

# PRESS KIT

## **LUOGO E SEGNI** 24/03/2019 – 15/12/2019 PUNTA DELLA DOGANA

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**PUNTA DELLA DOGANA**  
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COLLECTION

## 1 THE EXHIBITION “LUOGO E SEGNI” AT PUNTA DELLA DOGANA IN 2019 CURATED BY MOUNA MEKOUAR AND MARTIN BETHENOD

‘Luogo e Segni’, conceived by Mouna Mekouar, independent curator, and Martin Bethenod, Director of Palazzo Grassi – Punta della Dogana, is the seventh exhibition to be presented at Punta della Dogana from its opening as an exhibition space of the Pinault Collection, ten years ago, in 2009.

Named after an artwork by Carol Rama displayed in the exhibition, ‘Luogo e Segni’ presents over 100 works by 36 artists, among whom 17 are presented for the first time in a Pinault Collection exhibition in Venice including, among others; Berenice Abbot, Liz Deschenes, Trisha Donnelly and R. H. Quaytman. Among those, 3 have taken part in the artist residency programme promoted by the Pinault Collection in Lens: Lucas Arruda, Hicham Berrada and Edith Dekyndt.

‘Luogo e Segni’ is an itinerary through some inner geography where nature, creation and poetry intertwine, and draws particular inspiration from the writings of the poet and artist Etel Adnan, with whom many artists on display share a very strong connection. Echoing Etel Adnan’s poetry, the exhibition evokes the seemingly elusive character of natural elements, staging the various atmospheric changes and the environmental transformations that pervade Punta della Dogana: the azure of the sky and the obscurity of the night, the light and the dark, the brightness and the glow, the wind and the sea, the sounds and the scents.

The memory of places is one of the leitmotifs of ‘Luogo e Segni’. The memory of past exhibitions, such as ‘Garden of Memory’ that brought together in 2018 Etel Adnan, Simone Fattal and Robert Wilson at the musée Yves Saint Laurent marrakech, in Marrakech. Visual, but also aural, olfactory, tactile, musical, literary memory. Memory of cities, Beirut, New York, Rio de Janeiro, Lahore, Sarajevo. The memory of Venice and its many overlapping eras. The memory of Punta della Dogana, with its emblematic artworks by Felix Gonzalez-Torres, Roni Horn, Sturtevant, Tatiana Trouvé, Rudolf Stingel, Nina Canell... that connect ‘Luogo e Segni’ to the past exhibitions of the Pinault Collection, highlighting their echoes and resonances.

Another theme, closely related to the former, is that of the special affinity that binds the artists, between them and to Etel Adnan in particular, be it of mutual esteem and inspiration or a more intimate bond, friendship or love. Roni Horn and Felix Gonzalez-Torres, Simone Fattal and Etel Adnan, Liz Deschenes and Berenice Abbott, Tacita Dean and Julie Mehretu, Philippe Parreno and Etel Adnan but also works resulting from the collaboration between Anri Sala and Ari Benjamin Meyers, or Charbel-joseph H. Boutros and Stéphanie Saadé... All these ‘conversations’ map the implicit geography of a cohesive way of thinking between individualities coming from different horizons but all inhabited by poetry.

Poetry stands at the heart of the ‘Luogo e Segni’ exhibition, through the verses of Etel Adnan or Emily Dickinson, through the words of Ibn Arabi, Federico Garcia Lorca, Ezra Pound, Fernando Pessoa, Susan Howe, Philippe Jaccottet, Giorgio Caproni... chosen by the artists to converse with their works in the catalogue.

## 2 EXCERPTS FROM THE CATALOGUE

**A conversation between Martin Bethenod and Mouna Mekouar.**

[...]

**Martin BETHENOD**

[...] Several of the works have a relationship of reflection on the place. [...] The reflection of Venice's sky in Roni Horn's glass blocks and in Nina Canell's mirrors of water, [...] the glints of light from the Giudecca Canal reflected in Ann Veronica Janssens's glitter—or in the paintings of Rudolf Stingel and Edith Dekyndt.

In some cases, though, it is on the contrary a paradoxical relationship, one that potentially clashes with the setting, as in the case of the works of Dominique Gonzalez-Foerster or Philippe Parreno, which mask the view that one ought to have onto the Grand Canal or the Giudecca Canal and substitute other vistas for it, replacing the landscape of the city, the *veduta*, with inner landscapes. The place of the window overlooking the Giudecca is taken by that of the room in New York's Waldorf Astoria where Philippe Parreno has conjured up the ghost of Marilyn Monroe. Opposite it, on the other side of the building, Dominique Gonzalez-Foerster's installation blocks the view of the Grand Canal with an image of memory, of reverie, of the melancholy of other cities, Rio, São Paulo: metropolises of a tropical modernity.

Another form of paradoxical reflection, one which does not refer so much to the image of places in the present as to that of their memory, of their absence. The work by Ann Veronica Janssens [...], or that of Cerith Wyn Evans, are housed in a room looking onto the island of Giudecca. Which is where Ann Veronica Janssens showed for the first time in Venice, in a building directly opposite, on the other side of the canal. And it is the same island on which Cerith Wyn Evans had installed his memorable beam of light for the Biennale in 2003. This question of the memory of the place crops up right through the exhibition, chiefly through the evocation of numerous exhibitions that have been staged over the ten years of Punta della Dogana's activity, from 'Mapping the Studio' (Felix Gonzalez-Torres) to 'Accrochage' (Nina Canell, Cerith Wyn Evans), 'In Praise of Doubt' (Roni Horn) and 'Slip of the Tongue' (Lee Lozano). It is what defines in particular the very first room. Like an overture in music, this sets out all the themes and atmospheres that are going to run all the way through the exhibition.

