × 12<sup>1</sup>/<sub>2</sub> in  
| 102.9 × 42 × 31.8 cm  
52<sup>1</sup>/<sub>4</sub> × 17 × 12<sup>3</sup>/<sub>8</sub> in  
| 132.7 × 43.2 × 31.4 cm  
40<sup>3</sup>/<sub>4</sub> × 17<sup>1</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>4</sub> in  
| 102.2 × 43.9 × 31.2 cm  
38<sup>7</sup>/<sub>8</sub> × 15 × 10<sup>1</sup>/<sub>8</sub> in  
| 98.8 × 38 × 25.7 cm

*Four Lizards*

2011  
Bronze  
16<sup>1</sup>/<sub>2</sub> × 45<sup>1</sup>/<sub>4</sub> × 33<sup>7</sup>/<sub>8</sub> in  
42 × 115 × 86 cm

*Four Small Buddhas*

2012  
Bronze  
8<sup>7</sup>/<sub>8</sub> × 5<sup>7</sup>/<sub>8</sub> × 4<sup>7</sup>/<sub>8</sub> in  
| 22.7 × 15 × 12.5 cm  
8<sup>7</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> × 4<sup>1</sup>/<sub>8</sub> in  
| 22.7 × 14.4 × 10.4 cm  
9<sup>1</sup>/<sub>2</sub> × 6<sup>5</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>4</sub> in  
| 24.2 × 16.8 × 10.6 cm  
7<sup>5</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>4</sub> in  
| 19.2 × 15.6 × 9.5 cm

*Gold Scorpion*

2010  
Gold  
2<sup>1</sup>/<sub>4</sub> × 3<sup>7</sup>/<sub>8</sub> × 2<sup>3</sup>/<sub>4</sub> in  
5.7 × 10 × 7.2 cm

*Golden Doors*

2011  
Gold, silver and glass  
58<sup>1</sup>/<sub>2</sub> × 44<sup>1</sup>/<sub>2</sub> × 3<sup>1</sup>/<sub>2</sub> in  
148.5 × 113 × 9 cm

*Golden Heads (Female)*

2011  
Gold, silver  
12<sup>1</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>4</sub> in  
31.1 × 21.5 × 16 cm

*Golden Monkey*

2011  
Gold, silver, black and white opals  
20<sup>1</sup>/<sub>4</sub> × 13<sup>1</sup>/<sub>4</sub> × 16<sup>1</sup>/<sub>8</sub> in  
51.5 × 33.9 × 41 cm

*Golden Monkey*

2011  
Black granite  
20<sup>3</sup>/<sub>4</sub> × 13<sup>7</sup>/<sub>8</sub> × 13<sup>3</sup>/<sub>4</sub> in  
52.7 × 35.4 × 35 cm

*Golden Tortoise*

2014  
Gold, silver  
6<sup>1</sup>/<sub>4</sub> × 14<sup>1</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub> in  
16 × 36 × 21.2 cm

*Goofy*

2015  
Bronze  
49<sup>5</sup>/<sub>8</sub> × 22<sup>1</sup>/<sub>4</sub> × 23<sup>1</sup>/<sub>8</sub> in  
126 × 56.7 × 58.7 cm

*Grecian Nude*

2013  
Bronze  
81<sup>7</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>8</sub> × 37<sup>3</sup>/<sub>8</sub> in  
208 × 62 × 95 cm

*Grecian Nude*

2013  
Pink marble  
73<sup>3</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>8</sub> × 17<sup>5</sup>/<sub>8</sub> in  
187.2 × 63.8 × 44.7 cm

*Grecian Nude*

2013  
Bronze  
76<sup>1</sup>/<sub>4</sub> × 25<sup>5</sup>/<sub>8</sub> × 19<sup>1</sup>/<sub>8</sub> in  
193.8 × 65 × 48.6 cm

*Hands in Prayer*

2010  
Malachite, paint and white agate  
8<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>4</sub> in  
21.5 × 18.1 × 13.3 cm

*Hathor*

2015  
Gold, silver and turquoise  
24 × 33<sup>1</sup>/<sub>2</sub> × 5<sup>7</sup>/<sub>8</sub> in  
61 × 85 × 15 cm

*Head of a Demon, Excavated 1932  
(Exhibition Enlargement)*

2015  
Bronze  
76<sup>5</sup>/<sub>8</sub> × 90<sup>5</sup>/<sub>8</sub> × 105<sup>1</sup>/<sub>2</sub> in  
194.5 × 230 × 268 cm

*Head of Sphinx*

2012  
Silver, paint  
25<sup>1</sup>/<sub>4</sub> × 11<sup>7</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>8</sub> in  
64.3 × 30.3 × 36.5 cm

*Head with Chorrera  
Headpiece*

2016  
Gold, silver  
9<sup>1</sup>/<sub>4</sub> × 4<sup>1</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>4</sub> in  
23.5 × 11 × 16 cm

*Hermaphrodite*

2009  
Bronze  
76<sup>3</sup>/<sub>8</sub> × 38 × 14<sup>3</sup>/<sub>8</sub> in  
194 × 96.4 × 36.5 cm

*Hermaphrodite*

2009  
Black granite  
53<sup>1</sup>/<sub>2</sub> × 12<sup>3</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>4</sub> in  
135.9 × 31.5 × 45 cm

*Hermaphrodite*

2009  
Bronze  
53<sup>3</sup>/<sub>4</sub> × 18<sup>7</sup>/<sub>8</sub> × 11<sup>3</sup>/<sub>4</sub> in  
136.3 × 48 × 30 cm

*Huehueteotl  
and Olmec Dragon*

2016  
Silver, paint  
20<sup>7</sup>/<sub>8</sub> × 17<sup>1</sup>/<sub>4</sub> × 15<sup>3</sup>/<sub>4</sub> in  
53 × 44 × 40 cm

*Hydra and Kali*

2015  
Bronze  
212<sup>1</sup>/<sub>4</sub> × 240<sup>7</sup>/<sub>8</sub> × 96<sup>1</sup>/<sub>8</sub> in  
539 × 612 × 244 cm

*Hydra and Kali*

2015  
Bronze  
207<sup>1</sup>/<sub>4</sub> × 240<sup>5</sup>/<sub>8</sub> × 134<sup>1</sup>/<sub>4</sub> in  
526.5 × 611.1 × 341 cm

*Hydra and Kali*

2008  
Silver, paint  
36<sup>3</sup>/<sub>4</sub> × 48<sup>1</sup>/<sub>8</sub> × 22<sup>5</sup>/<sub>8</sub> in  
93.5 × 122.2 × 57.5 cm

*Jade Buddha*

2013  
Jade  
40<sup>1</sup>/<sub>4</sub> × 32<sup>1</sup>/<sub>8</sub> × 20<sup>1</sup>/<sub>4</sub> in  
102 × 81.5 × 51.4 cm

*Lion and Serpent*

2010  
Silver, paint  
11<sup>3</sup>/<sub>4</sub> × 11 × 8<sup>3</sup>/<sub>4</sub> in  
29.7 × 28 × 21 cm

*Lion Women of Asit Mayor*

2012  
Bronze  
66<sup>7</sup>/<sub>8</sub> × 60<sup>5</sup>/<sub>8</sub> × 124 in  
| 170 × 154 × 315 cm  
66<sup>3</sup>/<sub>4</sub> × 52<sup>3</sup>/<sub>4</sub> × 118<sup>1</sup>/<sub>4</sub> in  
| 169.5 × 134 × 300.5 cm

*Lizard Man*

2012  
Bronze  
15<sup>3</sup>/<sub>4</sub> × 7<sup>5</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>8</sub> in  
40 × 19.4 × 28.3 cm

*Mercury*

2016  
Gold and bronze  
9<sup>5</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>4</sub> in  
24.4 × 19 × 16 cm

*Mermaid*

2014  
Bronze  
177 × 81<sup>7</sup>/<sub>8</sub> × 92<sup>1</sup>/<sub>8</sub> in  
449.5 × 208 × 234 cm

*Metamorphosis*

2016  
Bronze  
83<sup>1</sup>/<sub>4</sub> × 34<sup>3</sup>/<sub>4</sub> × 34<sup>7</sup>/<sub>8</sub> in  
211.6 × 88.2 × 88.7 cm

*Mickey*

2016  
Bronze  
35<sup>3</sup>/<sub>4</sub> × 28 × 24 in  
91 × 71 × 61 cm

*Museum Specimen  
of Giant Clam Shell (I)*

2010  
Painted bronze  
22<sup>3</sup>/<sub>8</sub> × 32<sup>1</sup>/<sub>4</sub> × 27<sup>1</sup>/<sub>4</sub> in  
57 × 82 × 69.2 cm

*Museum Specimen  
of Giant Clam Shell (II)*

2010  
Painted bronze  
22<sup>3</sup>/<sub>8</sub> × 32<sup>1</sup>/<sub>4</sub> × 27<sup>1</sup>/<sub>4</sub> in  
57 × 82 × 69.2 cm

*Museum Specimen  
of Giant Nautilus Shell*

2011  
Painted bronze  
35<sup>3</sup>/<sub>8</sub> × 27<sup>5</sup>/<sub>8</sub> × 16<sup>7</sup>/<sub>8</sub> in  
90 × 70 × 43 cm

