

Venice's Palazzo Grassi to Reopen

“Where Are We Going?”

Works from the François Pinault Collection
April 30–October 1, 2006

Press Information

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1. The City of Venice welcomes François Pinault

Foreword by Massimo Cacciari, mayor of Venice

Excerpted from the Preface to the exhibition catalogue “Where Are We Going?”

The inauguration of the new Palazzo Grassi, renovated by the celebrated architect Tadao Ando, is beyond doubt an important moment for the City of Venice. Its reopening signals the continuation of the tradition of outstanding quality that was the hallmark of the Palazzo Grassi's previous administration. [...] But it also signals a new direction: the arrival of the “Pinault project” in Venice. This project substantially depends on the contemporary art collection assembled by François Pinault. I would like to emphasize that my administration is determined to do everything possible to enable this collection to play an ever larger role in Venice, contributing to its tradition of architectural, historical, and artistic excellence.[...]

I would also like to emphasize how greatly M. Pinault's interest in our city and our country has influenced his choices as a collector. Italian artists of the modern and contemporary eras are to be found throughout his collection. I am convinced that the Pinault Collection will ensure that Venice becomes the most significant center in Italy for the appreciation and study of contemporary art. Thus the Palazzo Grassi will become a perfect complement to the two outstanding institutions that preceded it: the Guggenheim Foundation, which features masterworks of the avant-garde, and the reopened Ca' Pesaro, whose new galleries will soon highlight the importance of twentieth-century Venetian art.

Massimo Cacciari, Mayor of Venice

2. The rebirth of the Palazzo Grassi

From Gianni Agnelli to François Pinault

From 1983 to 2005, the Palazzo Grassi was internationally recognized for its art exhibitions, administered by a FIAT management team personally selected by Gianni Agnelli.

Under the aegis of a series of exceptional directors (Pontus Hulten, Paolo Vitti, and others), the Palazzo Grassi presented ambitious and well-attended shows, notably those devoted to great civilizations (the Etruscans, the Mayans, and the Celts, among others). The last exhibition at the Palazzo Grassi, “Dalí,” closed in February 2005. At that point the Palazzo was shut down, because, following the death of M. Agnelli, FIAT had chosen to terminate its involvement.

In May 2005, François Pinault decided to take over the Palazzo Grassi. A new company, Palazzo Grassi S.p.A., was established. Its joint owners are François Pinault, the majority shareholder (with eighty percent ownership), and the Casino Municipale di Venezia, a public-private company owned by the City of Venice, which is eager to continue its involvement with the Palazzo Grassi.

The Board of Directors

- François Pinault, President
- Jean-Jacques Aillagon, General Director and Chair
- Patricia Barbizet, Director
- Guido Rossi, Director representing the Casino Municipale di Venezia
- Isabelle Nahum-Saltiel, Director

The Advisory Board

- François Pinault, President
- Tadao Ando
- Ruy Brandolini d’Adda
- Frieder Burda
- Teresa Cremisi
- Jean-Michel Darrois
- John Elkann
- Timothy Fok-Tsun-Ting
- Dakis Joannou
- Chairman Lee Kun-Hee
- Alain Minc
- Alain-Dominique Perrin
- Miuccia Prada
- Giandomenico Romanelli
- Illena Sonnabend
- Jérôme Zieseniss

Biographical summaries

François Pinault

François Pinault was born on August 21, 1936, in Champs-Géraux in Brittany. He established his first wood business at Rennes in 1963. Subsequently, he widened the scope of his activities to include wood importing and, eventually, manufacture, sales, and distribution.

In 1988, the Pinault group went public on the French stock market.

In 1990, François Pinault decided to redirect the group’s activity toward specialized sales and distribution and to withdraw from the wood business. From then on the group began to acquire other companies: first the CFAO (Compagnie Française de l’Afrique Occidentale), a leader in sales and distribution in sub-Saharan Africa; then Conforama, a leader in the household goods field; and Au Printemps SA and its subsidiaries, including La Redoute, a leader in the mail-order business. Renamed

Pinault-Printemps-Redoute (PPR), the group expanded its portfolio with the acquisition of FNAC, a leader in the cultural [???] market.

By 1999, PPR became third largest firm in the luxury goods sector world-wide after acquiring the Gucci Group (Gucci, Yves Saint-Laurent, Bottega Veneta, Sergio Rossi, Boucheron, Stella McCartney, Alexander McQueen, and Bedat). Designers Frida Giannini (Gucci), Stefano Pilati (Yves Saint-Laurent), Tomas Maier (Bottega Veneta), and Elmundo Castillo (Sergio Rossi) now work for these fashion houses. At the same time, François Pinault decided to develop a plan for investing in companies with strong growth potential in sectors other than the specialized sales and distribution and luxury goods fields included in PPR. In 1992, he created Artemis, a privately held company entirely owned by the Pinault family. Artemis controls the Château-Latour vineyard in Bordeaux, the news magazine *Le Point*, and the auction house Christie's, a world leader in the art market. François Pinault is also the owner of a French Division 1 football team, the Stade Rennais, and the Théâtre Marigny in Paris.

Jean-Jacques Aillagon

Born in 1946 in Metz, Jean-Jacques Aillagon has been successively the deputy director of the Ecole nationale supérieure des Beaux-Arts in Paris (1979–1982), manager of the Musée national d'art moderne (1982–1985), cultural events representative for the City of Paris (1985–1991), cultural affairs director for the City of Paris (1992–1996), and director of the Georges Pompidou Centre (1996–2002). In May 2002, he was appointed Minister for Culture and Communication, a position he would occupy until March 2004. In April 2005 he was chosen as general director and president of TV5 Monde and president of Transtélé Canal France International (CFI).

He leaves these positions in April 2006 to accept François Pinault's offer of the post of general director of the Palazzo Grassi.

3. Tadao Ando renovates the Palazzo Grassi

François Pinault assigned the task of renovating the Palazzo Grassi to world-famous Japanese architect Tadao Ando, who has endeavored to respect and enhance the historical character of the Palazzo. His spare, subtle, and fluid style creates the ideal conditions for both the visiting public and the works on display.

The history of the Palazzo

Located on the Grand Canal next to the Campo San Samuele, Palazzo Grassi was built between 1748 and 1772 for the wealthy Bolognese Grassi family. Its design is attributed to Giorgio Massari, the architect also responsible for the church of the Gesuati and Ca' Rezzonico, which faces the Palazzo Grassi across the Grand Canal. It was one of the last palaces built in Venice before the fall of the Republic in 1797.

Designed in the Classical style, it is built around a large colonnaded courtyard. The longer axis of the courtyard leads from the entrance on the Canal up to the grand staircase, which is decorated with frescos by Michelangelo Morlaiter and Francesco Zanchi. The transverse axis terminates in the entrances on the Campo San Samuele and the Remo Grassi, an alley along the other side of the building.

After the Grassi family sold the Palazzo in 1840, a series of owners—an opera singer, a painter, and several industrialists, including Giovanni Stucky and Vittorio Cini—remodeled or redecorated it according to their various needs and tastes. From 1949 onward it housed a center for costume arts. It was during this period that the courtyard was covered with a glass canopy and transformed into an atrium.