The relationship to the setting and the memory of the place, with Felix Gonzalez-Torres's "*Untitled*" (*Blood*) which has found its place (to within a few meters) in the same room where it had been installed, exactly ten years ago, at the opening of the Punta della Dogana. It is one of the works in the Pinault Collection that has been shown most often in Venice, since it was present at the inaugural exhibitions of Palazzo Grassi and Punta della Dogana, while Danh Vo had had it reinstalled in the room of the tower, in dialogue with his own works in 'Slip of the Tongue' in 2015, and it was also shown last year in 'Dancing with Myself'. In a period which, in art as elsewhere, places an exclusive and excessive value on the new, we wanted to show how the same work, located in the same space but in the context of projects that are extremely different from one another, ends up maintaining an essential link with that space.

### **Mouna MEKOUAR**

The inclusion of works like Roni Horn's *Well and Truly* and Felix Gonzalez-Torres's "*Untitled*" (*Blood*) is, in my view, a way of fleshing out a proposal that, while at the heart of the history of Punta della Dogana, seeks to extend/explore it further. It creates a web of connection between past and present, highlighting phenomena of superimposition, or even fusion, that are at work in the fabric of any exhibition as well as in the history of any collection. Opening the exhibition with Felix Gonzalez-Torres is a way of making this statement, but it also serves to emphasize the metaphorical potentialities of this work, which can never be taken in fully at a glance.

For this curtain of Felix Gonzalez-Torres's is the image of the whole of this first room, and of the whole of the exhibition. It is intended as a geography of the intimate, bearing witness to these experiences of a life shared, to these encounters, to these artistic friendships. Elective affinities that have allowed the emergence of works created, jointly or separately, by different artists, in this case Felix Gonzalez-Torres and Roni Horn. This piece is an extension of the dialogue they embarked on in the 1990s. Everything is implicit, everything is discreet. Everything is delicate.

[...]

### **Martin BETHENOD**

It is true that the memory of the exchanges between Roni Horn and Felix Gonzalez-Torres introduces one of the principal leitmotifs of 'Luogo e Segni', that of the relations of friendship, love, inspiration, admiration and dialogue (whether real or simply dreamed of) between artists. Tributes, citations (taken to the point of repetition by Sturtevant), one artist's view of another's work (Liz Deschenes and Berenice Abbott), an invitation from one artist to another (Philippe Parreno and Etel Adnan), works of collaboration (like those of Julie Mehretu and Tacita Dean, Anri Sala and Ari Benjamin Meyers, Charbel-joseph H. Boutros and Stéphanie Saadé). We find this dimension throughout the exhibition, as well as in many other works in the Pinault Collection, from Paul McCarthy to Mike Kelley, Ugo Rondinone, John Giorno, Franz West, Urs Fischer and Rudolf Stingel...

### **Mouna MEKOUAR**

'Luogo e Segni' bears witness to fruitful, stimulating, intuitive, and even distressing encounters, and sometimes generates them too. Disturbing links emerge between the artists. Whether it's Etel Adnan, known and read by almost all the artists invited to take part, or Emily Dickinson, Roni Horn's muse, or Susan Howe, mother of R. H. Quaytman and a friend of Etel Adnan, these shifting cross-references are like phantoms at work. Phantoms that unexpectedly turn the exhibition into a space of exchange and conversation. Conceived around and out of these shared worlds, 'Luogo e Segni' brings together, in my view, a family of ideas, a community of individualities, emerging from different horizons and animated and inhabited by poetry. Carried along by this movement, the artists play around with these displacements and entanglements, using them to tell stories within the story, to construct situations, places, and combinations of space and time, sometimes individually and sometimes jointly. [...]

## 3 LIST AND BIOGRAPHY OF THE ARTISTS

Berenice Abbott	Ann Veronica Janssens
Etel Adnan	Lee Lozano
Giovanni Anselmo	Agnes Martin
Lucas Arruda	Julie Mehretu
Hicham Berrada	Ari Benjamin Meyers
Louise Bourgeois	Philippe Parreno
Charbel-joseph H. Boutros	Alessandro Piangiamore
Constantin Brancusi	R. H. Quaytman
Nina Canell	Carol Rama
Vija Celmins	Lala Rukh
Tacita Dean	Stéphanie Saadé
Edith Dekyndt	Anri Sala
Liz Deschenes	Rudolf Stingel
Trisha Donnelly	Sturtevant
Simone Fattal	Tatiana Trouvé
Dominique Gonzalez-Foerster	Wu Tsang
Felix Gonzalez-Torres	Robert Wilson
Roni Horn	Cerith Wyn Evans

Biographies are excerpted from the catalogue.

### **Etel Adnan (1925, Beirut, Lebanon)**

For Etel Adnan, writing and painting are two modes of expression of one and the same language. Writing is mixed up with drawing and drawing is mixed up with writing. “To write is to draw,” says the poet. From New York to Beirut, from Sausalito to Paris, her works have been inspired by the cities and landscapes she has discovered and traversed. A foreigner everywhere without ever having been exiled, this artist who has lived the twentieth century with intensity, in a perpetual present, describes in her writings how places and languages have shaped the flowering of her poetic and pictorial work.

### **Berenice Abbott (1898, Springfield, OH, USA - 1991, Monson, ME, USA)**

Born in 1898, Berenice Abbott arrived in New York at the age of twenty and at first took an interest in sculpture. She went to Paris in 1921, where she became the assistant of Man Ray, who introduced her to photography. On her return to the United States in 1930 Abbott, fascinated by Eugène Atget’s methodical work on Paris, threw herself into an ambitious project entitled *Changing New York*. During the first half of the twentieth century, in fact, the American metropolis experienced a real shock with the destruction and reconstruction of thousands of homes and offices as well as the unbridled growth of highrises.

### **Giovanni Anselmo (1934, Borgofranco d’Ivrea, Italy)**

Giovanni Anselmo was born in 1934 in Borgofranco d’Ivrea. His work falls within the scope of the *Arte Povera* movement and consists mainly of installations that reveal the potential presence of the invisible in the visible. Through the juxtaposition of materials and objects with contrasting qualities, his works make the inherent energy of matter manifest.