*Museum Specimen  
of Giant Nautilus Shell  
(Interior Exposed)*

2011  
Painted bronze  
32<sup>1</sup>/<sub>4</sub> × 24<sup>3</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>8</sub> in  
82 × 62 × 18 cm

*Neptune*

2011  
Lapis lazuli and white agate  
30<sup>1</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>8</sub> × 15 in  
76.5 × 62 × 38 cm

*Pair of Masks*

2011  
Carrara marble  
10<sup>3</sup>/<sub>4</sub> × 12<sup>1</sup>/<sub>4</sub> × 5<sup>1</sup>/<sub>2</sub> in  
| 27.4 × 31 × 13.9 cm  
10 × 13<sup>1</sup>/<sub>8</sub> × 9<sup>5</sup>/<sub>8</sub> in  
| 25.3 × 33.3 × 24.5 cm

*Pair of Slaves Bound  
for Execution*

2011  
Painted bronze  
70<sup>5</sup>/<sub>8</sub> × 54<sup>3</sup>/<sub>4</sub> × 33<sup>3</sup>/<sub>4</sub> in  
179.4 × 139.2 × 85.6 cm

*Penitent*

2011  
Silver, paint  
14<sup>3</sup>/<sub>8</sub> × 9<sup>3</sup>/<sub>8</sub> × 9<sup>3</sup>/<sub>4</sub> in  
36.5 × 23.9 × 24.6 cm

*Proteus*

2012  
Bronze  
95 × 38<sup>5</sup>/<sub>8</sub> × 25<sup>3</sup>/<sub>4</sub> in  
241.3 × 98.1 × 65.5 cm

*Proteus*

2012  
Black granite  
91½ × 39 5/8 × 25 7/8 in  
232.5 × 100.5 × 65.7 cm

*Quetzalcoatl*

2015  
Gold, silver  
19 7/8 × 9 3/8 × 9 1/4 in  
50.5 × 23.9 × 23.5 cm

*Reclining Woman*

2012  
Pink marble  
50 3/8 × 22 × 59 3/8 in  
128 × 56 × 151 cm

*Remnants of Apollo*

2012  
Limestone  
55 1/4 × 120 7/8 × 62 3/8 in  
140.2 × 307 × 158.4 cm

*Sacrificial Bowl*

2015  
Lapis lazuli and painted bronze  
6 7/8 × 13 1/4 × 12 3/4 in  
17.5 × 33.5 × 32.5 cm

*Sinner*

2011  
Silver, paint  
17 × 9 1/4 × 10 5/8 in  
43.2 × 23.4 × 27 cm

*Skull of a Cyclops*

2011  
Carrara marble  
47 3/4 × 53 × 41 1/4 in  
121.5 × 134.5 × 105 cm

*Skull of a Cyclops*

2011  
Carrara marble  
47 5/8 × 53 3/4 × 41 3/4 in  
121 × 136.5 × 106.2 cm

*Skull of a Cyclops*

2011  
Bronze  
53 1/8 × 44 7/8 × 54 3/4 in  
135 × 114 × 139 cm

*Skull of a Unicorn*

2010  
Bronze  
49 3/4 × 8 3/4 × 29 7/8 in  
126.5 × 22.3 × 76 cm

*Skull of a Unicorn*

2010  
Gold, silver  
49 3/4 × 8 3/4 × 29 1/4 in  
126.5 × 22.3 × 74.5 cm

*Skull of a Unicorn*

2010  
Silver  
49 1/4 × 8 7/8 × 29 3/4 in  
125 × 22.6 × 75.5 cm

*Skull of a Unicorn*

2010  
Rock crystal and white agate  
54 7/8 × 8 3/4 × 22 3/4 in  
139.5 × 22 × 58 cm

*Sphinx*

2011  
Carrara marble  
49 5/8 × 63 3/4 × 21 3/4 in  
126 × 162 × 55 cm

*Sphinx*

2011  
Bronze  
48 1/2 × 69 7/8 × 26 7/8 in  
123.1 × 177.5 × 68.4 cm

*Sun Disc*

2012  
Gold, silver  
48 × 48 × 8 1/4 in  
122 × 122 × 21 cm

*Tadukheba*

2011  
Carrara marble  
19 1/4 × 11 3/4 × 10 5/8 in  
49 × 29.8 × 26.8 cm

*Tadukheba*

2011  
Carrara marble, emeralds  
and rock crystal  
17 1/4 × 11 7/8 × 10 3/8 in  
43.7 × 30.2 × 26.5 cm

*The Collector with Friend*

2016  
Bronze  
73 × 48<sup>5</sup>/<sub>8</sub> × 28<sup>3</sup>/<sub>4</sub> in  
185.5 × 123.5 × 73 cm

*The Diver*

2014  
Bronze  
186<sup>1</sup>/<sub>4</sub> × 35<sup>3</sup>/<sub>8</sub> × 32<sup>3</sup>/<sub>4</sub> in  
473 × 90 × 83 cm

*The Fate of a Banished Man (Rearing)*

2014  
Bronze  
310 × 134<sup>1</sup>/<sub>4</sub> × 138<sup>1</sup>/<sub>4</sub> in  
787.5 × 341.2 × 351 cm

*The Fate of a Banished Man (Standing)*

2008  
Carrara marble  
152<sup>3</sup>/<sub>8</sub> × 157<sup>1</sup>/<sub>8</sub> × 69<sup>1</sup>/<sub>4</sub> in  
387 × 399 × 176 cm

*The Jewelled Scorpion*

2013  
Gold, green and pink tourmaline,  
pearls, rubies, sapphires and topaz  
4<sup>1</sup>/<sub>4</sub> × 6<sup>3</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>2</sub> in  
10.9 × 16.2 × 11.5 cm

*The Minotaur*

2012  
Black granite  
47<sup>1</sup>/<sub>2</sub> × 68<sup>1</sup>/<sub>4</sub> × 43<sup>3</sup>/<sub>4</sub> in  
120.7 × 173.4 × 111.1 cm

*The Monk*

2014  
Bronze  
148<sup>3</sup>/<sub>4</sub> × 115<sup>3</sup>/<sub>4</sub> × 85 in  
377.6 × 294 × 216 cm

*The Sadness*

2008  
Gold  
15<sup>8</sup>/<sub>8</sub> × 7 × 5<sup>7</sup>/<sub>8</sub> in  
4 × 17.7 × 15 cm

*The Severed Head of Medusa*

2008  
Bronze  
17<sup>1</sup>/<sub>8</sub> × 25<sup>1</sup>/<sub>2</sub> × 24<sup>3</sup>/<sub>4</sub> in  
43.5 × 64.8 × 63 cm

*The Severed Head of Medusa*

2013  
Gold, silver  
12<sup>5</sup>/<sub>8</sub> × 15<sup>5</sup>/<sub>8</sub> × 15<sup>5</sup>/<sub>8</sub> in  
32 × 39.7 × 39.7 cm

*The Severed Head of Medusa*

2015  
Crystal glass  
15<sup>3</sup>/<sub>8</sub> × 19<sup>1</sup>/<sub>2</sub> × 19<sup>3</sup>/<sub>4</sub> in  
39 × 49.5 × 50.2 cm

*The Severed Head of Medusa*

2008  
Malachite  
15 × 19<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>2</sub> in  
38 × 49.6 × 52 cm

*The Shield of Achilles*

2010  
Gold, silver  
44<sup>7</sup>/<sub>8</sub> × 44<sup>1</sup>/<sub>4</sub> × 2<sup>3</sup>/<sub>4</sub> in  
114 × 112.5 × 7 cm

*The Skull Beneath the Skin*

2014  
Red marble and white agate  
28<sup>7</sup>/<sub>8</sub> × 17<sup>5</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>2</sub> in  
73.5 × 44.6 × 26.7 cm

*The Warrior and the Bear*

2015  
Bronze  
280<sup>3</sup>/<sub>4</sub> × 102<sup>3</sup>/<sub>8</sub> × 79<sup>7</sup>/<sub>8</sub> in  
713 × 260 × 203 cm

*The Warrior and the Bear*

2015  
Silver, paint  
38<sup>3</sup>/<sub>8</sub> × 14<sup>3</sup>/<sub>4</sub> × 11<sup>1</sup>/<sub>2</sub> in  
97.5 × 37.4 × 29.1 cm

*Two Figures with a Drum*

2013  
Bronze  
219<sup>1</sup>/<sub>8</sub> × 93<sup>3</sup>/<sub>4</sub> × 107<sup>7</sup>/<sub>8</sub> in  
556.6 × 238 × 274 cm

*Two Garudas*

2013  
Silver, paint  
32<sup>5</sup>/<sub>8</sub> × 27 × 14<sup>5</sup>/<sub>8</sub> in  
82.7 × 68.7 × 37 cm

*Two Large Urns*

2010

Carrara marble

46<sup>1</sup>/<sub>4</sub> × 48<sup>3</sup>/<sub>4</sub> × 60<sup>1</sup>/<sub>4</sub> in

| 117.5 × 124 × 153 cm

46<sup>1</sup>/<sub>8</sub> × 59<sup>5</sup>/<sub>8</sub> × 58<sup>7</sup>/<sub>8</sub> in

| 117 × 151.5 × 149.5 cm

*Unknown Pharaoh*

2015

Carrara marble

29<sup>7</sup>/<sub>8</sub> × 20<sup>1</sup>/<sub>2</sub> × 11<sup>5</sup>/<sub>8</sub> in