In 1978, a group of businessmen took over the Palazzo and turned it into an art exhibition space. It was purchased by FIAT in 1983, when Gianni Agnelli entrusted the remodeling of the Palazzo for its new purpose to Milanese architect Gae Aulenti, in collaboration with Venetian architect Antonio Foscari. They introduced some essential modernizations and put their own unmistakable stamp on the interior. From then on, until 2005, the Palazzo Grassi enriched the Venetian cultural scene on many occasions with a series of major and much praised exhibitions.

Tadao Ando's renovation

François Pinault had originally hired Tadao Ando to implement the museum project planned for the Ile Séguin outside Paris, so he naturally invited him to carry out the remodeling of the Palazzo Grassi. Ando set himself three goals: to create the neutral ambience necessary for the effective presentation of an exhibition; to respect the Palazzo's architecture and all the stages of its long history; and to render his alterations reversible, as is the standard when renovating historic buildings. To this end, he adopted a plain, minimal, self-contained look that plays off the existing style without interfering with it, engaging in an understated, respectful dialogue with the building while establishing ideal conditions for displaying art.

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

The lighting, created by Ferrara-Palladino srl, is also self-contained. Hollow metal beams—in deliberate contrast with the high, ornate ceilings—house the safety equipment and lighting appliances. The extremely restricted scope of these additions and their reduced color palette enhance the Palazzo's architecture and decorative features while generating the tranquil atmosphere essential for the contemplation of the works on display.

On the physical surfaces of the Palazzo, Ando has recreated the fluid sensuality of typically Venetian materials, adopting the *intonaco* and *marmorino* techniques.

Special care was taken with the design of the Palazzo's entrance. François Pinault stressed the importance of accommodating the visitors' needs, and thus the entrance on the Campo San Samuele has been remodeled and the ticket windows moved inside the courtyard under the colonnade. The facilities—cloakrooms, toilets, bookshop—were rearranged and separated in order to relieve congestion in the narrow entryway and to ease the flow of visitors. Lastly, a sheet of transparent fabric was hung underneath the glass roof of the atrium, masking the armature and diffusing the glorious Venetian light. The effect epitomizes Tadao Ando's transformation of the Palazzo Grassi: bright, simple, and natural, alternately sensual and restrained depending on the surfaces of the Palazzo.

The renovation project

The team

- Direction: Palazzo Grassi S.p.A.
- Project management: Tadao Ando Architect & Associates
- on site:
 - > General management: Equilibri srl (Engineer Eugenio Tranquilli)
 - > Structural engineering and major reconstruction consultants: Tecnobrevetti srl (Engineers Giandomenico & Luigi Cocco)
 - > plumbing and electrical work and climate control: Studio Lagrecacolonna (Architect Adriano Lagrecacolonna)
 - > lighting: Ferrara-Palladino srl (Architect Cinzia Ferrara, Engineer Pietro Palladino)
- General contractor: Brandolin-Dottor Group

120 specialists (project managers, engineers, technicians, etc.) were involved in the renovation.

Timetable

The renovation was completed in five months, between November 2005 and March 2006.

Some figures

- > 5000 square meters (49,500 square feet) of space renovated
- > 40 exhibition rooms created, with a total area of 2500 square meters (24,750 square feet), including 500 square meters (4950 square feet) in the atrium
- > 1500 light sources installed in 120 aluminium beams to illuminate the free-standing partitions.

Tadao Ando: biographical summary

Born in Osaka in 1941, Tadao Ando is a self-taught architect who learned his trade while traveling in Europe during the 1960s. He was fascinated by Le Corbusier and decided to visit him in 1965, but when he arrived in Paris, Ando discovered that his idol had just died. He would have to make due with the architectural legacy Le Corbusier left behind. Back in Japan, Ando opened his own firm in 1969, starting with simple houses that expressed his vision of an architecture developed out of lived experience and his taste for a pure style in which the physical seems to brush up against the spiritual. As Ando's reputation spread, he began to receive commissions from an ever widening range of clients. His museums and churches testify to the unity of his aesthetic, but also demonstrate his ability to enter into the spirit of a landscape and to reveal its essence by structuring the visitor's experience of it. Ando has been deeply influenced by Japanese tradition and its focus on the composite entity, balance, and the eloquence of the illuminated physical object. But he has also gained something from the modern tradition in the West: pure spatial volumes and straightforward forms, which he adopts to create a meditative tension between outer and inner, light and shadow, the object and its context. In 1995, Ando was awarded the Pritzker Prize, one of the highest distinctions in architecture. He donated the prize to the orphans of Kobe, after an earthquake destroyed part of the city that same year.

François Pinault already knew Ando's work well and appreciated its simultaneously contemporary and timeless, abstract and sensory qualities. He commissioned Ando to build a museum on the Ile Séguin in Boulogne-Billancourt outside Paris, and subsequently brought him on board to work on his Venetian initiatives.

Major commissions

- Ishihara House in Osaka (1978)
- Rokko I & II apartment complexes in Hyogo (1983–93)
- Rokko Mountain chapel (1983)
- Old and New Cafe in Kobe (1987)
- Japan pavilion at Expo '92 in Seville (1992)
- Naoshima museum of contemporary art in Kagawa
- Children's museum in Hyogo
- Forest of Tombs museum in Kumamoto

The new Palazzo Grassi logo

The job of designing a new logo for Palazzo Grassi was awarded to Alasdhair Willis and the British graphic design team MadeThought.

Willis is a well-known designer who practices his art across the design spectrum, and MadeThought was named "Best Designer of the Year 2004" by Blueprint magazine.

Their solution seeks to reflect Tadao Ando's approach to the Palazzo Grassi, manipulating contrasts and juxtaposing the traditional and the contemporary. Their resulting logo consists of a series of graphic layers.

The "palazzo grassi" logo, in lower-case letters, evokes the world of architecture with a font known as "Le Corbusier regular." The font's combination of heavy vertical strokes with breaks in the thin horizontal strokes allows the letters to play peek-a-boo with the images on which they are overprinted, echoing the Ando's architectural innovations inside the Palazzo Grassi.

This subtle and effective design can be varied for the Palazzo's exterior and interior signage, trademarked products, or announcements of events.

4. The Palazzo Grassi's cultural direction

Established traditions and new ambitions

The Palazzo Grassi will remain faithful to its traditions, retaining its role as a display space for major temporary exhibitions. Some of these are to be drawn wholly or partly from the resources of the François Pinault Collection, while others will involve loans from other public and private collections.

The Palazzo Grassi's programming will develop in three major directions:

- contemporary art exhibitions
- exhibitions devoted to modern art, organised either by artist or by theme
- exhibitions devoted to great moments in cultural history.

It goes without saying that François Pinault's personal interests and the riches of his contemporary art collection result in a greater commitment to the field of contemporary art at the Palazzo Grassi.

PROGRAMMING 2006–2008

- April 30–October 1, 2006
"Where Are We Going?": Selections from the François Pinault Collection
- Beginning November 2006
Picasso, joie de vivre: 1945–1948
- Spring-Summer 2007
Europe 1967 ⁽¹⁾
1967: Europe, still divided politically into two blocs, is about to witness a series of sweeping popular movements—May 1968 and Prague Spring, among others. Artists are beginning to express a more radical criticism of systems, ideas, and aesthetics. This exhibition will seek to characterize the state of Europe at the time, uniting the previously divided Eastern and Western European histories into one narrative.
- Late 2007
Arte Povera ⁽¹⁾
This exhibition will draw extensively on the François Pinault Collection.
- Spring-Summer 2008
Rome and the Barbarians ⁽¹⁾
A key moment in the history of Europe. An empire that has imposed its rule on the world now has to learn to live with peoples from other cultures—their ideas, their customs, their art, their religions. A new world comes into being: the late Roman Empire, whose history inevitably reminds us of our own.