### **Lucas Arruda (1983, São Paulo, Brazil)**

Painted from memory, Lucas Arruda’s misty landscapes focus on the intangible connection

between elements such as the earth and sky and the sky and sea in a celebration of the different qualities of light. When he paints, which he always does standing up, Arruda creates the line of the horizon, the only structural component of his pictures, and then moves out from it to create a landscape. Arruda's paintings belong to an unstable territory, somewhere between realism and abstraction. They provoke in the viewer a detachment from the material world, acting as an existential and emotional catalyst. Arruda was the third artist to be admitted to the Pinault Collection's residency in Lens (France), from September 2017 to June 2018.

**Hicham Berrada (1986, Casablanca, Morocco)**

The work of Hicham Berrada, drawing on his artistic and scientific training, combines intuition and knowledge, science and poetry. In his work, Berrada presents the changes and metamorphoses of a chemically activated nature. He invites us to experience the unprecedented presence of energies and forces emanating from matter. Hicham Berrada was guest artist at the Pinault Collection residence in Lens in 2018–2019.

**Charbel-joseph H. Boutros (1981, mount Lebanon, Lebanon)**

Charbel-joseph H. Boutros was born in Lebanon in 1981. An expression of the intimate, his work draws on the artist's inner experiences to create a universe of imperceptible realities. Boutros approaches these phenomena with the force of dream, creating apparently elusive worlds that are filled with air, the darkness of night, and light.

**Constantin Brancusi (1876, Hobița, Romania - 1957, Paris, France)**

Born in Hobița, Romania, in 1876, Constantin Brancusi studied in Krakow, Warsaw and Paris. In France, he made friends with Modigliani, Léger, Matisse, and Duchamp. In the 1920s, he frequented Dadaist artists and, without committing himself to any artistic movement, was nevertheless part of the Parisian avant-garde: he distanced himself from naturalism in his creations and showed a marked interest in so-called "primitive" sculpture. Brancusi worked throughout his career on an extreme simplification of forms. He set out to find an original matrix for sculpture and came to see form as a revelation of vital or "organic" qualities lodged deep within the material.

**Nina Canell (1979, Växjö, Sweden)**

Nina Canell makes frequent use of natural materials (wood, clay, leather, stone, water, air, and even live slugs) or recycled technological items (such as transatlantic cables), with currents of electricity or heat often running through them. Her installations are situated on the borderline between scientific experiment and the plastic arts and play with the limits of the perceptible. Her work was shown at Punta della Dogana in 2016, in the exhibition 'Accrochage'.

**Tacita Dean (1965, Canterbury, United Kingdom)**

While she also uses the media of photography and drawing, Tacita Dean is best known for her 16mm films, in which she pays particular attention to historical or fictional stories. Recurring themes in her work are the notions of time and of memory— including the analog memory of film and the challenges presented by its conservation—as well as a struggle with the elements.

**Edith Dekyndt (1960, Ypres, Belgium)**

Most of Edith Dekyndt's works depend on an interaction with space and their surroundings. It is not so much the meaning of a project that motivates her as the sense of process. Dekyndt

comprehends space in all its dimensions– sound, light, temperature...–revealing what is usually invisible, impalpable, or ephemeral along with the human, anthropological, and historical characteristics of a location. Edith Dekyndt was the second artist to be admitted to the Pinault Collection’s residency in Lens (France), from September 2016 to June 2017.

**Liz Deschenes (1966, Boston, MA, USA)**

Liz Deschenes’s photograms are images made without a camera, by exposing large-format sheets of photosensitive paper directly to the moonlight, then steeping them overnight in large chemical vats before drying them meticulously on a clothesline. The artist has chosen to present *FPS (60)* next to the photographs by Berenice Abbott that she selected from the Pinault Collection and decided to hang at Punta della Dogana. Thus Liz Deschenes’s installation is a response to the memory of how New York’s architecture changed in the 1930s.

**Simone Fattal (1942, Damascus, Syria)**

Simone Fattal was born in Syria in 1942. Her sculptures seek to reproduce lines and forces, reflections of her inner life, reflections of her relationship with the world. Through her works Fattal brings forth from the earth—from clay, living matter—figures from another reality, from another world. It is from the perspective of intimate confidence that she evokes the union of earth and sky, the union of mystical love and human love.

**Dominique Gonzalez-Foerster (1965, Strasbourg, France)**

Dominique Gonzalez-Foerster is a member of the generation of French artists—to which Philippe Parreno and Pierre Huyghe also belong— who, in the 1990s, moved away from an artistic practice centered on the subject to focus instead on the creation of scenarios and evocative atmospheres. Drawing on her extensive knowledge of cinema, literature, and modernist architecture, Dominique Gonzalez-Foerster’s works and exhibitions call to mind the world of science fiction and the movies, of dream and reminiscence, the realms of inner life and the experience of the journey.

**Felix Gonzalez-Torres (1957, Guáimaro, Cuba - 1996, Miami, FL, USA)**

AIDS was at the heart of the life and work of the American artist Felix Gonzalez-Torres, who was born in Cuba in 1957 and died of AIDS-related complications in 1996. It was one of the main themes of his work, which took the course of political activism and then of conceptual art. In less than a decade he produced a dazzling body of work that used processes and forms of Minimal Art to address political and social issues and encourage the viewer’s participation.

**Roni Horn (1955, New York, NY, USA)**

Roni Horn uses a variety of media to explore the transformation and mutability of art, time, subjectivity and identity, emphasizing the process of evolution of the material from which the objects she produces are made. Horn describes her work as context-dependent and as an embodiment of the appropriation of nature by the human being. Emily Dickinson’s poems are a continual source of inspiration for Horn. For the exhibition ‘Luogo e Segni’, Roni Horn presents her artwork *Well and Truly* in Tadao Ando’s cube at Punta della Dogana. She also designs the display of the first room where she proposes a dialogue between two of the most important pieces of Felix Gonzalez-Torres and the works of Vija Celmins and Louise Bourgeois, loaned from her personal collection.