75.9 × 52 × 29.5 cm

*Unknown Pharaoh*

2015

Blue granite, gold and white agate

29<sup>1</sup>/<sub>4</sub> × 21<sup>1</sup>/<sub>4</sub> × 11<sup>1</sup>/<sub>4</sub> in

74.5 × 53.8 × 28.5 cm

*Winged Horse*

2012

Bronze

17 × 14<sup>1</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>4</sub> in

43.2 × 35.8 × 13.5 cm

*Wolf Mask*

2012

Bronze and white agate

5<sup>7</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>2</sub> × 5<sup>1</sup>/<sub>8</sub> in

15 × 14 × 12.9 cm

*Woman's Tomb*

2013

Carrara marble

32<sup>1</sup>/<sub>2</sub> × 93<sup>1</sup>/<sub>8</sub> × 45<sup>1</sup>/<sub>4</sub> in

82.5 × 236.5 × 115 cm

**CABINETS**

*A collection of helmets and swords  
(with scabbards) from the wreck  
of the 'Unbelievable'*

2010

Glass, powder-coated aluminium, painted MDF,  
silicone, stainless steel and bronze94<sup>1</sup>/<sub>2</sub> × 122 × 20<sup>7</sup>/<sub>8</sub> in

240 × 310 × 53 cm

*A collection of jewellery  
(possibly belonging to Cif Amotan II)  
from the wreck of the 'Unbelievable'*

2011

Glass, powder-coated aluminium, painted  
aluminium, painted MDF, silicone, LED lighting,  
stainless steel, gold and silver44 × 122 × 14<sup>3</sup>/<sub>4</sub> in

111.8 × 310 × 37.4 cm

*A collection of jugs and vessels  
from the wreck of the 'Unbelievable'*

2010

Glass, powder-coated aluminium, painted MDF,  
silicone, stainless steel and bronze94<sup>1</sup>/<sub>2</sub> × 196<sup>7</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>4</sub> in

240 × 500 × 63 cm

*A collection of natural gold ore formed  
on rocks and minerals salvaged  
from the wreck of the 'Unbelievable'*

2016

Glass, powder-coated aluminium, painted  
aluminium, painted MDF, silicone, LED lighting,  
stainless steel, gold, amethyst, antimonite,  
azurite, azurite with malachite on limonite  
and quartz, calcite, chalcantite, cyanite quartz,  
diopside, emerald, quartz, quartz with hematite,  
ruby, selenite, silver, tanzanite and tourmaline44 × 118<sup>1</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> in

111.8 × 300 × 39.9 cm

*A collection of natural gold ore formed  
on semi-precious stones salvaged from  
the wreck of the 'Unbelievable'*

2016

Glass, powder-coated aluminium, painted  
aluminium, painted MDF, silicone, LED lighting,  
stainless steel, gold, amazonite with quartz,  
azurite, calcite, calcite on sphalerite, chalcantite,  
emerald, fluorite barite, fluorite malachite, garnet,  
quartz, quartz covered with azurite and malachite,  
smokey quartz, silver and tourmaline44 × 118<sup>1</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> in

111.8 × 300 × 39.9 cm

*A collection of rare jewellery discovered amongst the wreckage of the 'Unbelievable'*  
2010

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver, patinated silver and bronze  
44 × 122 × 14 ¾ in  
111.8 × 310 × 37.4 cm

*A collection of vessels from the wreck of the 'Unbelievable'*  
2010

glass, powder-coated aluminium, painted MDF, silicone, stainless steel and bronze  
94 ½ × 196 7/8 × 24 ¾ in  
240 × 500 × 63 cm

*A collection of weapons, including daggers and spearheads, from the wreck of the 'Unbelievable'*

2010  
Glass, powder-coated aluminium, painted MDF, silicone, stainless steel and bronze  
94 ½ × 122 × 20 7/8 in  
240 × 310 × 53 cm

*A fabulous collection of precious jewellery from the wreck of the 'Unbelievable'*  
2015

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver, bronze and resin  
44 × 122 × 14 ¾ in  
111.8 × 310 × 37.4 cm

*A selection of ancient ingots from diverse civilisations (Galic, Greek, Indus Valley, Mayan, Minoan and Roman amongst others)*  
2014

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver and bronze  
84 5/8 × 148 ¾ × 15 ¾ in  
215 × 377.6 × 40 cm

*A selection of eccentric flints, animal figurines and valuable shells (including cowries and a shell headdress)*

2016  
Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver, bronze and painted bronze  
94 ½ × 141 ¾ × 20 7/8 in  
240 × 360 × 53 cm

*A valuable collection of gold jewellery from the wreck of the 'Unbelievable'*  
2015

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
44 × 122 × 14 ¾ in  
111.8 × 310 × 37.4 cm

*A variety of ancient ingots, including oxhide ingots and ingots in animal form*  
2014

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold, silver and bronze  
84 5/8 × 155 ½ × 15 ¾ in  
215 × 395 × 40 cm

*An array of currency scythes, hoes and pouches*  
2016

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel and bronze  
94 ½ × 118 ¾ × 20 7/8 in  
240 × 300 × 53 cm

*An impressive collection of coinage from the wreck of the 'Unbelievable'*  
2011

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
94 ½ × 126 × 20 7/8 in  
240 × 320 × 53 cm

*Different forms of jewellery used as currency, including a coiled bracelet, anklet and neck ring*  
2015

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel and bronze  
94 ½ × 118 ¾ × 20 7/8 in  
240 × 300 × 53 cm

*The first collection of metal currency forms recovered from the wreckage, developed from blades and agricultural tools*  
2016

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel and bronze  
94 ½ × 82 ¾ × 20 7/8 in  
240 × 210 × 53 cm

*The first collection of natural gold nuggets, many large, discovered amongst the wreckage of the 'Unbelievable'*

2013

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
845/8 × 145 × 15 3/4 in  
215 × 368.4 × 40 cm

*The second collection of metal currency forms recovered from the wreckage, developed from weapons and implements*

2016

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel and bronze  
94 1/2 × 82 3/4 × 20 7/8 in  
240 × 210 × 53 cm

*The second collection of native gold nuggets, some of colossal size, found in the wreck of the 'Unbelievable'*

2016

Glass, powder-coated aluminium, painted aluminium, painted MDF, silicone, LED lighting, stainless steel, gold and silver  
845/8 × 149 1/4 × 15 3/4 in  
215 × 379 × 40 cm

*Scale model of the 'Unbelievable' with suggested cargo locations*

2015

Glass, powder-coated aluminium, painted MDF, silicone, LED lighting, stainless steel, digital screen, measuring circuit, micro controller, PC, roller rail, laser light, lime, aluminium, linen, hemp cord, painted plastic and resin cabinet  
106 3/4 × 137 3/4 × 41 3/4 in  
270 × 350 × 106 cm  
guida a rullo e schermo  
63 3/8 × 137 3/4 × 17 3/4 in  
161 × 350 × 45.2 cm

## LIGHTBOXES

*Aspect of Katie Ishtar 40-landi Beneath the Sea*

2016

Powder-coated aluminium, printed polyester and acrylic lightbox  
127 1/4 × 84 7/8 × 3 7/8 in  
323.3 × 215.6 × 10 cm

*Bell (Bo) Under the Sea*

2015

Powder-coated aluminium, printed polyester and acrylic lightbox  
36 1/8 × 24 1/4 × 3 7/8 in  
91.8 × 61.4 × 10 cm

*Cerberus (Temple Ornament) on the Seabed*

2015

Powder-coated aluminium, printed polyester and acrylic lightbox  
48 1/8 × 72 1/4 × 3 7/8 in  
122.3 × 183.3 × 10 cm

*Five Antique Torsos in Surrealist Exhibition*

2016

Powder-coated aluminium, printed polyester and acrylic lightbox  
48 1/8 × 72 1/4 × 3 7/8 in  
122.3 × 183.3 × 10 cm

*Hydra and Kali Beneath the Waves*

2016

Powder-coated aluminium, printed polyester and acrylic lightbox  
96 1/8 × 144 1/4 × 3 7/8 in  
244.2 × 366.2 × 10 cm

*Hydra and Kali Discovered by Four Divers*

2016

Powder-coated aluminium, printed polyester and acrylic lightbox  
96 1/8 × 144 1/4 × 3 7/8 in  
244.2 × 366.2 × 10 cm

*Marble Slaves Used for Target Practice*

2015

Powder-coated aluminium, printed polyester and acrylic lightbox  
48 1/8 × 71 7/8 × 3 7/8 in  
122.3 × 182.7 × 10 cm

*Mickey Carried by Diver*

2015

Powder-coated aluminium,  
printed polyester and acrylic lightbox  
60¼ × 90¼ × 37/8 in  
152.8 × 229 × 10 cm

*Skull of a Unicorn on the Seabed*

2015

Powder-coated aluminium,  
printed polyester and acrylic lightbox  
72¼ × 48½ × 37/8 in  
183.3 × 122.3 × 10 cm

*Skull of a Cyclops Examined  
by a Diver*

2015

Powder-coated aluminium,  
printed polyester and acrylic lightbox  
60¼ × 90¼ × 37/8 in  
152.8 × 229 × 10 cm

*Submerged Demon with Bowl*

2015

Powder-coated aluminium,  
printed polyester and acrylic lightbox  
72½ × 48½ × 37/8 in  
183.2 × 122.3 × 10 cm