⁽¹⁾ Provisional titles

Expanding the Palazzo Grassi's initiatives in Venice: the Teatrino and the Dogana

The Teatrino

Behind the Palazzo Grassi, there was once a garden. It was originally created by one of the Palazzo's owners, Baron Simeone de Sina, who bought and demolished the houses that occupied this plot of land and built an open terrace that gave direct access to the garden from the mezzanine floor of the Palazzo. During the period when the Palazzo functioned as a center for costume arts, this open-air theater was enclosed and covered with a removable metal roof; it was given the name of Teatrino, or little theater. At present, it is in ruins.

François Pinault plans to revive this site—an integral part of the Palazzo Grassi—in the form of an auditorium where debates, conferences, film projections, and even musical performances can be held. The Palazzo Grassi will then be able to expand its cultural and intellectual activity, strengthening its role as a multidisciplinary institution.

The Dogana

The City of Venice recently undertook a survey of Venetian sites which are under-used or closed, with the aim of reintegrating them into the fabric of present-day economic and cultural activity.

The Dogana di Mare is one such building. It is a familiar landmark not far from San Marco, situated in the historical heart of the Venetian Republic, but now partly unused since the customs facilities were transferred to Porto Marghera in 1997.

Behind its famous tower, crowned with the statue of Fortuna, the work of the architect Giuseppe Benoni, the Dogana di Mare is a complex of warehouses dating back to the Middle Ages. They extend as far as the Campo della Salute, where Baldassare Longhena's church stands, along with the old convent attached to it that now houses the seminary of the Patriarcate.

The Mayor of Venice has frequently expressed a desire to create a center for contemporary art in the Dogana, and has invited François Pinault to consider such a plan. Without anticipating any decisions that the public authorities might reach (the State owns the site and the City may become responsible for managing it), François Pinault has indicated his willingness to participate in a preliminary review of the project.

5. François Pinault, art collector

François Pinault has been collecting art for more than thirty years. What began as an interest has become for him a passion, a necessity, a way of life. Over time, with patience and persistence, in accordance with his tastes, preferences, and values, he has amassed a rich collection of modern and contemporary art numbering over two thousand works. While this extraordinary collection would be highly desirable for any museum, it is free of the institutional requirements to which museums typically adhere.

The first painting François Pinault acquired was by Paul Sérusier (1864–1927) of the Pont-Aven school. Developing an intimate knowledge of this one work stoked his passion for collecting. The story of his collection is one of successive bursts of expansion, as a closer acquaintance with a widening variety of works led him to a deeper understanding of them.

First came the great masters of the twentieth century: The purchase of a canvas by Piet Mondrian, “Tableau II: Lozenge,” painted in 1925, was a foundational moment. Pinault was first entranced by the history of modern art, and then became fascinated by the American painters of the post-war period and the interactions between Europe and America during that time.

Next came works by Willem de Kooning, Mark Rothko, and others. He especially admired the American Minimalists and acquired many significant pieces from the movement—by Robert Rauschenberg and Donald Judd, for example, and Richard Serra, whom he came to know well. Pinault found that the works of *Arte Povera* also satisfied his taste for the spare and essential.

But this did not stop him from exploring Pop Art and its subversive iconography. Collecting the works of Robert Rauschenberg and Andy Warhol led Pinault toward Post-Pop and Neo-Pop, exemplified by the work of Takashi Murakami, Paul McCarthy, Damien Hirst, Jeff Koons, and others.

François Pinault’s spheres of interest are manifold. They have led him to New Realism, for example, in the work of Martial Raysse, and to contemporary forms of Expressionism, as in the work of Paul Rebeyrolle, who expresses the tragic dimensions of existence.

François Pinault personally knows many of the artists whose work he collects. He also explores newer art forms, such as video and photography, and keeps his eye on up-to-the-minute trends. His knowledge of art, patiently developed through direct contact with the works he collects, has endowed him with remarkable critical understanding.

It is impossible to sum up this collection in a verbal description, or even in an exhibition. If Pinault is one of the major collectors in the world today, it is due first and foremost to his love for art. His collection represents a personal odyssey, an absolute commitment, and a profound realization that art enables an expanded perception of the world and of our being.

Today, François Pinault wants to share this realization —not merely to keep the works in his collection alive, but to enable them to offer the lived experience of art to others.

In the coming years, the collection will be displayed to the public through a series of exhibitions. After “Where Are We Going?” in Venice, the next show drawn from the collection will present photographs and artist’s videos. This exhibition, to be curated by Caroline Bourgeois, director of the Plateau-FRAC Ile-de-France in Paris, will be held in France in early 2007.

6. “Where Are We Going?”: Selections from the François Pinault Collection

This exhibition marks the first public unveiling of one of the most significant art collections of our time. Curated by Alison M. Gingeras, Adjunct Curator for the Guggenheim Museums, “Where Are We Going?” focuses on the art of the postwar period, offering a selection from extensive holdings assembled over more than thirty years. The exhibition will be open from April 30 through October 1, 2006.

Re-posing the question famously asked by Paul Gauguin at the cusp of the last century—and ironically adapted by Damien Hirst at the start of this one (the artists’ *Where are we going? Where do we come from? Is there a reason?* (2004), appears in the exhibition’s forth and final section, This is Today) — “Where Are We Going?” presents some two hundred works by forty-nine artists, organized into thematic chapters that unfold on the three floors of the Palazzo. Eschewing a strict historical chronology, the exhibition includes highlights of some of the most influential art movements of the past sixty years (*Art Informel*, *Arte Povera*, Minimalism, Post-Minimalism, Pop Art) and takes us up to the present moment with significant offerings from today’s most challenging artists.

The Visit

Specific Subjects: A Prologue

Titled in a playful nod to Minimalist sculptor Donald Judd’s celebrated manifesto “Specific Objects,” this multi-artist prologue on the Palazzo’s ground floor presents a sequence of emblematic works by Jeff Koons, Carl Andre, Urs Fischer, and Piotr Uklanski that augur the diversity of generations and approaches unfolding over the course of the exhibition.

Specific Subjects opens with a pair of sculptures by Jeff Koons—the artist’s now iconic *Balloon Dog (Magenta)*, 1994–2000, greets us on the Grand Canal, while his newly completed *Hanging Heart*, 1994–2006, beckons from the grand entry—that point the way to the post-Pop celebrations and nightmares found in the show’s fourth and final section, This is Today.

The often brash, omnivorous hybrids that take their cue from Pop art could not be more at odds with Carl Andre’s serene anti-monument, *37th Piece of Work*, 1969–81. As the second signpost in our prologue, Andre’s primary structure epitomizes the concerns of the Minimalist movement explored in the exhibition’s third section, Styles of Negation. Composed of 1,296 square plates of aluminum, copper, lead, magnesium, steel, and zinc ordered alphabetically by the names of the metals, *37th Piece of Work* transforms the atrium into a spectacular chessboard. Here, sculpture is no longer a discrete object, but an active player in the spaces through which we move.