**Ann Veronica Janssens (1956, Folkestone, UK)**

Since the end of the 1970s, Ann Veronica Janssens has been carrying out experimental work that prioritizes site-specific installations and makes use of such intangible materials as light, sound, and artificial mist. Bringing the properties of these materials (brilliance, lightness, transparency, fluidity) and the physical phenomena that stem from them (reflection, refraction, perspective, balance) into play, the artist undermines the very notion of materiality. Evolutionary in character, the set of tools she employs invites the visitor to perceive the elusive and to experience the fleeting and evanescent.

**Lee Lozano (1930, Newark, NJ, USA - 1999, Dallas, TX, USA)**

Lee Lozano's dazzling career is founded in her biting critique of discrimination in an art world, which is based on the logic of phallogentrism. From 1960 to 1971 her production, suspended between minimalism and conceptual art, consisted of paintings, sculptures, and drawings that often represent tools such as screwdrivers, bolts, saws, hammers, and other modern attributes of male power. In the late 1960s, Lee Lozano's work and life took an extremely radical turn. In 1969, with *General Strike Piece*, she voluntarily retired from the New York art scene; then, in 1971, with *Decide to Boycott Women*, she severed all ties with other women—be they friends, gallery owners, or critics—in a denunciation of the male domination of society and the art world.

**Agnes Martin (1912, Macklin, Saskatchewan, Canada - 2004, Taos, NM, USA)**

Composed of lines or grids and fields of delicate colors, Agnes Martin's drawings, engravings and paintings are closer to Abstract Expressionism than to an ascetic Minimalism. The Canadian-American artist's first experiments with painting were rooted in her observation of the desert in New Mexico, where she lived in the 1940s. From the end of the 1950s, she chose to cover her monochromatic paintings with evanescent horizontal and vertical lines. There was nothing automatic, however, about her use of these grids, which she drew freehand; the system of coordinates changes scale and rhythm from one work to another. "Anything," she said in 1972, "can be painted without representation."

**Julie Mehretu (1970, Addis Ababa, Ethiopia)**

Julie Mehretu is known for her compositions combining different renderings of architecture which she overlays with geometric shapes and a multitude of signs in pencil or pen and ink, such as the large pictures she made specially for the Cube at the Punta della Dogana in 2011. More recently, Julie Mehretu has integrated more somber colors and more dynamic and urgent gestures into her work, in response to great events in contemporary history.

**Philippe Parreno (1964, Oran, Algeria)**

Born in 1964 in Oran, Algeria, Philippe Parreno has been contributing since the 1990s to a questioning of the exhibition as a medium, considering "the project to be more important than the object." Inspired by movies, television, fairytales, and science fiction, Philippe Parreno has come up with different ways of simultaneously probing the status of the work of art and the exhibition.

**Alessandro Piangiamore (1976, Enna, Italy)**

Fascinated by the vibrations of matter and the endless movements of nature, Alessandro Piangiamore substitutes dynamism and fleeting sensations for the traditional static quality of sculpture. In this way he manages to convey a sense of immediacy and evanescence, playing with the immaterial and the tangible, the artificial and the natural, the rigidity and softness of materials.

**R. H. Quaytman (1961, Boston, MA, USA)**

Since 2001 R. H. Quaytman has been organizing her work into numbered chapters. Each of these chapters is associated with a solo exhibition by the artist, who seeks to highlight the importance of the spatial and temporal context in painting. The pictures that make up each of these chapters are both independent and interdependent. They are like fragments of a larger whole, linked by formal, narrative, poetic, and metaphorical relations whose meaning is at times mysterious.

**Carol Rama (1918–2015, Turin, Italy)**

Carol Rama was a unique figure in the Italian art world and her importance was only belatedly recognized. Active in the 1940s, first in Turin and then on the international scene, Carol Rama couched her often autobiographical work, her obsessions and fears, in a language made up of a surreal and provocative repertoire. Her early dramatically and violently erotic works caused a scandal. In turning a fetishistic gaze on the body and its materiality, the artist extracted elements that mattered to her and that would become a constant in her work. The attention she paid to objects, to their composition and the multiple meanings they could express, gave rise to what came to be known as “bricolages” and “material-images”.

**Lala Rukh (1948–2017, Lahore, Pakistan)**

Artist and activist, Lala Rukh was a key figure on the Pakistani art scene. For over thirty years she taught in the Department of Fine Arts at Punjab University, Lahore. Alongside her activity as a teacher and militant defender of women’s rights, she produced a humble yet profound body of work characterized by sober, minimal forms. This simplicity and economy of means allowed the artist to cut herself off from the world around her and project instead a world of dreams and memories onto the sheet of paper.

**Stéphanie Saadé (1983, Brummana, Lebanon)**

Stéphanie Saadé shows that her interest lies in silent spaces where the signs of an absent life can be read. Opening onto emptiness, closed to the future, she suggests nonplaces. Neither their previous use nor their possible purpose is legible. Even their identity is uncertain. A whole mental architecture takes shape, suggesting the paths and wanderings of memory. From the object to the memory or from the memory to the object, her approach is taken up by this dual movement. To achieve this, she creates works that are uncluttered and austere in their execution.

**Anri Sala (1974, Tirana, Albania)**

Anri Sala was born in 1974 in Tirana, Albania, where he studied painting at the Academy of Fine Arts at the beginning of the 1990s. He currently lives and works in Berlin. Using different media, ranging from video clips to documentaries, Anri Sala bases his work on real details that he poetically transforms to reveal unusual aspects of the present. Adopting the point of view of minor characters, his videos deal with the great themes of life and transform small stories into universal tales. For the exhibition ‘Luogo e Segni’ Anri Sala presents two artworks, the film *1395 Days without Red*, where he portrays one of the 1,395 days that Sarajevo was under siege and *The Breathing Line*. Here, in collaboration with Ari Benjamin Meyers, musician and composer, he translates the tensions presented in the film into the form of three *leporelli*.