*The Diver with Divers*

2015

Powder-coated aluminium,  
printed polyester and acrylic lightbox  
210⅝ × 140⅜ × 37/8 in  
535 × 356.7 × 10 cm

*Two Figures with a Drum Discovered  
by Two Divers*

2016

Powder-coated aluminium,  
printed polyester and acrylic lightbox  
210⅝ × 140⅜ × 37/8 in  
535 × 356.7 × 10 cm

**DRAWINGS***A Cyclops Skull, Three Studies*

2014

Charcoal on paper  
24¾ × 19¾ in  
63 × 50 cm

*Cerberus*

2014

Pencil on paper  
25 × 197/8 in  
63.6 × 50.5 cm

*Children of a Dead King, Two Studies*

2016

Silverpoint on tinted ground paper  
8¾ × 6½ in  
| 22 × 16.5 cm  
6¼ × 3½ in  
| 16 × 8 cm

*Decorated Bell (Bo), China*

2014

Charcoal on vellum  
28¼ × 20⅜ in  
71.9 × 51.9 cm

*Drummer Man and Boy  
(Limestone)*

2016

Charcoal on paper  
197/8 × 25¼ in  
50.5 × 64 cm

*Female Archer, Two Studies*

2016

Ink on paper  
12⅜ × 8½ in  
| 31.5 × 21.5 cm  
12⅝ × 10¼ in  
| 32 × 26 cm

*Five Grecian Nudes  
(Pink Marble)*

2016

Pencil on vellum  
27½ × 19⅝ in  
69.9 × 49.9 cm

*Goddess, Front View*

2016

Pencil on vellum  
25¾ × 18½ in  
65.3 × 47 cm

*Gold Cat from Egypt*

2014  
Pencil, pastel, ink  
and gold leaf on vellum  
27½ × 20¾ in  
69.9 × 51.7 cm

*Hathor (oro)*

2016  
Pencil, pastel, ink  
and gold leaf on vellum  
29⅞ × 24¾ in  
75.9 × 63 cm

*I ciclopi (dall'occhio rotondo)*

2014  
Charcoal on vellum  
27½ × 20¾ in  
69.9 × 51.7 cm

*Iguana Looks Up*

2016  
Pencil on paper  
24¾ × 19¾ in  
63 × 50 cm

*In This Dream (Silver)*

2014  
Ink on vellum  
24¼ × 16⅞ in  
61.5 × 43 cm

*Incense Burner*

2015  
Charcoal and gold leaf on vellum  
25¾ × 18½ in  
65.3 × 47 cm

*Kali and Hydra in Battle*

2016  
Graphite, pencil  
and silver leaf on vellum  
20¼ × 25½ in  
51.5 × 64.8 cm

*Leone e serpente (argento)*

2016  
Pencil on paper  
19¾ × 24¾ in  
50 × 62 cm

*Lion, Studies*

2016  
Ink on paper  
6¼ × 10¼ in | 16 × 26 cm  
10¼ × 11⅞ in | 26 × 29 cm

*Lo scudo d'Achille (oro)*

2016  
Pencil, ink and gold leaf on vellum  
28¼ × 21½ in  
71.9 × 54.7 cm

*Maschera lupo (lapis lazuli)*

2015  
Lapis lazuli pigment,  
ink and chalk on paper  
20⅞ × 25⅝ in  
53 × 65 cm

*Maschera (vista laterale), 1520*

2014  
Charcoal on vellum  
25⅞ × 20¾ in  
65.9 × 51.7 cm

*Mercury (Gold)*

2016  
Ink, graphite and gold leaf on vellum  
25¾ × 18½ in  
65.3 × 47 cm

*Metamorfosi (donna mosca)*

2016  
Charcoal and ink on paper  
20¾ × 12⅝ in  
52.5 × 32 cm

*Minotauro (granito)*

2015  
Pencil on vellum  
28¼ × 20¾ in  
71.9 × 51.9 cm

*Neptune, God of the Sea*

2015  
Graphite on paper  
25½ × 21⅞ in  
64.7 × 53.5 cm

*Penitent and Sinner,  
Facing Each Other*

2016  
Graphite, chalk  
and silver leaf on vellum  
23 × 23⅝ in  
58.5 × 60 cm

*Proteus (grottesco)*

2014  
Grafite su vellum  
29⅞ × 21⅞ in  
73.9 × 53.7 cm

*Serpente*

2015  
Charcoal on paper  
19<sup>7</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> in  
50.5 × 40 cm

*Severed Heads of Medusa*

2016  
Graphite, pencil, ink  
and gold leaf on vellum  
28<sup>1</sup>/<sub>4</sub> × 21<sup>1</sup>/<sub>2</sub> in  
71.9 × 54.7 cm

*Sirena (Silverpoint)*

2015  
Silverpoint on paper  
24<sup>3</sup>/<sub>4</sub> × 19<sup>3</sup>/<sub>4</sub> in  
63 × 50 cm

*Sphinx Head*

2015  
Pencil on paper  
25<sup>1</sup>/<sub>4</sub> × 20<sup>7</sup>/<sub>8</sub> in  
64 × 53 cm

*Tadukheba, Side View (Marble)*

2014  
Pastel on vellum  
24<sup>7</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>4</sub> in  
63.3 × 45 cm

*The Collector, Bust*

2016  
Ink on vellum  
27<sup>1</sup>/<sub>2</sub> × 20<sup>3</sup>/<sub>8</sub> in  
69.9 × 51.7 cm

*The Empress, Studies*

2015  
Pencil on paper  
24<sup>3</sup>/<sub>4</sub> × 19<sup>7</sup>/<sub>8</sub> in  
63 × 50.5 cm

*The Gold Crown in Honeycomb  
(with Two Daggers)*

2015  
Pencil on paper  
25<sup>1</sup>/<sub>4</sub> × 21 in  
64.3 × 53.3 cm

*The Old Lion*

2014  
Charcoal on vellum  
21<sup>7</sup>/<sub>8</sub> × 28<sup>1</sup>/<sub>4</sub> in  
55.5 × 72 cm

*The Scorpion, Studies*

2014  
Charcoal on paper  
21<sup>1</sup>/<sub>4</sub> × 25<sup>5</sup>/<sub>8</sub> in  
54 × 65 cm

*The Skull Beneath the Skin, Memento Mori*

2015  
Charcoal on paper  
24<sup>1</sup>/<sub>2</sub> × 19<sup>3</sup>/<sub>4</sub> in  
62.3 × 50.3 cm

*The Unknown Pharaoh, 1501 (marmo e oro)*

2015  
Pencil and gold leaf on vellum  
25<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>2</sub> in  
65.3 × 47 cm

*The Warrior and the Bear*

*(Bronze)*  
2016  
Ink and silver leaf on vellum  
29<sup>7</sup>/<sub>8</sub> × 22<sup>3</sup>/<sub>4</sub> in  
75.9 × 57.7 cm

*Three Heads (Man, Horse and Snake)*

2015  
Charcoal on paper  
19<sup>7</sup>/<sub>8</sub> × 24<sup>5</sup>/<sub>8</sub> in  
50.5 × 62.6 cm

*Three Sketches of a Demon*

2014  
Pastel on paper  
25<sup>3</sup>/<sub>8</sub> × 20<sup>3</sup>/<sub>4</sub> in  
64.5 × 52.7 cm

*Tre studi di serpente,  
cavallo e cavaliere in piedi  
(marmo)*

2015  
Charcoal on vellum  
29 × 20<sup>3</sup>/<sub>8</sub> in  
73.7 × 51.9 cm

*Tuffatore, Studies*

2015  
Charcoal on paper  
25<sup>5</sup>/<sub>8</sub> × 20<sup>7</sup>/<sub>8</sub> in  
65 × 53 cm

*Winged Horse (Broken)*

2014  
Pastel on paper  
24<sup>5</sup>/<sub>8</sub> × 19<sup>3</sup>/<sub>4</sub> in  
62.5 × 50 cm

# 4 PUBLICATIONS

## THE CATALOGUE OF THE EXHIBITION

336 pages

3 editions (English, Italian, French)

70€

published in co-edition by Marsilio Editori, Venice, and Other Criteria, London

graphic design by Jason Beard

## THE CATALOGUE OF THE EXHIBITION BRINGS TOGETHER TEXTS BY:

### **François Pinault**

President of Palazzo Grassi – Punta della Dogana

### **Martin Bethenod**

Director of Palazzo Grassi – Punta della Dogana

### ***The Coral Diver*, Elena Geuna**

Curator of the exhibition

### ***On the Name of*, Henri Loyrette**

President-Director of the musée du Louvre (2001-2013)

### ***Inventory*, Simon Schama**

University Professor of History and Art History at Columbia University, New York

### ***Discovering a Shipwreck*, Franck Goddio**

President of Institut Européen d'Archéologie Sous-Marine

## 5 BIOGRAPHY OF DAMIEN HIRST

Damien Hirst was born in 1965 in Bristol and grew up in Leeds. He studied Fine Art at Goldsmiths college from 1986 to 1989, and whilst in his second year, he conceived and curated the group exhibition, 'Freeze'. The show is commonly acknowledged to have been the launching point not only for Hirst, but for a generation of British artists.