“Theatrical” was the term used to discredit this new relationship between art object and viewer, and Urs Fischer’s *Vintage Violence* (2004–2005), the third work in the prologue, is nothing if not theatrical. The youngest artist in the exhibition, Fischer has installed some 1,700 handcrafted Technicolor raindrops that pour down from above and threaten to dampen—metaphorically, at least—Andre’s chef d’oeuvre. As whimsical as Pop and as poetic as *Arte Povera*, Fischer’s hand-wrought storm is our bridge to the postwar European art—diverse in materials and rich in associations—arrayed in the exhibition’s second section, Material as Metaphor.

At the top of the staircase, we are greeted by the irradiated skull of Palazzo Grassi’s new President—Piotr Uklanski’s *Untitled (Monsieur François Pinault)*, 2003—welcoming us as the master of the house might, masked for an evening of Carnival. Created by advanced thermographic body imaging, Uklanski’s Jolly Roger is a cheeky take on the inevitable complicity of art and patronage, and, as such, a

reminder that while this exhibition is bound to be a portrait of the man who shaped it, “Where Are We Going?” also depicts a man who has been shaped by the art he loves.

Figuring Modern Life

Playing on the title of Charles Baudelaire’s epoch-making treatise “The Painter of Modern Life” (1863), this opening sequence on the Piano Nobile brings together an eclectic grouping of artists who depict scenes from our contemporary experience. Beginning with Maurizio Cattelan’s disconcerting “portrait” of Adolf Hitler—a hauntingly life-like wax effigy of the Nazi dictator kneeling in prayer, ironically titled *Him*, 2001—the artists in these first five galleries either confront us with scenarios that resonate with actual historical events or with fictions that closely echo our experience of everyday reality. Jeff Wall’s seminal tableau *Dead Troops Talk (A vision after an ambush of a Red Army patrol near Moqor, Afghanistan, winter 1986)*, 1992, meticulously stages a scene that could be taken from a military archive, yet adds an obviously fictive twist. With the theatrical realism of a nineteenth-century battlefield painting, Wall’s monumentally scaled illuminated photograph portrays “a dialogue of the dead” between Red Army soldiers and Afghani *mujahideen*—all fallen victims of a grisly massacre. On the opposite end of the spectrum, artists such as Gerhard Richter and Pierre Huyghe offer us poignant images of everyday reality. Using his signature grisaille palette and slightly out-of-focus imagery, Richter’s masterpiece *Personnengruppe*, 1965—a rendering of people waiting at a bus stop—captures the foreboding sensation of tedium and anonymity that characterizes modern urban life. Similarly, Pierre Huyghe explores the alienation of contemporary existence in his poetic video *Les Grand Ensembles*, 1994/2001. Huyghe’s projection shows a bleak, hibernal landscape dominated by two towers of a public housing block. The oppressive Modern architecture, typical of the Parisian suburbs, becomes animated before our eyes by the progressive illumination of apartment windows. As the pace of the flickering windows increases, this otherwise banal scene transforms from a naturalistic portrayal of modern reality to a completely artificial scenario in which the pulsating lights mimic the meters of an electronic device. While this chapter of the exhibition presents a diverse range of practice—from painting, sculpture, and drawing to photography and video—all of the artists displayed share an engagement with the specific events, conditions, and emotions that constitute our contemporary lives.

Material as Metaphor

The second chapter of the exhibition explores various facets of post-war European art, with a strong emphasis on artists whose works draw their metaphorical force from their materiality and physicality. The pictorial experiments of Lucio Fontana and Piero Manzoni in Italy, like those of Antoni Tàpies in Spain and Pierre Soulages in France, demonstrate the introduction of unconventional materials onto the canvas—including precious stones (Fontana), kaolin (Manzoni), and sand (Tàpies)—as well as the addition of three dimensionality to the practice of painting (the slashed canvases of Fontana or the impastos of Soulages). While the impact of these neo-avant-garde artists has been felt beyond Europe, their innovations continue to inform the work of contemporary European painters, exemplified by the sensual materiality and the conceptual relationship to pictorial issues and painterly process we see in the work of Bernard Frize.

Fontana and Manzoni’s experiments with materiality in the 1960s directly impacted a younger generation of artists, ultimately giving rise to the one of the most significant movements of post-war European art: *Arte Povera*, the casual federation of Italian artists so christened by critic Germano Celant in 1967, were united in their objection to the hegemony of post-war American art, and, more specifically, to Minimalism’s austerity and commitment to industrial manufacture. Beyond their use of “poor” materials, these artists shared an investment in poetry, metaphor, and artisanal processes. The remaining galleries in this sequence present a succinct overview of *arte povera*—including seminal works from the early years of the movement. Highlights include an ensemble of Michelangelo Pistoletto’s early paintings on mirror, two spectacular installations by Mario Merz, *Igloo Cache-Tai*, 1977 and *Accelerazione = sogno*, 1972–86, Pier-Paolo Calzolari’s organic tableau made with an ice

structure *Oroscopo come progetto della mia vita*, 1968, and Giulio Paolini's poetic ruminations on classicism, *Mimesi*, 1975–76 and *Nesso*, 1977. This section also contains emblematic works by Francesco Lo Savio, Gilberto Zorio, Giuseppe Penone, Giovanni Anselmo, Alighiero e Boetti, Luciano Fabro, Jannis Kounellis, and Claudio Parmigiani.

Styles of Negation

By the 1960s, the priorities of American abstraction had shifted. In place of the gestural drama and overt emotion associated with Abstract Expressionism, a new generation of abstractionists favored the reduced means and subtle effects now synonymous with Minimalism. Painting tended toward monochrome, with austere compositions and subtly modulated surfaces; sculpture followed primary geometries and employed industrial materials to affirm the art object's "literal" presence.

In this third chapter of the show, *Styles of Negation* draws from the François Pinault Collection's rich holdings in postwar American abstraction, particularly Minimalist painting and sculpture. In this sequence of galleries, a trio of canvases from the early 1950s by Mark Rothko seems to anticipate the ethos of art to come. The unique intensity of the Abstract Expressionist's color fields anticipated Minimalism through their rigorous reduction of pictorial incident. A group of early multi-panel wax-on wax paintings by Brice Marden owes a debt to Rothko, both in the depth of their "worked" surfaces and their investigation of the possibilities of monochrome; simultaneously, however, Marden's canvases herald the priorities of Minimalism proper. Another gallery features a succinct yet broad-ranging survey of Robert Ryman's oeuvre, tracking the artist's white-on-white variations from 1959 to the present, while a second gallery offers an equally rich sampling of the nuanced meditations of Agnes Martin from the early '60s.

In the second half of *Styles of Negation*, painting gives way to sculpture, as signature efforts from Dan Flavin and Richard Serra lead to an impressive overview of Donald Judd's practice, including key examples of the artist's sculptural typologies: a stack, a progression, a series of steel and Plexiglas wall boxes, and the seminal *Untitled (floor box with slotted trough)* from 1963.

The sequence concludes with three galleries devoted to artists who partake of the Minimalist legacy even as they challenge and extend it. Diverse in generation and temperament, Rudolf Stingel, Felix Gonzales-Torres, and Bruce Nauman all engage the formal and conceptual mandates of the movement, opening the Minimalist program to dimensions alternately performative, poetic, and psychological.