**Rudolf Stingel (1956, Merano, Italy)**

Whether it takes the path of figuration (self-portraits, portraits of artists or gallerists, landscapes, animals, works of sacred art) or abstraction, and even when it evokes the great existential questions of memory, time, and vanity, Rudolf Stingel's painting is always an exploration of painting itself: what is painting, what are its limits, how to paint in the twenty-first century...? His works are the product of a set of extremely precise processes and procedures that are constantly being developed and enhanced, and some of them, such as the large Celotex installations, invite the viewer to establish not just a visual relationship with them, but also a tactile and interactive one.

**Sturtevant (1930, Lakewood, OH, USA - 2014, Paris, France)**

Sturtevant's approach was rooted in a profound relationship with the history of art, and in particular with artists who left their mark on the twentieth century: Marcel Duchamp, Andy Warhol, Frank Stella, and Robert Gober... From the 1960s on (long before the birth of the appropriation art movement, which she inspired but was never willing to be part of), Sturtevant created "repetitions" of their works. She would carefully study their original techniques until she was able to reproduce them with extreme precision. Her work can be viewed from various perspectives. It can be interrogated philosophically, theoretically, and critically; we can question the value of the work of art in the age of its technical reproducibility; we can equally view her work from the perspective of feminism or gender theory—but it cannot be reduced to any one of these issues.

**Tatiana Trouvé (1968, Cosenza, Italy)**

Tatiana Trouvé's work explores the boundaries between past and future, memory and potentialities, presence and absence, dream and reality. The artist focuses on the little events, usually forgotten, with which our personal stories –real or fictional– are strewn. In 2011, for the exhibition 'Elogio del dubbio', she came up with a project which took over an entire room at Punta della Dogana, playing with the memory of works and places.

**Wu Tsang (1982, Worcester, MA, USA)**

The work of the transgender artist and activist Wu Tsang is a critical reflection on the notions of identity, community, and relationship with social space, utilizing the media of installation, performance, and film. Wu Tsang's work is often produced in collaboration with other artists, performers, or poets.

**Cerith Wyn Evans (1958, Llanelli, United Kingdom)**

Cerith Wyn Evans began his career in the 1970s by making experimental short films. Since the 1990s his work has been characterized by an interest in the mechanisms of verbal and nonverbal languages. Deeply influenced by literature, music, and philosophy, his works combine new technology and craftsmanship while exploiting the potential of language.

## 4 LIST OF WORKS\*

### **Berenice Abbott**

*Midtown Manhattan*, 1932, 1932, Pinault Collection  
*Murray Hill Hotel*, 112 Park Avenue, Manhattan, 1935, 1935, Pinault Collection  
*Pier 18, North River, Foot of Murray Street*, 1938, 1938, Pinault Collection  
*Erie Ferries Ships, Manhattan, March 23*, 1939, 1939, Pinault Collection  
*Trucks, Desbrosses Street, June 1<sup>st</sup>*, 1936, 1936, Pinault Collection  
*Columbia Hight 222, Brooklyn, NY, May 22*, 1936, 1936, Pinault Collection  
*Commerce Street 39-41, Manhattan*, 1937, 1937, Pinault Collection  
*Frame House, Bedford and Grove Streets, Manhattan, May 12*, 1936, 1936, Pinault Collection  
*Country Store Interior, Ewen Avenue, Spyrten Duyvil, NY, October 11*, 1935, 1935, Pinault Collection  
*Street Scene, vers 1930*, c. 1930, Pinault Collection  
*Mulligan Place, Manhattan*, 1936, 1936, Pinault Collection  
*Minetta Street, Manhattan*, 1935, 1935, Pinault Collection  
*104 Willow Street, Brooklyn, NY*, 1936, 1936, Pinault Collection  
*Starrett-Leigh Building, Eleventh Avenue, West 27<sup>th</sup> Street, Manhattan*, 1936, 1936, Pinault Collection  
*Murray Hill Hotel from Park Avenue, 40<sup>th</sup> Street, Manhattan*, 1935, 1935, Pinault Collection  
*Canyon Broadway and Exchange Place, Manhattan*, 1936, 1936, Pinault Collection  
*Midtown Manhattan*, 1932, 1932, Pinault Collection  
*Depeyster Statue, Bowling Green, July 23*, 1936, 1936, Pinault Collection  
*Gambetta Snuff, Manhattan, January 26*, 1938, 1938, Pinault Collection  
*Sumner Healy's Antique Shop, Third Avenue, New York*, 1936, 1936, Pinault Collection  
*A & P Store Window, vers 1930*, c. 1930, Pinault Collection  
*Drug Store, Whelan's, 44<sup>th</sup> Street and 8<sup>th</sup> Avenue, Manhattan*, 1936, 1936, Pinault Collection  
*Antique Shop at Greenwich Avenue, vers 1930*, c. 1930, Pinault Collection  
*Evening Window Shoppers on Eighth Avenue, vers 1930*, c. 1930, Pinault Collection  
*Murlberry and Prince Streets, Manhattan, October 25*, 1935, 1935, Pinault Collection  
*Powers and Olive Streets, Brooklyn*, 1937, 1937, Pinault Collection  
*Talman Street, between Jay and Bridge streets, Brooklyn, NY, May 22<sup>nd</sup>*, 1931, 1931, Pinault Collection  
*Graham and Metropolitan Avenues, Brooklyn, New York*, 1937, 1937, Pinault Collection  
*Gramercy Park West # 3-4, Manhattan, November 27*, 1935, 1935, Pinault Collection