Since the late 1980s, Hirst has used a varied practice of installation, sculpture, painting and drawing to explore the complex relationships between art, beauty, religion, science, life and death. Through work that includes the iconic shark in formaldehyde, *The Physical Impossibility of Death in the Mind of Someone Living* (1991) and *For the Love of God* (2007), a platinum cast of a skull set with 8,601 flawless pavé-set diamonds, he investigates and challenges contemporary belief systems, and dissects the uncertainties at the heart of human experience. Hirst lives and works in London and Gloucester.

Since 1987, over 90 solo Damien Hirst exhibitions have taken place worldwide, and he has been included in over 300 group shows. In 2012, Tate Modern, London presented a major retrospective survey of Hirst's work in conjunction with the 2012 Cultural Olympiad. Hirst's other solo exhibitions include Qatar Museums Authority, ALRIWAQ Doha (2013-2014); Palazzo Vecchio, Florence (2010); Oceanographic Museum, Monaco (2010); Rijksmuseum, Amsterdam (2008); Astrup Fearnley Museet fur Moderne Kunst, Oslo (2005); Museo Archeologico Nazionale, Naples (2004), amongst others. He was awarded the Turner Prize in 1995.

# 6 CHRONOLOGY OF DAMIEN HIRST'S SOLO EXHIBITIONS

## SELECTION

### 2015

*Damien Hirst*, Astrup Fearnley Museum of Modern Art, Oslo.

*New Religion*, Laznia Centre for Contemporary Art, Gdansk.

*Damien Hirst: ARTIST ROOMS*, The Piers Art Centre, Orkney.

*New Religion*, The Lightbox, Woking  
*LOVE*, Paul Stolper Gallery, London

### 2014

*The Psalms*, McCabe Fine Art, Stockholm.

*Schizophrenogenesis*,

Paul Stolper Gallery, London.

*Black Scalpel Cityscapes*, White Cube, São Paulo.

### 2013

*Relics*, ALRIWAQ DOHA Exhibition Space, Qatar Museums Authority, Doha.

*Entomology Cabinets and Paintings*,

*Scalpel Blade Paintings and Colour Charts*, White Cube, Hong Kong.

### 2012

*The Complete Spot Paintings 1986-2011*, Gagosian Galleries, (eleven locations worldwide).

*Utopia*, Paul Stolper Gallery, London.

*Damien Hirst*, Tate Modern, London.

*Two Weeks One Summer*, White Cube, London.

*Damien Hirst: ARTIST ROOMS*,

The New Art Gallery Walsall, Walsall.

*Two Weeks One Summer*, PinchukArtCentre, Kiev.

### 2011

*Forgotten Promises*, Gagosian Gallery, Hong Kong.

*Charity*, Royal West of England Academy, Bristol.

*Damien Hirst: ARTIST ROOMS*, Leeds City Gallery, Leeds.

### 2010

*End of An Era*, Gagosian Gallery, New York.

*Theology*, Philosophy, Medicine, Justice, Galerie Andrea Caratsch, Zurigo.

*Dark Trees*, Galería Hilario Galguera, Mexico City

*Cornucopia*, Oceanographic Museum of Monaco, Monte Carlo.

*Damien Hirst: ARTIST ROOMS*, Tate Britain, London.

*The Souls*, Paul Stolper Gallery, London.

*Poisons + Remedies*, Gagosian Gallery, London.

*Medicine Cabinets*, L&M Arts, New York.

*For the Love of God*, Palazzo Vecchio, Florence.

### 2009

*Damien Hirst: re-Birth*, Leeahn Gallery, Daegu.

*Requiem*, PinchukArtCentre, Kiev.

*Damien Hirst: ARTIST ROOMS*, Scottish National Gallery of Modern Art, Edinburgh.

*Damien Hirst: Life, Death and Love*,

Galerie Rudolfinum, Praga.

*Pharmacy*, BALTIC Centre for Contemporary Art, Gateshead.

*No Love Lost*, The Wallace Collection, London.

*Nothing Matters*, White Cube, London.

### 2008

*Focus: Damien Hirst*, Kemper Museum of Contemporary Art, Kansas City.

*Beautiful Inside My Head Forever*, Sotheby's, London.

*Damien Hirst*, Museum of Contemporary Art, Denver.

*For the Love of God*, Rijksmuseum, Amsterdam.

### 2007

*Damien Hirst: Four Works from the Broad Art Foundation*, Portland Art Museum, Portland.

*Superstition*, Gagosian Gallery, Los Angeles and 1990, London.

*Damien Hirst*, The Goss-Michael Foundation, Dallas.

*The Five Aspects of God*, Herz Jesu Koln, Cologne.

*Beyond Belief*, White Cube, London.

*Damien Hirst: Life, Death and Love*,

Kunsthuset Kabuso, Øystese.

*Damien Hirst*, Seomi & Tuus, Seoul.

*School: The Archaeology of Lost Desires*,

*Comprehending Infinity and the search*

*for Knowledge*. Lever House, New York.

*Damien Hirst*, Galería Hilario Galguera and Museo Nacional de San Carlos, Mexico City

### 2006

*The Death of God – Towards a Better*

*Understanding of a Life Without*

*God Aboard the Ship of Fools*,

Galería Hilario Galguera, Mexico City

*A Thousand Years' & Triptychs*,

Gagosian Gallery, London.

*Corpus: Drawings 1981 – 2006*,

Gagosian Gallery, New York.

**2005**

*A Selection of Works by Damien Hirst from Various Collections*, Museum of Fine Art, Boston.

*Damien Hirst: Works on Paper*, Andipa Gallery, London.

*The Bilotti Paintings*, Gagosian Gallery, London.

[Travels to: Norton Museum of Art, West Palm Beach.]

*The Elusive Truth!*, Gagosian Gallery, New York.

Damien Hirst, Astrup Fearnley Museet, Oslo.

*New Religion*, Paul Stolper Gallery, London.

[Travels to: Wallspace, London; Palazzo Pesaro Papfava, Venezia; Rogaland Museum of Fine Arts, Stavanger; National Art Gallery of Bulgaria, Sofia].

**2004**

*Pharmacy Auction*, Sotheby's, London.

*The Agony and the Ecstasy: Selected Works from 1989 – 2004*, Museo Archeologico Nazionale di Napoli, Naples.

**2003**

*Damien Hirst*, Saatchi Gallery, London.

*Damien Hirst: In A Spin; The Action of the World on Things*, Galerie Aurel Scheibler, Berlin.

*From the Cradle to the Grave: Selected Drawings*, The 25th International Biennale of Graphic Arts, International Centre of Graphic Arts, Ljubljana.

[Travels to: The State Russian Museum, St. Pietroburgo.]

*Romance in the Age of Uncertainty*, White Cube, London.

**2000**

*Theories, Models, Methods, Approaches, Assumptions, Results and Findings*, Gagosian Gallery, New York.

**1999**

*Pharmacy*, Tate Gallery, London.

**1998**

*Damien Hirst*, Southampton City Art Gallery, Southampton.

**1997**

*In and Out of Love*, Yale Center for British Art, New Haven.

*The Beautiful Afterlife*, Galerie Bruno Bischofberger, Zurich.

**1996**

*No Sense of Absolute Corruption*, Gagosian Gallery, New York.

**1995**

*Pharmacy*, Kukje Gallery, Seoul.

*Still*, Jay Jopling/White Cube, London.

*Prix Eliette von Karajan '95*,

Max Gandolph-Bibliothek, Universitat Salzburg, Salzburg.

**1994**

*Making Beautiful Drawings*,

Bruno Brunnet Fine Arts, Berlin.

*Currents 23*, Milwaukee Art Museum, Milwaukee.

*A Good Environment for Coloured Monochrome Paintings*, Deutscher Akademischer Austausch Dienst Gallery (DAAD), Berlin.

*A Bad Environment for White Monochrome Paintings*, *The Mattress Factory*, Pittsburgh.

*Pharmacy*, Dallas Museum of Art, Dallas.

**1993**

*Visual Candy and Natural History*,

Regen Projects, Los Angeles.

*Damien Hirst*, Galerie Jablonka, Cologne.

**1992**

*Damien Hirst*, Third International Istanbul Biennial, British Council, Istanbul.

*Where is God Now?*,

Jay & Donatella Chiat, New York.

*Unfair*, Cologne Art Fair, Cologne.

*Pharmacy*, Cohen Gallery, New York.

**1991**

*In and Out of Love*, Woodstock Street, London.

*When Logics Die*,

Galerie Emmanuel Perrotin, Parigi.

*Internal Affairs*,

Institute of Contemporary Art, London.

**1989**

*Damien Hirst*, Third Eye Centre, Glasgow.

**1988**

*Damien Hirst: Constructions and Sculpture*, Old Court Gallery, Windsor.

## 7 BIOGRAPHY OF ELENA GEUNA

Born in 1960, Elena Geuna first studied in Geneva and then in New York for her Master's degree. She has been an independent curator and contemporary art advisor since 2000.

Her main curatorial museum projects include the following exhibitions "Jeff Koons" (Museo Archeologico Nazionale, Naples, 2003; Château de Versailles, 2008); "Fontana: Luce e Colore" (Palazzo Ducale, Genoa, 2008); "Zhang Huang: Ashman" (PAC, Milano, 2010); "Arte Povera in Moscow" (Multimedia Art Museum, Moscow, 2011). In 2012, she curated the exhibitions "Quilling" and "Freedom not Genius. Works from Damien Hirst's Murderme collection" at Pinacoteca Giovanni e Marella Agnelli in Turin, presented afterwards at the Multimedia Art Museum in Moscow.