This Is Today

Pop art was born in 1950s Britain out of a fascination with all things mass-produced and American, but it was not until the 1960s, in New York, that the new movement would discover a language equal to ceaseless flow of images and products generated by a burgeoning consumer culture. It is fitting, then, that the fourth and final section of this show—devoted to the vicissitudes of Pop after Pop—should open with a nod to that earlier moment's central protagonist. Andy Warhol's celebrated portrait of Mao greets us in as we enter the final sequence of galleries, along side equally iconic works—an early self portrait by Keith Haring and Piotr Uklanski's monumental torn paper collage *Untitled (The Bomb)*, 2004.

In keeping with today's globalized culture, the protagonists of *This is Today* are as likely to hail from Japan (Takashi Murakami) as New York, London or Los Angeles. Indeed, the lessons of Pop are as uniquely self-evident in the art of Britain's Damien Hirst as they are in that of his American counterpart Jeff Koons. Central protagonists in the collection, both artists are represented here with exceptional monographic ensembles. Koons's celebratory embrace of consumer culture is apparent in his toy-inspired hybrids *Moon (Light Blue)*, 1995–2000, and *Elephant*, 2003, while Hirst casts his jaundiced eye on our nightmare of progress run amok with his encyclopedic medicine cabinets and

infamous dissected cows preserved in formaldehyde, *Some Comfort Gained from the Acceptance of the Inherent Lies in Everything*, 1996.

In these galleries, the pure products of America are everywhere sampled, recombined, and transformed: In Cady Noland's rogues' gallery of ugly Americans, a bullet-riddled Lee Harvey Oswald bleeds the Stars and Stripes, and a hokey campaign poster ("This Time, Nixon.") prophesies dark times ahead; in David Hammons's subversive bricolage, urban hoop dreams take on a surrealist dimension (the basketball net reflected in the glass backboard drips with crystal like an ancien régime sconce); and in his excavation of the proverbial shoebox of snapshots, *Pink Curtain*, 2005, Mike Kelley teases out imperial America's repressed in an eerie dance of veils. This sequence also houses singular statements by other influential, post-Pop artists: Cindy Sherman is represented by an impressive body of provocative photographs that depict a series of lurid assemblages of sexualized mannequins. A recent animatronic sculpture by Paul McCarthy entitled *Mechanical Pig*, 2005 shows a life size, hyper realistic swine that sleeps atop of a high-tech mechanical base. The two concluding galleries are dedicated to two seminal sculptures by Los Angeles based artist Charles Ray—his enigmatic *Aluminum Girl*, 2003 and his ode to post-industrial obsolescence *Untitled (Tractor)*, 2005. "Where Are We Going?": the fourth and final chapter of this show suggests that the answers to Hirst's question are as various the art of Today.

Alison M. Gingeras

Trained as an art historian, thirty-two-year-old Alison M. Gingeras is an Adjunct Curator at the Guggenheim Museum in New York. From 1999 to 2004, Ms. Gingeras was Curator for Contemporary Art at the Centre Pompidou, Paris, where she curated several exhibitions and public projects, including: *Dear Painter, Paint Me: Painting the Figure after late Picabia* (2002); *Daniel Buren: Le Musée Qui N'Existait Pas* (2002), as well two public projects with Thomas Hirschhorn, *Skulptur Sortier Station* (2001) and *Le Musée Precaire Albinet* (2004). As part of the official Olympic Cultural Program in Athens during 2004, Ms. Gingeras was also a co-curator of the Deste Foundation's *Monument To Now*.

Ms. Gingeras has authored several artist monographs and exhibition catalogues, including books dedicated to the work of Jeff Koons, Martin Kippenberger, Thomas Hirschhorn, Glenn Brown, John Currin, and Guy Bourdin.

Ms. Gingeras is a frequent contributor to *Artforum* and is a member of the editorial board of *Tate, Etc.* magazine. She divides her time between Paris, New York, and Warsaw.

Artists' Commissions

To mark the re-opening of Palazzo Grassi, several works were commissioned especially for the exhibition, including a playful installation by the young Swiss artist Urs Fischer in the Palazzo's grand staircase, as well as a gallery densely covered with new wall paintings by American artist Raymond Pettibon combined with a selection of the artist's signature incantations and images drawn from the collection. Finally, Danish artist Olafur Eliasson realized a new commission for Palazzo Grassi's Grand Canal façade. Known for spectacular installations evoking natural phenomenon, Eliasson has designed a luminous "skin" to be stretched over the magnificent Neo-Classical façade. Made from an experimental self-illuminating material, the textile of interwoven cords will be suspended from the Palazzo's roof to the edge of the waters below, radiating a turquoise glow beginning each day at dusk. Inspired by the Venetian cityscapes in the paintings of Canaletto, the weave of cords to recalls the motifs of the oriental carpets that once hung from the balconies of the noble *palazzi* lining Venice's watery main thoroughfare. This temporary installation signals to all passers-by the rebirth of the Palazzo Grassi.

Checklist

Exterior works

Balloon Dog

Olafur Eliason

Murakami

Ground Floor

Urs Fischer

Vintage Violence (2004-2005)

Plaster, resin paint, hardware, and nylon / 1,700 rain drops / Overall dimensions variable

Carl Andre

37th Piece of Work (1969-1981)

1,296 aluminium, copper, steel, magnesium, lead, and zinc square plates on floor (216 of each metal) / 1 x 1,097.3 x 1,097.3 cm overall

Piotr Uklanski

Untitled (Monsieur François Pinault) (2003)

Colour photograph / 93.5 x 126.5 cm

Jeff Koons

Hanging Heart (1994-2006)

High-chromium stainless steel with coloured coating / 269.2 x 215.9 x 101.6 cm

First Floor

Maurizio Cattelan

Him (2001)

Wax, human hair, suit, and polyester resin / 101 x 41 x 53 cm

Charles Ray

Aluminum Girl (2003)

Aluminium and paint / 158.8 x 47 x 29.2 cm

Charles Ray

Untitled (Tractor) (2003-2005)

Cast aluminium / 278.1 x 145.4 x 137.1 cm

Gerhard Richter

Grosse Sphinx von Giseh (1964)

Oil on canvas / 148.5 x 167.5 x 170 cm

Gerhard Richter

Personengruppe (1965)

Oil on canvas / 170 x 200 cm

Jeff Wall

Dead Troops Talk (A vision after an ambush of a Red Army patrol, near Moqor, Afghanistan, winter 1986) (1992)

Transparency in lightbox / 229 x 417 cm

Luc Tuymans

Lamproom (1992)

Oil on canvas / 48.5 x 56.4 cm

Luc Tuymans

Hut (1998)

Oil on canvas / 123 x 115 cm

Luc Tuymans

Navy Seals (2003)

Oil on canvas / 43 x 66 cm

Luc Tuymans

Frozen (2003)

Oil on canvas / 101.5 x 71 cm

Pierre Huyghe

Les Grands Ensembles (1994-2001)

Ink on transparency, light box, and Vistavision transferred to Digi Beta and DVD /
8 minutes

Andy Warhol

Mao (1972)

Acrylic and synthetic polymer on canvas / 208 x 142 cm

Keith Haring

Untitled (Self Portrait for Tony) (1985)

Acrylic on canvas / 122 x 122 cm

Keith Haring

Untitled (1981)

Sumi ink on paper / 50.8 x 66 cm

Keith Haring

Untitled (1981)

Sumi ink on paper / 50.8 x 66 cm

Keith Haring

Untitled (1981)

Sumi ink on paper / 50.8 x 66 cm

Keith Haring

Untitled (1981)