*El, Second and Third Avenues Lines, Bowery & Division Street*, 1936, 1936, Pinault Collection  
*El, Second and Third Avenues Lines*, 1936, 1936, Pinault Collection  
*El, 2<sup>nd</sup> and 3<sup>rd</sup> Avenues Lines: Hanover Square and Pearl Street, Manhattan*, 1936, 1936, Pinault Collection  
*George Washington Bridge, 129<sup>th</sup> Street and Riverside Drive, Manhattan, January 17*, 1936, 1936, Pinault Collection  
*St. Marks Church, Front and Side*, 1937, 1937, Pinault Collection  
*St. Luke's Chapel, Hudson, Manhattan*, 1935, 1935, Pinault Collection  
*Firehouse no. 52, Riverdale Avenue, 245<sup>th</sup> Street, Bronx*, 1937, 1937, Pinault Collection  
*U.S.S. 'Illinois' and Wharf, Armory on Naval Reserves, West 135<sup>th</sup> Street Pier, Manhattan*, 1937, 1937, Pinault Collection

### **Etel Adnan**

*Conversations with my soul – III*, second part of the poem *Surge* by Etel Adnan, 2018, read by Robert Wilson, original music by Michael Galasso  
*Dhikr*, 1978, Musée de l'Institut du Monde Arabe  
*Sans titre*, 2019, Galerie Lelong & Co.  
*Sans titre*, 2018, Galerie Lelong & Co.  
*Sans titre*, 2018, Galerie Lelong & Co.  
*Sans titre*, 2018, Galerie Lelong & Co.  
*Sans titre*, 2016, Galerie Lelong & Co.  
*Sans titre*, 2014, Galerie Lelong & Co.  
*Sans titre*, 2014, Galerie Lelong & Co.

### **Giovanni Anselmo**

*Direzione*, 1968, Pinault Collection

### **Lucas Arruda**

*Untitled*, 2016, Pinault Collection  
*Untitled*, 2016, Pinault Collection  
*Untitled*, 2015, Pinault Collection

### **Hicham Berrada**

*Mesk Ellil*, 2015-2019, Courtesy the artist and kamel mennour, Paris - London

### **Louise Bourgeois**

*Untitled*, 2001, Collection of Roni Horn

### **Charbel-joseph H. Boutros**

*Night Enclosed in Marble*, 2012-2018, Courtesy the artist and Grey Noise, Dubai  
*Sun Work, Sun of Beirut*, 2017, Courtesy the artist and Grey Noise, Dubai

### **Charbel-joseph H. Boutros & Stéphanie Saadé**

*Souffles d'artistes*, 2014, Courtesy the artists and Grey Noise, Dubai

**Constantin Brancusi**

*Sans titre* ("Autoportrait"), c. 1929-1933,  
Peter Freeman, New York

**Nina Canell**

*Days of Inertia*, 2017, Courtesy Daniel Marzona,  
Berlin; Barbara Wien, Berlin; Mendes Wood  
DM Galleries, São Paulo-Bruxelles-New York  
*Muscle Memory*, 2018, Courtesy Daniel Marzona,  
Berlin; Barbara Wien, Berlin; Mendes Wood  
DM Galleries, São Paulo-Bruxelles-New York

**Vija Celmins**

*Ocean*, 2000, Collection of Roni Horn

**Tacita Dean & Julie Mehretu**

Tacita Dean, *Found Postcard Monoprint (Finger)*,  
2018 and Julie Mehretu, *Monotype #12*, 2018, from  
the series *Monotype Melody (Ninety Works for Marian  
Goodman)*, 2018, Pinault Collection

Tacita Dean, *Found Postcard Monoprint (La Grande  
Perrière)*, 2018 and Julie Mehretu, *Monotype #40*,  
2018, from the series *Monotype Melody (Ninety Works  
for Marian Goodman)*, 2018, Pinault Collection

Tacita Dean, *Found Postcard Monoprint (Two  
Trilithons)*, 2018 and Julie Mehretu, *Monotype #45*,  
2018, from the series *Monotype Melody (Ninety Works  
for Marian Goodman)*, 2018, Pinault Collection

Tacita Dean, *Found Postcard Monoprint (Drift Logs in  
Second Forest)*, 2018 and Julie Mehretu, *Monotype  
#46*, 2018 from the series *Monotype Melody (Ninety  
Works for Marian Goodman)*, 2018, Pinault Collection

**Tacita Dean**

*Found Postcard Monoprint (Rum !)*, 2018, Marian  
Goodman Gallery, New York

*Found Postcard Monoprint (Devil's Slide)*, 2018,  
Marian Goodman Gallery, New York

*Found Postcard Monoprint (Jackalope)*, 2018, Marian  
Goodman Gallery, New York

*Found Postcard Monoprint (Friar's Heel)*, 2018, Marian  
Goodman Gallery, New York

*Found Postcard Monoprint (Greetings from Siloam  
Springs)*, 2018, Marian Goodman Gallery, New York

*Found Postcard Monoprint (Poisson d'avril)*, 2018,  
Marian Goodman Gallery, New York

*Found Postcard Monoprint (Home At Last)*, 2018,  
Marian Goodman Gallery, New York

*Found Postcard Monoprint (Grizzly)*, 2018, Marian  
Goodman Gallery, New York

*Found Postcard Monoprint (The Breadfruit)*, 2018,  
Marian Goodman Gallery, New York

*Found Postcard Monoprint (Bellflower Apple)*, 2018,  
Marian Goodman Gallery, New York

*Found Postcard Monoprint (California Poppies)*, 2018,  
Marian Goodman Gallery, New York

*Found Postcard Monoprint (Wolverine Mine)*, 2018,  
Marian Goodman Gallery, New York

*Found Postcard Monoprint (4 Miles South of Piercy)*,  
2018, Marian Goodman Gallery, Paris

*Found Postcard Monoprint (Chantecler)*, 2018, Marian  
Goodman Gallery, Paris

*Found Postcard Monoprint (Général Pétard)*, 2018,  
Marian Goodman Gallery, Paris

*Found Postcard Monoprint (You have fine taste in  
painting)*, 2018, Marian Goodman Gallery, Paris