In 2013, she worked in collaboration with Rudolf Stingel to conceive an exhibition project of the artist's works specially imagined for the spaces of Palazzo Grassi in Venice and that for the first time ran across the entire museum space.

In 2016, on the occasion of the ten-year anniversary of the opening of Palazzo Grassi, Elena Geuna co-curated an anthological exhibition dedicated to Sigmar Polke, thirty years after he won the Golden Lion at the 1986 Venice Biennale.

# APPENDIX

## 8 BIOGRAPHY OF 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 specialised sales and retailing and to withdraw from the wood business. The group was renamed PPR. In 1999, PPR entered the luxury-goods sector worldwide, after acquiring the Gucci Group (Gucci, Yves Saint-Laurent, Balenciaga, Bottega Veneta, Sergio Rossi, Boucheron, Stella McCartney, and Alexander McQueen).

In 1992, François Pinault created Artémis, a structure dedicated to investing in companies with strong growth potential and operating in sectors outside the fields covered by PPR. It is a private company entirely owned by the Pinault family. Artémis controls, among others, Artémis Domaine, owner of the Château-Latour vineyard in Bordeaux, Domaine d'Eugénie in Burgundy and the Aurojo Estate in Napa Valley (California, United States). Artémis also owns Christie's and the news magazine Le Point. François Pinault is also the owner of the Stade Rennais football club and of the Théâtre Marigny.

In 2003, François Pinault entrusted the group to his son François-Henri Pinault who continues to develop its activities in two directions: the luxury sector (a portfolio of brands that constantly grows, for example with the acquisition of Brioni, Girard-Perregaux, Pomellato, Christopher Kane...) and the sport and lifestyle sector (Puma, Volcom...). In 2013 the PPR group becomes KERING.

A great lover of art, and one of the leading collectors of contemporary art in the world, François Pinault has decided to share his passion with the greatest number of people possible. In 2005, he acquired the prestigious Palazzo Grassi in Venice, and, two years later, he received Punta della Dogana in concession to present his contemporary art collection. After the renovation works by Tadao Ando, the Japanese architect and Pritzker Prize winner in 1995, Palazzo Grassi and Punta della Dogana were inaugurated respectively in 2006 and 2009. Since then, over 2,5 million visitors have had the opportunity to discover part of François Pinault's collection thanks to numerous exhibitions organised in these spaces. In 2013, the Teatrino opened as a space for exchange, conferences and cultural events accompanying the contemporary art exhibitions. In late 2018, the Pinault Collection will open a new museum in Paris, at the Bourse de Commerce, to present exhibitions.

Solicited by many public and private institutions, François Pinault also presents part of his collection outside Venice, with exhibitions in Paris, Moscow, Monaco, Seoul, Lille, Dinard, Colmar, Dunkerque... In 2014, in collaboration with the local authorities and the cultural and educational institutions, François Pinault decided to create an artist residence in a former rectory in Lens.

In honor of his friend historian Pierre Daix, who passed away in 2014, François Pinault has created the Pierre Daix Prize to reward every year a publication dedicated to modern or contemporary art history.

## 9 BIOGRAPHY OF MARTIN BETHENOD

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

He began his career as Project 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 Director General 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 the Artistic Director of the *Nuit Blanche* in Paris.

In 2014 he curated the exhibition “ArtLovers, histoires d’art dans la collection Pinault”, a presentation of a selection of works from the Pinault Collection, in Monaco. At the Gucci Museo in Florence, he curated the show “Femminilità Radicale” and the exhibition of Camille Henrot’s video “Grosse Fatigue”. In 2016, he curated the exhibition “Dancing with myself. Autoportrait, autofiction, sculpture de soi. Œuvres de la Collection Pinault” at the Folkwang Museum in Essen.

Martin Bethenod is also Chairman of Crédac (Ivry) and of the Fondation de France cultural committee.

# 10 PALAZZO GRASSI AND PUNTA DELLA DOGANA IN A FEW FIGURES

**20**

exhibitions at Palazzo Grassi  
and Punta della Dogana

**7**

exhibitions in other museums

**324**

artists exhibited at Palazzo Grassi  
and Punta della Dogana

**over 400**

events of the Teatrino  
since May 2013

**255**

educational workshops since 2011

# 10 CHRONOLOGY OF THE EXHIBITIONS AT PALAZZO GRASSI AND PUNTA DELLA DOGANA SINCE 2006

## **Accrochage,**

curated by Caroline Bourgeois  
Punta della Dogana  
April 17, 2016 – November 20, 2016

## **Sigmar Polke,**

curated by Elena Geuna and Guy Tosatto  
Palazzo Grassi  
April 17, 2016 – November 6, 2016

## **Slip of the Tongue,**

curated by Danh Vo  
in collaboration with Caroline Bourgeois  
Punta della Dogana  
April 12, 2015 – January 10, 2016

## **Martial Raysse,**

curated by Caroline Bourgeois  
in collaboration with the artist  
Palazzo Grassi  
April 12, 2015 – November 30, 2015

## **The Illusion of Light,**

curated by Caroline Bourgeois  
**Irving Penn, Resonance,**  
curated by Pierre Apraxine and Matthieu Humery  
Palazzo Grassi  
April 13, 2014 – January 6, 2015

## **Prima Materia,**

curated by Caroline Bourgeois  
and Michael Govan  
Punta della Dogana  
May 30, 2013 – February 15, 2015

## **Rudolf Stingel,**

curated by the artist  
in collaboration with Elena Geuna  
Palazzo Grassi  
April 7, 2013 – January 6, 2014

## **Voice of Images,**

curated by Caroline Bourgeois  
Palazzo Grassi  
August 30, 2012 – January 13, 2013

## **Madame Fisscher,**

solo exhibition by Urs Fischer  
curated in collaboration with Caroline Bourgeois  
Palazzo Grassi  
April 15, 2012 – July 15, 2012

## **The World Belongs to You,**

curated by Caroline Bourgeois  
Palazzo Grassi  
June 2, 2011 – February 21, 2012

## **In Praise of Doubt,**

curated by Caroline Bourgeois  
Punta della Dogana  
April 10, 2011 – March 17, 2013

## **Mapping the Studio:**

**Artists from the François Pinault Collection,**  
curated by Francesco Bonami and Alison Gingeras  
Punta della Dogana and Palazzo Grassi  
June 6, 2009 – April 10, 2011

## **Italics. Art italien entre tradition et révolution, 1968-2008**

curated by Francesco Bonami  
Palazzo Grassi  
September 27, 2008 – March 22, 2009

## **Rome and the Barbarians, the Birth of a New World,**

curated by Jean-Jacques Aillagon  
Palazzo Grassi  
January 26, 2008 – July 20, 2008

## **Sequence 1 – Painting and Sculpture from the François Pinault Collection,**

curated by Alison Gingeras  
Palazzo Grassi  
May 5, 2007 – November 11, 2007

## **Picasso, la joie de vivre. 1945-1948,**

curated by Jean-Louis Andral  
**François Pinault Collection:  
a Post-Pop selection,**  
curated by Alison Gingeras  
Palazzo Grassi  
November 11, 2006 – March 11, 2007

## **Where Are We Going?**

**first exhibition of a selection  
of works from the Pinault Collection,**  
curated by Alison Gingeras  
Palazzo Grassi  
April 29, 2006 – October 1, 2006

# 10 CHRONOLOGY OF THE EXHIBITIONS OF THE PINAULT COLLECTION

## **Dancing with Myself.**

### **Self-portrait and Self-invention.**

#### **Works from the Pinault Collection,**

curated by Martin Bethenod

Museo Folkwang, Essen

October 7, 2016 – January 15, 2017

## **ArtLovers,**

### **histoires d'art dans la Collection Pinault,**

curated by Martin Bethenod

Grimaldi Forum, Monaco

July 12, 2014 – September 7, 2014

## **A Triple Tour,**

curated by Caroline Bourgeois

Conciergerie, Paris

October 21, 2013 – 6 January 2014

## **Agony and Ecstasy,**

curated by Francesca Amfitheatrof

SongEun Foundation, Seul

September 3, 2011 – November 19, 2011

## **Qui a peur des artistes?,**

curated by Caroline Bourgeois

Palais des Arts, Dinard

June 14, 2009 – September 13, 2009

## **Un certain état du Monde,**

curated by Caroline Bourgeois

Garage Center for Contemporary Culture,

Moscow

March 19, 2009 – June 14, 2009

## **Passage du Temps,**

curated by Caroline Bourgeois

Tri Postal, Lille

October 16, 2007 – January 1, 2008

## **SELECTION OF CURRENT OR FUTURE EXHIBITIONS PRESENTING WORKS FROM THE PINAULT COLLECTION**

### **Cy Twombly. Retrospective**

Centre Pompidou, Paris

November 30, 2016 – April 24, 2017

### **Retrospective of Roberto Cuoghi**

Centre d'Art Contemporain, Geneva

February 21, 2017 – April 30, 2017

Museo Madre, Naples

May 15, 2017 – September 11, 2017

### **Murakami by Murakami**

Astrup Fearnly Museet, Oslo

February 9 – May 14, 2017

### **Jia Aili**

Centro de Arte Contemporáneo Malaga

March 17, 2017 – June 18, 2017

### **MEDUSA**

Musée d'Art moderne de la Ville de Paris

May 19, 2017 – November 5, 2017

### **Lee Lozano**

Museo Reina Sofia, Madrid

May 30, 2017 – September 25, 2017

### **Takashi Murakami:**

#### **The Octopus Eats Its Own Leg**

Museum Of Contemporary Art / Chicago

June 3, 2017 – September 24, 2017

### **Réflexion autour de l'histoire récente et ancienne de l'Allemagne**

Documenta 14, Neue Galerie, Kassel

June 10, 2017 – September 17, 2017

### **Irving Penn. Resonance.**

#### **Works from the Pinault Collection**

Fotografiska Museet, Stockholm

June 16, 2017 – September 17, 2017

### **Rachel Whiteread**

Tate Britain, London

September 12, 2017 – February 4, 2018

### **Art and China after 1989:**

#### **Theater of the World**

The Guggenheim Museum, New York

October 6, 2017 – January 14, 2018

# 11 TEATRINO DI PALAZZO GRASSI

The Teatrino di Palazzo Grassi reopened to the public in May 2013. The 225-seat auditorium, conceived by celebrated Japanese architect Tadao Ando, offers a wide range of events, which aim at complementing the exhibitions organised by Palazzo Grassi and Punta della Dogana, as well as exploring a great variety of artistic forms.