Sumi ink on paper / 50.8 x 66 cm

Piotr Uklanski
Untitled (The Bomb) (2004)
Gouache on Lanaquarelle paper collage, mounted on wood / 320 x 290 cm

Takashi Murakami
Inochi (2004)
Fibreglass, steel, acrylic, and fabric / 140 x 62.5 x 35.5 cm

Damien Hirst
Some Comfort Gained from the Acceptance of the Inherent Lies in Everything (1996)
Glass, steel, formaldehyde solution, and two cows contained in twelve tanks /
200 x 90.2 x 30.5 cm each tank

Damien Hirst
Cancer (2004)
Flies and resin on canvas, two panels / 365.8 x 365.8 cm overall

Damien Hirst
The Fragile Truth (1997-1998)
Glass and stainless steel cabinet with drug packaging / 250 x 368 x 25.8 cm

Damien Hirst
Where Are We Going? Where Do We Come From? Is There a Reason? (2000-2004)
Glass and stainless steel cabinet with animal skeletons / 204 x 365 x 365 cm

Damien Hirst
Infinity (2001)
Glass and stainless steel cabinet with resin, metal, and plaster pills / 236.2 x 469.9 x 10.2 cm

Damien Hirst
The Devil on Earth (2005)
Oil on canvas / 38.1 x 45.7 cm

Damien Hirst
Vivisection (2004)
Oil on canvas / 38.1 x 53.3 cm

Cindy Sherman
Untitled (1992)
Colour photograph / 190.5 x 127 cm

Cindy Sherman
Untitled (1992)
Colour photograph / 172.7 x 114.3 cm

Cindy Sherman
Untitled (1992)
Colour photograph / 172.7 x 114.3 cm

Cindy Sherman
Untitled (1992)
Colour photograph / 190.5 x 127 cm

Cindy Sherman
Untitled (1992)
Colour photograph / 127 x 190.5 cm

Cindy Sherman
Untitled (1992)
Colour photograph / 172.7 x 114.3 cm

Cindy Sherman
Untitled (1992)
Colour photograph / 172.7 x 114.3 cm

Cindy Sherman
Untitled (1992)
Colour photograph / 101.6 x 152.4 cm

Cady Noland
Clip on Method (1989)
Mixed media / 365.8 x 73.7 x 10.2 cm

Cady Noland
Chainsaw-Cut Cowboy Head with Ear Lock (1990)
Aluminium cut-out, cowboy hat, garter belt, lock, and cigarette pack / 236.2 x 127 x 1 cm

Cady Noland
Oozewald (1989)
Silk screen on aluminium, American flag, and miscellaneous metal elements /
182.9 x 137.2 x 1 cm

Cady Noland
Echo Park (1990)
Metal pipe, chain-link fence, chain, and key lock / 213.4 x 426.7 x 6.4 cm

Cady Noland
SLA Group Shot #2 (1990)
Silk screen on brushed aluminium / 153.7 x 198.7 x 1 cm

Cady Noland
Untitled (This Time Nixon) (1994)
Black, blue, and white ink on honeycomb aluminium / 94 x 64.1 x 2.5 cm

Paul McCarthy
Mechanical Pig (2003-2005)
Silicone, platinum, fibreglass, metal, and electrical components / 101.6 x 147.3 x 157.5 cm

Mike Kelley
Pink Curtain (2005)
Mixed media with video projection and photograph / 315 x 480 x 488 cm

Jeff Koons
Aqualung (1985)
Bronze / 68.6 x 44.5 x 44.5 cm

Jeff Koons
Travel Bar (1986)
Stainless steel / 30.5 x 35.6 x 50.8 cm

Jeff Koons
New Hoover Convertible, New Shelton Wet/Dry 10 Gallon Doubledecker (1981)
Hoover Convertible, Shelton Wet/Dry, Plexiglas, and fluorescent lights / 251.4 x 71.1 x 71.1 cm

Jeff Koons
Bourgeois Bust-Jeff and Ilona (1991)
Marble / 113 x 71.1 x 53.3 cm

Jeff Koons
Elephant (2003)
High-chromium stainless steel with transparent coloured coating / 96.5 x 76.2 x 50.8 cm

Jeff Koons
Elephants (2001)
Oil on canvas / 304.8 x 426.7 cm

Jeff Koons
Moon (Light Blue) (1995-2000)
High-chromium stainless steel with transparent coloured coating / 315 x 315 x 101.6 cm

Jeff Koons
Balloon Dog (Magenta) (1994-2000)
High-chromium stainless steel with transparent coloured coating / 307.3 x 363.2 x 114.3 cm

David Hammons
Smoke Screen (1990-1995)
Iron, curtain, wire, and cigarettes / 266.7 x 147.3 x 67.3 cm

David Hammons
Cigarette Holder (1990)
Wire and Lucky Strike cigarettes / 53.3 x 43.2 x 43.2 cm

David Hammons
Untitled (1989)
Mixed media with car windshield and steel pole / 383.5 x 106.7 x 52.1 cm

David Hammons
Untitled (2000)
Crystal, brass, frosted glass, light bulbs, light fixtures, and hardware / 137.2 x 152.4 x 40.6 cm

David Hammons
High Level of Cats (1998)
Three drums and three taxidermied cats / 254 x 66 cm (drum), 231.1 x 58.4 cm (drum),
231.1 x 60.9 cm (drum)

David Hammons
Flies in a Jar (1994)
Glass jar with zippers and plants / 25.4 x 15.2 x 15.2 cm

David Hammons
Cultural Fusion (2000)
Wooden masks, wire, cloth, robe, paint, and metal screws / 61 x 208.8 x 25.4 cm

David Hammons
Forgotten Dream (2000)
Cast iron and vintage wedding dress / 426.7 cm high

David Hammons
Untitled (B-ball Drawing) (2001)
Charcoal on paper, suitcase / 290.8 x 123.8 cm (charcoal)

David Hammons
Untitled (B-ball Drawing) (2004)
Charcoal on paper, suitcase / 304.8 x 121.9 cm (charcoal)

David Hammons
Which Mike Would You Like to Be Like (2003)
Three vintage microphones / 144.8 x 62.2 x 47 cm

Raymond Pettibon
Untitled (The Texture of...) (1987)
Ink on paper / 45.7 x 30.5 cm

Raymond Pettibon
Untitled (The Boss.) (1988)
Pen and ink on paper / 35.6 x 27.9 cm

Raymond Pettibon
Untitled (Some of Us...) (1990)
Ink and watercolour on paper / 30.5 x 27.9 cm

Raymond Pettibon
Untitled (The House Was...) (1985)
Pen and ink on paper / 30.5 x 22.9 cm

Raymond Pettibon
Untitled (I 'aven't 'ad...) (1985)
Ink on paper / 30.5 x 22.9 cm

Raymond Pettibon
Untitled (Some of Us...) (1990)
Ink and watercolour on paper / 30.5 x 27.9 cm

Raymond Pettibon
Untitled (She Reads Kerouac...) (1987)
Pen and ink on paper / 27.9 x 35.6 cm

Raymond Pettibon
Untitled (The Beginnings of...) (1986)
Pen and ink on paper / 35.6 x 27.9 cm

Raymond Pettibon
Untitled (It Was Part...) (detail) (1987)
Ink on paper / 74.3 x 104.1 cm