*Found Postcard Monoprint (Let's get together)*, 2018,  
Marian Goodman Gallery, Paris

*Found Postcard Monoprint (Potato Pour)*, 2018, Marian  
Goodman Gallery, Paris

*Found Postcard Monoprint (Group of Northwestern  
Black Bear)*, 2018, Marian Goodman Gallery, Paris

*Found Postcard Monoprint (Don't Sweetheart Me...)*,  
2018, Marian Goodman Gallery, Paris

*Found Postcard Monoprint (The Cauliflower Kind)*,  
2018, Marian Goodman Gallery, New York

**Julie Mehretu**

*Monotype #1*, 2018, Marian Goodman Gallery, New York

*Monotype #3*, 2018, Marian Goodman Gallery, Paris

*Monotype #4*, 2018, Marian Goodman Gallery, Paris

*Monotype #6*, 2018, Marian Goodman Gallery, Paris

*Monotype #10*, 2018, Marian Goodman Gallery, Paris

*Monotype #13*, 2018, Marian Goodman Gallery, New York

*Monotype #15*, 2018, Marian Goodman Gallery, New York

*Monotype #16*, 2018, Marian Goodman Gallery, Paris

*Monotype #17*, 2018, Marian Goodman Gallery, New York

*Monotype #18*, 2018, Marian Goodman Gallery, Paris

*Monotype #20*, 2018, Marian Goodman Gallery, Paris

*Monotype #21*, 2018, Marian Goodman Gallery, New York

*Monotype #24*, 2018, Marian Goodman Gallery, New York

*Monotype #28*, 2018, Marian Goodman Gallery, New York

*Monotype #31*, 2018, Marian Goodman Gallery, New York

*Monotype #32*, 2018, Marian Goodman Gallery, New York

*Monotype #33*, 2018, Marian Goodman Gallery, New York

*Monotype #34*, 2018, Marian Goodman Gallery, New York

*Monotype #37*, 2018, Marian Goodman Gallery, Paris

*Monotype #38*, 2018, Marian Goodman Gallery, New York

*Monotype #42*, 2018, Marian Goodman Gallery, Paris

**Edith Dekyndt**

*Winter Drums 06 B (Tryptic)*, 2017, Pinault Collection

**Liz Deschenes**

*FPS (60)*, 2018, Pinault Collection

**Trisha Donnelly**

*Untitled*, 2016, Courtesy the artist

**Simone Fattal**

*The Meeting*, 2018, musée Yves Saint Laurent marrakech, Fondation Jardin Majorelle  
*Angel I*, 2018, Courtesy the artist  
*Angel II*, 2018, Courtesy the artist  
*Angel III*, 2018, Courtesy the artist  
*Angel IV*, 2018, Courtesy the artist  
*Angel V*, 2018, Courtesy the artist

**Dominique Gonzalez-Foerster**

*Intérieurisme*, 1999, Pinault Collection

**Felix Gonzalez-Torres**

"Untitled" (*Blood*), 1992, Pinault Collection  
 "Untitled" (*7 Days of Bloodworks*), 1991, Pinault Collection  
*Untitled (1987)*, 1991, Collection of Roni Horn

**Roni Horn**

*Well and Truly*, 2009-2010, Pinault Collection  
*White Dickinson SCIENCE IS VERY NEAR US - I FOUND A MEGATHERIUM ON MY STRAWBERRY*, 2006, Courtesy the artist and Hauser & Wirth  
*White Dickinson THE CAREER OF FLOWERS DIFFERS FROM OURS ONLY IN INAUDIBLENESS*, 2006, Courtesy the artist and Hauser & Wirth  
*White Dickinson NEWS OF DYING GOES NO FURTHER THAN THE BREEZE. THE EAR IS THE LAST FACE*, 2006, Courtesy the artist and Hauser & Wirth  
*White Dickinson THE MIND IS SUCH A NEW PLACE, LAST NIGHT FEELS OBSOLETE*, 2006-2007, Courtesy the artist and Hauser & Wirth  
*White Dickinson I GIVE YOU A PEAR THAT WAS GIVEN ME - WOULD THAT IT WERE A PAIR, BUT NATURE IS PENURIOUS*, 2006-2007, Courtesy the artist and Hauser & Wirth  
*White Dickinson I THINK OF YOUR FOREST AND SEA AS A FAR OFF SHERBET*, 2006, Courtesy the artist and Hauser & Wirth  
*White Dickinson A BLOSSOM PERHAPS IS AN INTRODUCTION, TO WHOM--NONE CAN INFER--*, 2006-2007, Courtesy the artist and Hauser & Wirth  
*White Dickinson --NIGHT'S CAPACITY VARIES, BUT MORNING IS INEVITABLE--*, 2006-2007, Courtesy the artist and Hauser & Wirth  
*White Dickinson IS IT OBLIVION OR ABSORPTION WHEN THINGS PASS FROM OUR MINDS?*, 2006-2007, Courtesy the artist and Hauser & Wirth  
*White Dickinson THE SNOW IS SO WHITE AND SUDDEN IT SEEMS ALMOST LIKE A CHANGE OF HEART*, 2006-2010, Courtesy the artist and Hauser & Wirth

**Ann Veronica Janssens**

*Untitled (white glitter)*, 2016 - , Courtesy the artist

**Lee Lozano**

*Crook*, 1968, Pinault Collection  
*No Title*, c. 1965, Pinault Collection

**Agnes Martin**

*White Flower*, 1960, Pinault Collection

**Philippe Parreno**

*Marilyn*, 2012, Pinault Collection

**Alessandro Piangiamore**

*Api e petrolio fanno luce(6, Latte controvento)*, 2019, Courtesy the artist and Gallerie Magazzino, Roma  
*Api e petrolio fanno luce (7)*, 2019, Courtesy the artist and Gallerie Magazzino, Roma  
*Tutto il vento che c'è (Aouro)*, 2018, Courtesy the artist and Gallerie Magazzino, Roma  
*Tutto il vento che c'è (Nor'easter)*, 2018, Courtesy the artist and Gallerie Magazzino, Roma  
*Tutto il vento che c'è (Aloup de vent)*, 2018, Courtesy the artist and Gallerie Magazzino, Roma  
*Tutto il vento che c'è (Montes)*, 2013, Courtesy the artist and Gallerie Magazzino, Roma  
*Tutto il vento che c'è (Vinesa)*, 2013, Courtesy the artist and Gallerie Magazzino, Roma