In less than four years, the Teatrino has become one of the most dynamic actors on the Venetian cultural scene: over 100 conferences, screenings, concerts and performances, usually free for the public, are organised each year.

Among the events recently scheduled: the première of the docu-film *Ossessione Vezzoli* in the presence of the artist, the talk by Dany Laferrière and Alain Mabanckou, talks by art historians Georges Didi-Huberman, Carlo Ginzburg, Philippe-Alain Michaud and Emanuele Coccia, the cycle of talks with major French architects, the screening of the documentary dedicated to David Lynch and of the entire first season of *Twin Peaks*, and the return, among others, of the soloists of Ensemble intercontemporain, of the Dance Biennale, of the festivals Lo schermo dell'arte and Biennale de l'image en mouvement.

For the second trimester of 2017, the calendar of the Teatrino di Palazzo Grassi includes:

## APRIL

### Concerts

21-22/04  
Carte Blanche  
to Teho Teardo

### Talks

11/04  
Casa delle parole  
27/04  
Presentation  
of the book  
*Venezia vive*

## MAY

### Talks

9/05  
Casa delle parole  
12/05  
Presentation of the  
monograph dedicated  
to Roberto Cuoghi  
22/05  
Presentation  
of the book  
*La trasformazione  
culturale*  
26/05  
Festival dei Matti

## JUNE

### Concerts

17/06  
Sleeping concert

### Talks

07/06  
Festival i Boreali  
13/06  
Casa delle parole

# 12 EDUCATIONAL SERVICES

## EDUCATION

For the exhibition 'Treasures from the Wreck of the Unbelievable', Palazzo Grassi – Punta della Dogana organises for the public, schools and families free guided tours, and dedicated activities.

## ACTIVITIES FOR THE PUBLIC

### Free guided tours

Each Saturday afternoon, Palazzo Grassi – Punta della Dogana offers free guided tours to the exhibitions at each site:

- 3pm at Punta della Dogana
- 5pm at Palazzo Grassi

### Guided tours dedicated to the exhibition and to the architecture of the museums

Palazzo Grassi – Punta della Dogana offers visitors guided tours focusing on the exhibition 'Treasures from the Wreck of the Unbelievable' and on the architecture of both museums.

The visits dedicated to the architecture allow visitors to discover the history of the two buildings, two symbols of Venice, and to learn more about Tadao Ando's restoration. The tour at Palazzo Grassi includes a visit to the Teatrino opposite, restored and reopened in 2013.

## Cultural mediators

Palazzo Grassi – Punta Della Dogana hosts and supports a cultural mediation project with Venice's Ca' Foscari University. During opening hours, at certain allotted times at both sites, a group of students from various Italian universities are available to assist the public during their visit.

The students are trained by the museum's curators and by lecturers at Ca' Foscari's Department of Philosophy and Cultural Heritage.

## ACTIVITIES FOR FAMILIES

Palazzo Grassi – Punta della Dogana offers families various workshops for children. In these workshops, young visitors are invited to look closely at the works on show and to create, play, talk, get enthused and develop their observational skills and practical abilities.

The workshops take place every Saturday afternoon:

- 3pm at Punta della Dogana
- 5pm at Palazzo Grassi

Free guided tours in Italian for adults run at the same time as the workshops. The workshops for children are supported by the presence of a LIS (Italian Sign Language) interpreter and are therefore accessible to children with hearing impairment.

### ACTIVITIES FOR SCHOOLS

Palazzo Grassi – Punta della Dogana offers guided tours in Italian, English and French, along with a vast programme of educational activities for schools of very type and grade, whether Italian or foreign. These workshops and guided tours give teachers and their students the keys to understanding the work of artist Damien Hirst, and enable them to enjoy the works on show in a constructive and stimulating way.

For infant schools, special play-visits are provided for younger visitors, which lead them into a submarine world and a universe of imaginary beings and ancient mythology. For primary schools, a practical workshop tackles the theme of collecting, and a treasure hunt explores ancient civilisations and Venice's glorious past. For secondary schools (I and II grade), various activities are available to teachers of history and science. Also this year, secondary schools can book 'Detto tra noi', an activity based on a peer-to-peer approach, which aims to develop an alternative visit led by teenagers themselves.

### Content and Language Integrated Learning (CLIL)

Palazzo Grassi – Punta della Dogana offers four CLIL (Content and Language Integrated Learning) activities for teachers who want to inspire their students to learn a new language in a context outside the school environment and to deepen their knowledge of contemporary art at the same time. The CLIL activities are available in English, French, Spanish and from this year, also in Italian and Italian Sign Language. They are led by mother-tongue teachers trained especially to lead these activities.

### Work placement project

From November 2015, Palazzo Grassi – Punta della Dogana, as part of the Veneto Regional Scholastic Office's project, offers a work placement project, which comprises a programme of training apprenticeships for second grade secondary students.

The project engages the students as staff within the Palazzo Grassi Teens programme at Palazzo Grassi, and aims to involve young people in a contemporary art museum project, and in traditional and digital communication via a website devised specifically for teenagers, **teens.palazzograssi.it**, and through social media channels connected with the programme.

For further information:  
[www.palazzograssi.it/education](http://www.palazzograssi.it/education)

To book activities:  
tel. +39 041 24 01 304  
E. [education@palazzograssi.it](mailto:education@palazzograssi.it)

# 13 MEMBERSHIP CARD

For the opening of the exhibition 'Treasures from the Wreck of the Unbelievable', Palazzo Grassi – Punta della Dogana is offering a new membership card for 2017, featuring the artist's work *The Severed Head of Medusa*. The figure of the Gorgon, shown after her decapitation by Perseus, appears repeatedly in the collection: in bronze, malachite and, in this version, in crystal.

The Medusa embodies several of the exhibition's themes, including horror, fear, sex, death, decapitation, as well as the legend itself. Ovid recounts how blood from the Medusa's severed head fell onto seaweed and turned into coral, which has a strong presence in the exhibition. Her head is crowned with fourteen of the most poisonous serpents on the planet, represented in splendid detail, and including a python sebae, a horned viper and a coral serpent.

This is the fifth consecutive year that an artist's work from Palazzo Grassi's programmes has featured on the membership card: Rudolf Stingel (2013), Wade Guyton (2014), Danh Vo (2015), Jean-Luc Moulène (2016).

Palazzo Grassi – Punta della Dogana offers a special gift for subscribers: a limited edition gift made exclusively in the craft workshops of Venice's penitentiary institutes.

Palazzo Grassi – Punta della Dogana supports the Social Cooperative of Rio Terà dei Pensieri, which works with prisoners as part of a unique and innovative project, which has a strong social impact, developing work experiences and relationships within the territory. *The limited edition gift* for Members is created with materials provided by the museum (banners from the "Sigmar Polke" and "Accrochage" exhibitions, which were hung across the museums' facades). These are used to create a unique edition of the 'Malefatte. Rio terà dei Pensieri' brand, which are reserved – while stocks last – for new Members who subscribe in 2017.

## Benefits

- A new card designed by a Pinault Collection artist each year;
- A welcome gift each year;
- Free, unlimited and priority entry to Palazzo Grassi and Punta della Dogana;
- An invitation to the opening of the exhibition for two people;
- Private visits to exhibitions and to special events organised for Members;
- Preferential access to activities organised at Palazzo Grassi, Punta della Dogana and the Teatrino;
- Discount on st\_art educational activities;
- Discount at the Cafés at both museums;
- Discount in the bookshops at both museums and on catalogues, merchandising objects and special promotions for Members;
- Discounts and benefits at partner museums and institutions;
- Monthly newsletter;
- Special information/booking line and email address for Members.

**Young** (a named membership card for those between 12 and 26)

- 12 months: 20€ / 24 months: 36€

**Individual** (named membership card for one person)

- 12 months: 35€ / 24 months: 63€

**Dual** (named membership card for one person plus a guest)

- 12 months: 60€ / 24 months: 108€

For more information:

tel. +39 041 2401 347

E. [membership@palazzograssi.it](mailto:membership@palazzograssi.it)

## 14 PALAZZO GRASSI ONLINE

Palazzo Grassi – Punta della Dogana develops its own digital activities through a wide-ranging strategy, which is constantly updated and enriched with new content, in-depth features and special trails that enable greater participation and interaction from museum visitors and encourage involvement from the Italian and international art community.