Raymond Pettibon
Untitled (There Goes Garbo...) (1989)
Pen and ink on paper / 35.6 x 26.7 cm

Raymond Pettibon
Untitled (At Certain Conjectures...) (1989)
Pen and ink on paper / 27.9 x 57.2 cm

Raymond Pettibon
Untitled (Let Us Go...) (1998)
Ink on paper / 75.6 x 55.9 cm

Raymond Pettibon
Untitled (A Dialogue, Stated...) (1998)
Ink on paper / 56.5 x 39.4 cm

Raymond Pettibon
Untitled (For God's Sake...) (n.d.)
Pen and ink on paper / 55.2 x 43.2 cm

Raymond Pettibon
Untitled (We Are Winning...) (1989)
Ink on paper / 38.1 x 27.9 cm

Raymond Pettibon
Untitled (Smith...Kennedy Smith...) (1992)
Ink and watercolour on paper / 62.2 x 45.7 cm

Second Floor

Lucio Fontana
Concetto spaziale (1958)
Aniline on canvas / 200 x 200 cm

Lucio Fontana
Concetto spaziale, Attesa (1959)
Water paint, glass, and velvet collage on canvas, red stone on silver background / 100 x 75 cm

Lucio Fontana
Concetto spaziale, Attesa (1966)
Water paint on canvas / 145 x 114 cm

Lucio Fontana
Concetto spaziale, Forma (1958)
Aniline and glass on canvas / 150 x 150 cm

Piero Manzoni
Achrome (1958-1959)
Kaolin on creased canvas / 70 x 100 cm

Piero Manzoni
Achrome (1957-1958)
Kaolin on creased canvas / 50 x 70 cm

Piero Manzoni
Achrome (1958)
Kaolin on creased canvas / 116 x 146 cm

Piero Manzoni
Achrome (1959)
Kaolin on creased canvas / 70 x 50 cm

Pierre Soulages
Peinture 195 x 130 cm, 1 septembre 1957 (1957)
Oil on canvas / 195 x 130 cm

Pierre Soulages
Peinture 162 x 114 cm, 21 octobre 1988 (1988)
Oil on canvas / 162 x 114 cm

Antoni Tàpies
Bleu, No. LXIX (1957)
Mixed media on canvas / 195 x 170 cm

Antoni Tàpies
Double X en noir (1962)
Mixed media on canvas / 162 x 130 cm

Bernard Frize
Oreiller II (1991)
Acrylic, ink, mother of pearl, and resin on canvas / 240 x 240 cm

Bernard Frize
N°10 à l'envers (2005)
Acrylic and resin on canvas / 185 x 185 cm

Francesco Lo Savio
Spazio-Luce (1960)
Resin on canvas / 170 x 200 cm

Francesco Lo Savio
Filtro a rete (1962)
Metallic netting / 100 x 120 cm / Former collection of Mrs. Margherita Stein

Gilberto Zorio
Rosa-blu-rosa (1967)
Half Eternit cylinder, plaster, and cobalt chloride / 15 x 280 x 32 cm

Mario Merz

Objet cache-toi (1977)

Aluminium, C-clamp, mesh, glass, neon, and transformer / 185 x 365 cm

Mario Merz

Accelerazione = sogno, tubi di Fibonacci al neon e motocicletta fantasma (1972-1986)

Motorbike, neon, and horns / Dimensions variable

Jannis Kounellis

Untitled (1960)

Oil on canvas / 240 x 340 cm / Former collection of Mrs. Margherita Stein

Pier Paolo Calzolari

Oroscopo come progetto della mia vita (1968)

Ice structure, lead, and power transformer / 325 x 386 cm

Luciano Fabro

L'Italia d'oro (1971)

Gold-plated bronze / 92 x 45 cm / Former collection of Mrs. Margherita Stein

Claudio Parmigiani

Delocazione (1998)

Smoke and ash on canvas / 310 x 280 cm

Claudio Parmigiani

Pellemondo (1968)

Leather, wood, and steel / 44 x 40 cm / Former collection of Mrs. Margherita Stein

Giulio Paolini

L'esprit de finesse (1966)

Acrylic on canvas / 210 cm each side

Giulio Paolini

L'invenzione di Ingres (1968)

Photographic print on canvas / 42 x 32 cm / Former collection of Mrs. Margherita Stein

Giulio Paolini

Nesso (1977)

Plaster, photograph, textile, and pedestal / 195 x 270 x 170 cm overall / Former collection of Mrs. Margherita Stein

Giulio Paolini

Mimesi (1975-1976)

Two plaster casts / 223 x 110 x 90 cm overall / Former collection of Mrs Margherita Stein.

Giuseppe Penone

Ho intrecciato fra loro tre alberelli (1968-1985)

Wood, three elements / 422 x 110 x 60 cm, 370 x 57 x 47 cm, 320 x 80 x 25 cm

Giuseppe Penone
Albero di 7 metri (1980)
Pinewood, two elements / 700 x 30 x 30 cm overall / Former
collection of Mrs. Margherita Stein

Giovanni Anselmo
Direzione (1968)
Granite and compass / 18 x 155 x 50 cm

Michelangelo Pistoletto
Quadro di fili elettrici (1967)
Electric wire and light bulbs / 380 x 400 cm

Michelangelo Pistoletto
Figura di profilo (1962)
Serigraphy on stainless steel / 62 x 52 cm / Former collection of
Mrs. Margherita Stein

Michelangelo Pistoletto
Pivetta (1973)
Serigraphy on polished stainless steel / 230 x 125 cm

Michelangelo Pistoletto
Bandiera Rossa (Comizio I) (1966)
Serigraphy on stainless steel / 120 x 100 cm

Alighiero e Boetti
Autodisporsi (1974)
Ballpoint pen on paper / 70 x 100 cm

Alighiero e Boetti
I mille fiumi piu lunghi del mondo (ca. 1975)
Embroidered tapestry / 113 x 121.3 cm

Alighiero e Boetti
Mimetico (1966)
Textile on frame / 170 x 270 cm

Mark Rothko
No.2 (1951)
Oil on canvas / 295.3 x 256.9 cm / Former collection of Mrs. Paul Mellon

Mark Rothko
Untitled (Blue, Green and Brown) (1952)
Oil on canvas / 261.5 x 211.5 cm / Former collection of Mrs. Paul Mellon

Mark Rothko
Untitled (Yellow and Blue) (1954)
Oil on canvas / 240.4 x 186.7 cm / Former collection of Mrs. Paul Mellon

Brice Marden
Decorative Painting (1964)
Oil on canvas / 105.4 x 45.1 cm

Brice Marden
Hydra III (1972)
Oil and beeswax on canvas, two panels / 213 x 160 cm overall

Brice Marden
Number (1971-1972)
Oil and beeswax on canvas, three panels / 183 x 183 cm overall

Brice Marden
Tour III (1972)
Oil and beeswax on canvas, three panels / 244 x 91 cm overall

Robert Ryman
Untitled (1959)
Oil on manila wrapping paper / 47.6 x 48.3 cm

Robert Ryman
Untitled (1961)
Oil on unstretched sized linen canvas / 28.6 x 28.6 cm

Robert Ryman
Untitled (1961)
Oil on unstretched linen canvas / 45.1 x 45.1 cm

Robert Ryman
Winsor 6 (1965)
Oil on canvas / 192.4 x 192.4 cm

Robert Ryman
Part 13 (1993)
Oil on corrugated conservation board with wood fasteners / 38.1 x 38.1 cm