**R. H. Quaytman**

*An Evening, Chapter 32*, 2017, Pinault Collection  
*Morning, Chapter 30*, 2016, Pinault Collection  
 ηκκ, *Chapter 29*, 2015, Pinault Collection  
*Passing Through the Opposite of What it Approaches, Chapter 25*, 2012, Pinault Collection  
*Spine, Chapter 20 (Silberkuppe)*, 2010, Pinault Collection  
*Constructivismes, Chapter 13*, 2004-2009, Pinault Collection  
*Painters Without Paintings and Paintings Without Painters, Chapter 8*, 2007, Pinault Collection  
*Ark, Chapter 10 (Stuart Sherman Passing by)*, 2007, Pinault Collection

**Carol Rama**

*Luogo e segni*, 1975, Pinault Collection

**Lala Rukh**

*Mirror Image II: a, b (diptych)*, 2011, Courtesy The Estate of Lala Rukh and Grey Noise, Dubai  
*Mirror Image III: 1, 2 (diptych)*, 2011, Courtesy The Estate of Lala Rukh and Grey Noise, Dubai  
*Mirror Image III: x, y (diptych)*, 2011, Courtesy The Estate of Lala Rukh and Grey Noise, Dubai

**Stéphanie Saadé**

*The Four Corners of the World*, 2015,  
Courtesy l'artista e Grey Noise, Dubai  
*Last Duel*, 2014, Courtesy the artist and Grey Noise,  
Dubai

**Anri Sala**

*1395 Days Without Red*, 2011, Pinault Collection

**Anri Sala & Ari Benjamin Meyers**

*The Breathing Line*, 2012, Courtesy the artist and  
Chantal Crousel, Paris

**Rudolf Stingel**

*Untitled*, 1990, Pinault Collection

**Sturtevant**

*Felix Gonzalez-Torres America America*, 2004,  
Pinault Collection

**Tatiana Trouvé**

*The Guardian*, 2018, Pinault Collection  
*The Guardian*, 2018, Pinault Collection

**Wu Tsang**

*Untitled*, 2019, Courtesy the artist  
and Galerie Isabella Bortolozzi, Berlin  
*Girl Talk*, 2015, Courtesy the artist  
and Galerie Isabella Bortolozzi, Berlin

**Cerith Wyn Evans**

*We are in Yucatan and every unpredicted thing*,  
2012-2014, Pinault Collection

**\* The list of works could vary**

## 5 EXHIBITION CATALOGUE

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### **With texts by:**

#### **François Pinault**

President of Palazzo Grassi – Punta della Dogana

#### **Martin Bethenod**

Director of Palazzo Grassi – Punta della Dogana and co-curator of the exhibition

#### **Mouna Mekouar**

Curator of the exhibition

Conceived as an inner landscape, ‘Luogo e Segni’ is inspired by poetry, and in particular the writings of Etel Adnan. The artists were invited to have their works hold a dialogue with one or more poems of their choice, published in the original language. This collection of images and texts, preceded by an unpublished poem by Etel Adnan, represents the memory of the exhibition.

## 6 BIOGRAPHY OF THE CURATORS

### **Mouna Mekouar**

Mouna Mekouar is an independent curator and art critic.

She curated several exhibitions, including a show called 'Garden of Memory' with Etel Adnan, Simone Fattal and Robert Wilson at musée Yves Saint Laurent in Marrakech (2018) and Philippe Parreno's *Carte Blanche* 'Anywhere, anywhere out of the world' at Palais de Tokyo (2014). She also curated 'Tino Sehgal à Marrakech' (2016), a unique project that unfolded on the Jemâa el-Fna square in Marrakech.

As associate curator she also collaborated to numerous exhibitions such as 'Formes Simples' (2015) and 'Chefs d'œuvre ?' (2011), presented at Centre Pompidou-Metz, and to major appointments of the art world, such as the 11th edition of the Shanghai Biennial in 2016.

She has published numerous essays and publications and regularly collaborates with specialised magazines.

### **Martin Bethenod**

Martin Bethenod is Chief executive officer and Director of Palazzo Grassi – Punta della Dogana – Pinault Collection, a position he has occupied since 2010. He is also the managing director of the Bourse de Commerce – Pinault Collection museum, opening in Paris in 2020.

He previously worked in a number of roles in the worlds of contemporary art and culture. He began his career as project manager assisting the director of cultural affairs for the City of Paris (1993–96), going on to work as chief of staff for the president of the Centre Pompidou (1996–98) before creating and chairing the department of publications at the museum (1998–2001). Deputy editor and director of development of *Connaissance des Arts* magazine from 2001 to 2002, then editor-in-chief at *French Vogue* (2002–03), he then worked at the French Ministry of Culture and Communication, as arts delegate, in 2003 and 2004. From 2004 to 2010, Martin Bethenod was the general director of FIAC (International Contemporary Art Fair, Paris), which he steered into its current position as one of the most important international art events. Martin Bethenod was the 2010 artistic director of the Paris Nuit Blanche.

He has curated two exhibitions of the Pinault Collection: 'Art Lovers' at the Grimaldi Forum in Monaco in 2014 and 'Dancing with Myself', presented at the Folkwang Museum in Essen in 2016 and then at Punta della Dogana in 2018 (with Florian Ebner).

He is also currently the chairman of Crédac (Ivry) and was chairman of the Fondation de France culture committee (2013–2017).