The palazzograssi.it website offers multimedia content, information, educational activities, events at the Teatrino, elements of the history and architecture of the museum, and features on exhibitions and Pinault Collection artists. This follows the museum's mission and is in dialogue with its social media channels – Facebook, Twitter, Instagram, YouTube.

Digital communication is a fundamental element of the exhibition 'Treasures from the Wreck of the Unbelievable', featuring works by Damien Hirst. The editorial team has devised a strategy for the launch phase, which includes a teaser campaign consisting of a short film and impactful iconographic elements devised to grab attention and spark curiosity. This phase anticipates the exhibition, and following the opening, will also include content and in-depth information that can be used during the visit, and schemes that involve visitors directly.

The website **teens.palazzograssi.it** is in constant development. This special project organised by Palazzo Grassi for teenagers provides contents created by teenagers for their peers: biographies and videos provide information about artists in the Pinault Collection, help interpret the artists' themes, and serve as commentaries on their works of art.

To follow and share 'Treasures from the Wreck of the Unbelievable' on social media the hashtag is #DamienHirstTreasures.

### Profiles

*Facebook* palazzograssi

*Instagram* palazzo\_grassi

*Twitter* @Palazzo\_Grassi

*YouTube* Palazzo Grassi | Punta della Dogana

### Teen Profiles

*Facebook* palazzograssiteens

*Instagram* palazzograssiteens

*Twitter* @Teens\_PG

*Snapchat* grassiteens

# 15 PARTNERSHIPS

## **PALAZZO GRASSI – PUNTA DELLA DOGANA AND ITS PARTNERS 2017**

Cinema, cultural institutions, major companies and touristic operators, are the different partners that have worked along Palazzo Grassi – Punta della Dogana in the promotion of ‘Treasures from the Wreck of the Unbelievable’, Damien Hirst’s latest project.

In over 250 Italian cinema screens and for the whole duration of the exhibition, MovieMedia, for the first time, brings to cinemas a video promoting an art exhibition. Two videos, a teaser and a clip, will be screened in two slots to invite the public to visit the British artist’s exhibition.

From March to July 2017, a partnership with Fondazione Palazzo Strozzi traces a route from Venice to Florence dedicated to two major contemporary artists: Bill Viola and Damien Hirst. Palazzo Strozzi in Florence, with the retrospective dedicated to Bill Viola, and Palazzo Grassi – Punta della Dogana in Venice, with Damien Hirst’s latest project, come together to offer a special offer to their visitors and encourage them to discover the great contemporary art in Italy’s most famous cities.

Special projects include the participation of Trenitalia, Grandi Stazioni Retail, Vela SpA, ATVO, Coin and many others to sustain the diffusion of culture, bring a new public to the museum and to support the relationships between the institution and local, national and international actors.

Media Partner

**MOVIE MEDIA**



# 16 GENERAL INFORMATION

## Palazzo Grassi

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

## Punta della Dogana

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

## Teatrino di Palazzo Grassi

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

Tel: + 39 041 523 1680  
Fax: + 39 041 528 6218

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

## OPENING HOURS

**Palazzo Grassi and Punta della Dogana**  
'Treasures from the Wreck of the Unbelievable'  
April 9, 2017 – December 3, 2017  
Open daily from 10am to 7pm  
Closed Tuesday  
Last entry at 6pm

**Teatrino di Palazzo Grassi**  
The complete calendar of events is available on the website:  
[www.palazzograssi.it](http://www.palazzograssi.it)

## TICKET OFFICE

The admission ticket for the exhibition at Palazzo Grassi and Punta della Dogana is valid for one entry to each museum and until the closing date of exhibition (December 3, 2017).

– Full price: 18€  
– Reduced price: 15€  
– Reduced price for schools: 10€ for two museums / 6€ for one museum (reserved to classes that book a guided tour or a st\_art workshop).

Free: children under 12, Palazzo Grassi and Punta della Dogana Members, 3 adults for every school group of 25 to 29 students, 2 adults for every school group of 15 to 24 students, 1 guide for every group of 15 to 29 adults, the disabled, chartered tour guides by the City of Venice, journalists (upon presentation of press ID valid for the current year), the unemployed.

On Wednesdays, admission is free for residents of the city of Venice, on presentation of a valid identity document, and for the students of the Venetian universities.

## BOOKING AND GUIDED TOURS

Online  
[www.ticketlandia.com](http://www.ticketlandia.com)

By phone  
from Monday to Friday from 9 am to 6 pm  
and Saturday from 9 am to 2 pm  
tel +39 041 2001 057

Email (only for guided tours)  
[visite@palazzograssi.it](mailto:visite@palazzograssi.it)

**ST\_ART WORKSHOPS**

st\_art is an educational programme for schools and families who want their children to embark on a path of discovery of contemporary art. Art labs and itineraries are suited to each age group's needs.

For school groups, booking is required  
Tel: +39 041 2001 057  
Via email: scuole@palazzograssi.it

For all children aged 4-10 years, every Saturday afternoon at Palazzo Grassi and Punta della Dogana.  
Booking is recommended:  
+ 39 041 24 01 304

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

**MEMBERSHIP**

The Membership offers three categories of subscription:

**Young** 12 months: 20€ | 24 months: 36€  
**Individual** 12 months: 35€ | 24 months: 63€  
**Dual** 12 months: 60€ | 24 months: 108€

Every year, Palazzo Grassi-Punta della Dogana invites an artist to conceive the Membership Card. After Rudolf Stingel in 2013, Wade Guyton in 2014, Danh Vo in 2015 and Jean-Luc Moulène in 2016, the new Membership Card is conceived by Damien Hirst.

For more information:  
tel. +39 041 2401 347  
E. membership@palazzograssi.it

**PALAZZO GRASSI AND DOGANA BOOKSHOPS**

Located on the ground floor of Palazzo Grassi and Punta della Dogana, the bookshops are managed by Civita Tre Venezie, specialised in running museum bookshops and in producing customised merchandising.

These spaces were entirely conceived by Tadao Ando and, besides the exhibition catalogues, offer a wide range of international publications dedicated to art and architecture, of children's books, as well as exclusive stationery and merchandising objects.

The catalogues of the exhibitions at Palazzo Grassi and Punta della Dogana are edited and published by Marsilio Editori, specialised in the publication of art books.

**Open daily from 10am to 7pm**  
**Closed Tuesday**

**Palazzo Grassi Shop: +39 041 241 2960**  
**Dogana Shop: +39 041 4760 149**

**PALAZZO GRASSI AND DOGANA CAFÉS**

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

**Open every day from 10.30am to 6.30pm**  
**Closed Tuesday**

**Treasures  
from the Wreck  
of the Unbelievable.**

**Damien Hirst**  
Palazzo Grassi  
Punta della Dogana,  
Venice  
9.IV – 3.XII.2017

**Institutional  
Partner**  
Pinault Collection

**François Pinault**  
President

Mauro Baronchelli  
Oliver Beltramello  
Suzel Berneron  
Martin Bethenod  
Elisabetta Bonomi  
Lisa Bortolussi  
Antonio Boscolo  
Luca Busetto  
Angelo Clerici  
Francesca Colasante  
Virginia Dal Cortivo  
Laura Daniel  
Claudia De Zordo  
Alix Doran  
Marco Ferraris  
Carlo Gaino  
Andrea Greco  
Silvia Inio  
Gianni Padoan  
Federica Pascotto  
Michela Perrotta  
Vittorio Righetti  
Clementina Rizzi  
Angela Santangelo  
Noëlle Solnon  
Alexis Sornin  
Dario Tocchi  
Paola Trevisan  
Massimo Veggis

**Press office**  
Claudine Colin  
Communication,  
Paris  
Paola Manfredi,  
Milan

**Exhibition  
curated by**  
Elena Geuna

**Assisted by**  
Federica Ellena  
Ilaria Porotto

**Exhibition design**  
Wilmotte & Associés  
Architectes  
Borina Andrieu  
Emmanuel Brelot  
Marleen Homan  
Min Soo Kang  
Doyeon Kim  
Jean-Michel  
Wilmotte

**Graphic design**  
Jason Beard

**Assisted by**  
Mark Davis  
Yuki Shima  
Xiaofei Zhang

**Visual identity of  
Palazzo Grassi –  
Punta della Dogana**  
Studio Sonnoli –  
Leonardo Sonnoli  
Irene Bacchi  
Sara Guazzarini  
Giulia Rattini

**Texts by**  
Amie Corry

**Exhibition  
coordination**  
Science

Jack Addis  
Hugh Allan  
Katie Baldaro  
Kyle Bloxham Mundy  
Colin Brown  
Elizabeth Charlton  
Alison Crosbie  
Kate Davies  
Simon Davis  
Anna Godfrey  
Milly Hale  
Sophia Katerinis  
James Kelly  
Debbie Lamming  
Elisa Lapenna  
Adrian Maddison  
Dave Montgomery  
Jess Orr  
Sylvia Park  
Oliver Playne  
Adam Reynolds  
Madeleine Staples  
Jude Tyrrell  
Anne-Sophie Villemin  
Rachel Waller  
Victoria White  
Abbie Winter  
and everyone  
at Science

**Underwater  
Photography**  
Christoph Gerigk