Robert Ryman
Core XXII (1995)
Encaustic and crayon on Lana paper, mounted on museum board / 38.1 x 38.1 cm

Robert Ryman
Track (1996)
Oil on stretched sized canvas / 213.4 x 213.4 cm

Robert Ryman
Navigate (1994)
Oil and enamelac on conservation board with sixteen nails / 63.5 x 63.5 cm

Robert Ryman
Instrument (1994)
Oil and enamelac on conservation board with ten nails / 63.5 x 63.5 cm

Robert Ryman
Series #1 (White) (2004)
Oil and gesso on stretched cotton canvas / 213.4 x 213.4 cm

Agnes Martin
The Dark River (1961)
Oil on canvas / 190.5 x 190.5 cm

Agnes Martin
Untitled (1959)
Oil on canvas / 120.6 x 61 cm

Agnes Martin
Blue-Gray Composition (1962)
Oil on canvas / 30.5 x 30.5 cm

Agnes Martin
Mountain II (1966)
Acrylic and graphite on canvas / 182.9 x 182.9 cm

Agnes Martin
A Greystone (1963)
Oil on canvas / 182.9 x 182.9 cm

Agnes Martin
Leaves (1966)
Acrylic and graphite on canvas / 182.9 x 182.9 cm

Richard Serra
Forged Drawing-Rectangle (1977)
Paint-stick on moulded steel / 56 x 69 x 8 cm

Richard Serra
Floor Pole Prop (1969)
Lead antimony / 250 x 250 x 95 cm overall

Donald Judd
Untitled (floor box with slotted trough) (1963)
Light cadmium red oil on wood / 49.5 x 114.3 x 77.5 cm

Donald Judd
Untitled (stack) (1966)
Galvanised iron, ten units / 23 x 101.6 x 78.7 cm each, 23 cm intervals

Donald Judd
Untitled (1967)
Galvanised steel / 36.8 x 194.3 x 64.8 cm

Donald Judd
Untitled (1966-1967)
Stainless steel and yellow Plexiglas, six units / 86.4 x 86.4 x 86.4 cm each, 20.3 cm intervals

Donald Judd

Untitled (1968)

Stainless steel, five units / 122 x 304.8 x 50.8 cm each, 12.7 cm intervals

Donald Judd

Untitled (chartreuse progression) (1970)

Clear anodised and chartreuse anodised aluminium / 21 x 409 x 20.5 cm

Dan Flavin

The Diagonal of May 25, 1963 (1963)

Red fluorescent light / 243.8 cm diagonal

Dan Flavin

"Monument" for V. Tatlin (1964)

Cool white fluorescent lights / 304.8 cm high

Dan Flavin

Alternate Diagonals of March 2, 1964 (to Don Judd) (1964)

Red and gold fluorescent lights / 365.8 cm diagonal

Dan Flavin

Untitled (to Philip Johnson) (1964)

Pink, green, blue, and red fluorescent lights / 243.8 cm high

Cy Twombly

Coronation of Sesostris (2000)

Acrylic, pencil, and crayon on canvas, ten panels

Panel 1: 205.1 x 157.2 cm

Panel 2: 206.4 x 139.1 cm

Panel 3: 206.1 x 136.5 cm

Panel 4: 206.1 x 246.4 cm

Panel 5: 206.1 x 156.5 cm

Panel 6: 203.7 x 155.6 cm

Panel 7: 201.6 x 154.6 cm

Panel 8: 207 x 246.7 cm

Panel 9: 207.3 x 155.9 cm

Panel 10: 204.8 x 154.9 cm

Rudolf Stingel

Untitled (2001)

All surfaces of a room covered with Celotex tuff-R / Overall dimensions variable

Bruce Nauman

Untitled (1965)

Fiberglass and polyester resin / 182.9 x 10.2 x 7.6 cm

Bruce Nauman

Henry Moore Bound to Fail (1967)

Wax and plaster / 66 x 60 x 8.8 cm

Bruce Nauman

Light Trap for Henry Moore, No.1 (1967)

Black-and-white photograph / 162.6 x 101.6 cm

Bruce Nauman

Perfect Door/Perfect Odor/Perfect Rodo (1972)

Neon tubing and wires with glass tubing suspension frame, three units / 54.6 x 73 x 3.8 cm each

Bruce Nauman

Clown Torture (I'm Sorry and No, No, No) (1987)

Installation of two video tapes on 3/4-inch NTSC / 62 minutes simultaneously / Overall dimensions variable

Felix Gonzalez-Torres

"Untitled" (7 Days of Bloodworks) (1991)

Acrylic, gesso, and graphite on canvas, seven parts / 50.8 x 40.6 cm each

Felix Gonzalez-Torres

"Untitled" (Blood) (1992)

Plastic beads and metal rod / Overall dimensions variable

Felix Gonzales-Torres

"Untitled" (A Couple) (1991)

C-print jigsaw puzzles mounted on museum board, two parts / 27.9 cm diameter each

Felix Gonzalez-Torres

"Untitled" (Lovers-Paris) (1993)

Two strings of 42 15-watt light bulbs, extension cords, and porcelain light sockets

Overall dimensions variable

Exhibition catalogue

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"Where Are We Going?" Un choix d'œuvres de la Collection François Pinault

"Where Are We Going?" Selections from the François Pinault Collection

"Where Are We Going?" Opere scelte dalla Collezione François Pinault

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 - Alison M. Gingeras on Urs Fischer
 - David Rimaneli on Piotr Uklanski
 - Francesco Bonami on Maurizio Cattelan

- Daniel Birnbaum on Charles Ray
- Tim Griffin on Pierre Huygue
- Germano Celant on Piero Manzoni
- Richard Flood on Mario Merz
- Robert Storr on Michelangelo Pistoletto
- David Anfam on Mark Rothko
- David Anfam on Agnes Martin
- Jeffrey Weiss on Donald Judd
- Yves-Alain Blois on Cy Twombly
- Nancy Spector on Felix Gonzalez Torres
- Robert Rosenblum on Damien Hirst
- Tom Lawson on Cady Noland
- Robert Storr on David Hammons
- Jean-Pierre Ciqui on Jeff Wall

A visitor's guide (6 euros) is also published by Palazzo Grassi / Skira.

7. Visitor Information

Opening hours

10 a.m.-7 p.m. every day (tickets on sale until 6 p.m.)

Palazzo Grassi

Campo San Samuele, 3231 - CP 708 - 30124 Venice

Vaporetto stops: San Samuele or San Angelo, lines 1 and 82

Tel: +39 (0)41 523 16 80 - Fax: +39 (0)41 528 62 18

www.palazzograssi.it

The Bookshop is managed by Skira

The Palazzo Grassi Café is managed by Irina Fregui, owner of the restaurant

Vecio Fritolin in Venice

Advance booking

(Circuit Vivaticket by Charta)

By phone: Monday through Friday, 8 a.m.-8 p.m. (paid call)

- In Italy: 899 666 805

- International: +39 0424 600458 (fax: +39 0424 464191)

On line: www.vivaticket.it (for a list of sales outlets)

Booking fee: 1 euro

Reservations are required for school groups

Admission fee

Full rate: 10 euros

Reduced rate: 6 euros

Media relations

Carolina Profilo - carolina.profilo@palazzograssi.it

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