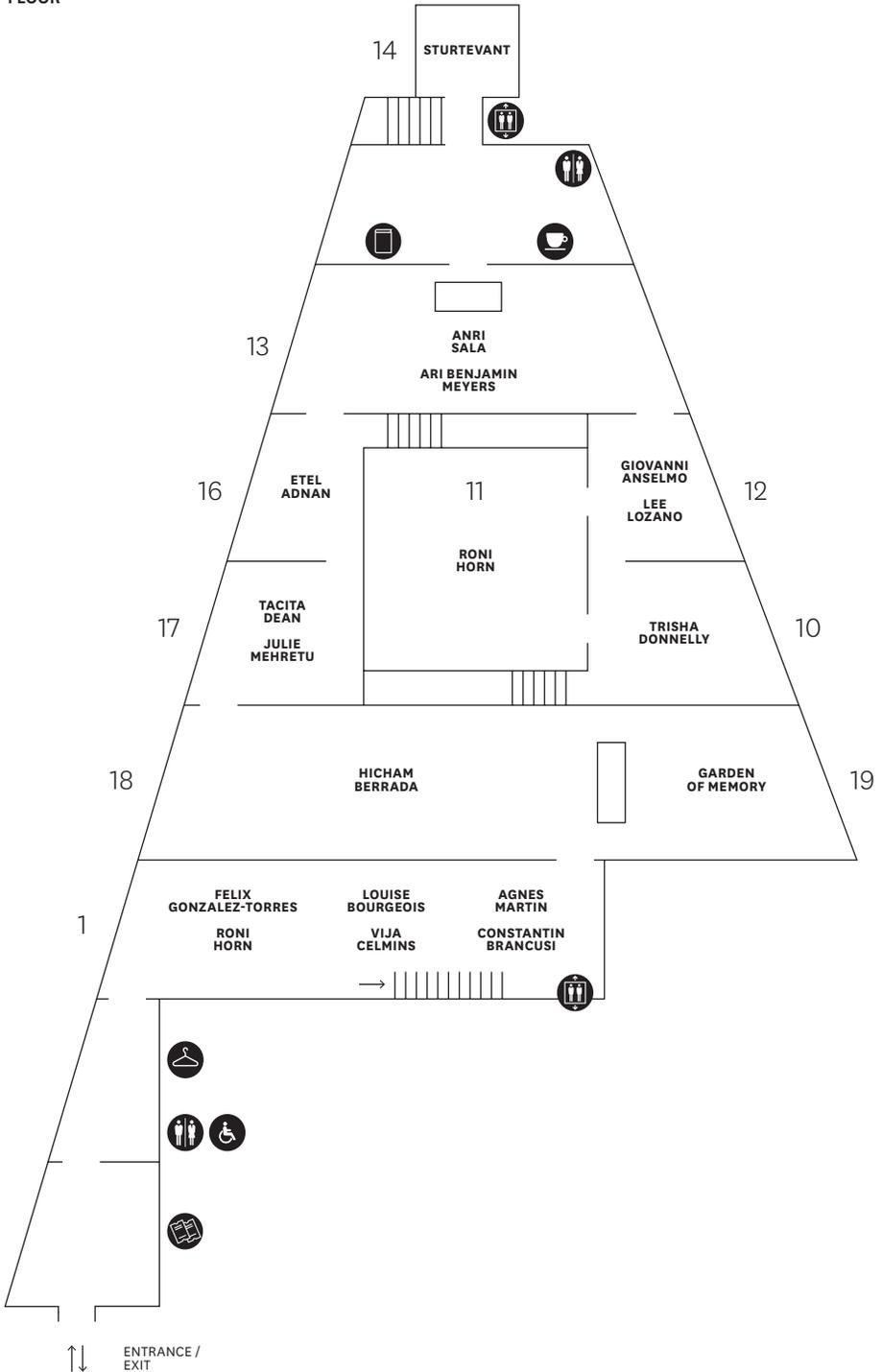


ENGLISH

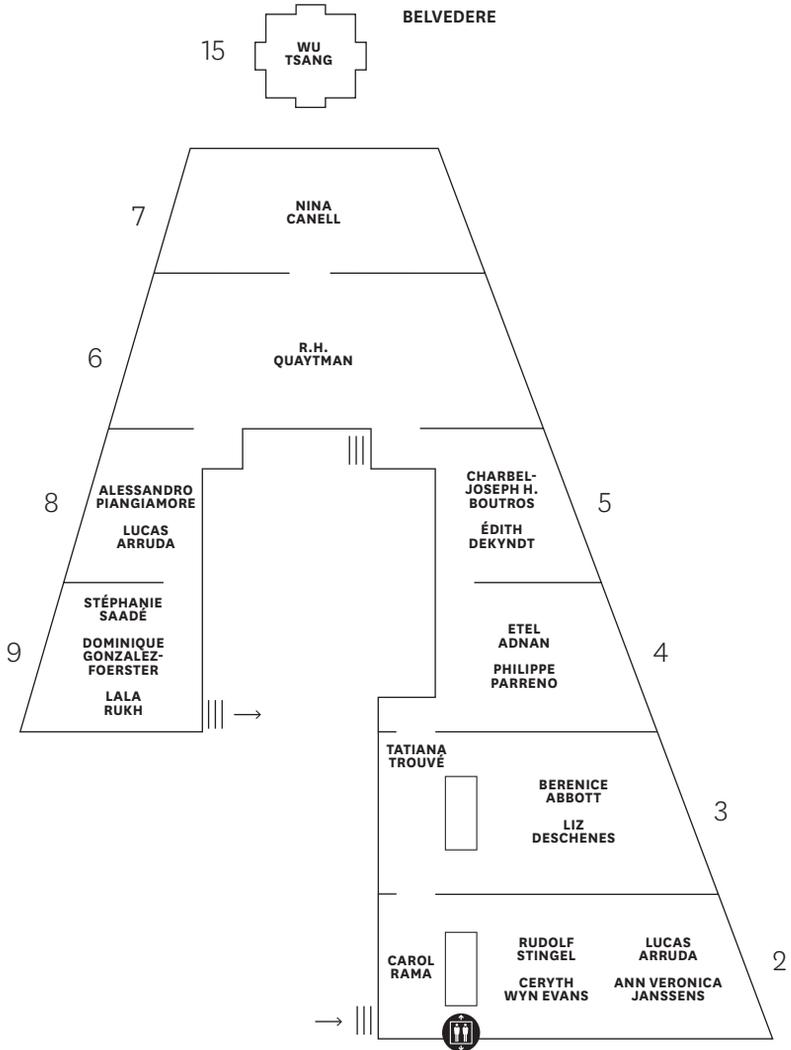
LUO
GO
E
SE
GNI

PUNTA DELLA DOGANA
PALAZZO GRASSI
PINAULT
COLLECTION

**GROUND
FLOOR**



FIRST FLOOR



-  lockers
-  toilettes
-  lift
-  café
-  ticket office
-  bookshop

Luogo e Segni

► *Luogo e Segni [Place and Signs]* proposes a stroll through an inner landscape where nature, creativity and poetry respond to one another. It is freely inspired by the writings of the artist and poet Etel Adnan, with whom many artists in the exhibition feel a deep connection. Echoing her poetry, which aims to evoke the seemingly elusive character of the elements of nature, the exhibition presents the shifts in atmosphere, the climatic variations that pervade Punta della Dogana: brightness and darkness, light and its splendors, the wind and the sea, sounds and fragrances.

The memory of places is one of the leitmotifs of *Luogo e Segni*. Visual memory, but also auditory, olfactory, tactile and musical memory. The memory of cities like Beirut, New York, Rio de Janeiro and Sarajevo. The memory of Venice and its tangle of times. The memory of Punta della Dogana, with works emblematic of previous exhibitions of the Pinault Collection.

Another motif that intersects with the aforementioned one is that of the elective affinities between artists, especially those which link Etel Adnan to many of the artists in the exhibition, their relationships of admiration, mutual inspiration, friendship, love. These conversations between artists outline the implicit geography of a family of thought, a community of individualities from a variety of backgrounds, all of them inhabited by poetry.

FELIX GONZALEZ- TORRES

1957, Guáimaro (Cuba) –
1996, Miami, FL (USA)

“UNTITLED” (BLOOD)

1992, STRANDS OF BEADS AND HANGING
DEVICE, DIMENSIONS

“UNTITLED” (7 DAYS OF BLOODWORKS)

1991, ACRYLIC, GESSO AND GRAPHITE
ON CANVAS, 50,8 × 40,6 CM EACH

PINAULT COLLECTION

“UNTITLED” (1987)

1991, C-PRINT PUZZLE IN A PLASTIC BAG,
19,1 X 24, 1 CM

COLLEZIONE RONI HORN

► The first room of *Luogo e Segni* presents a dialogue between Felix Gonzalez-Torres and Roni Horn. Roni Horn, who was a very close friend of him, designed the installation of this room and contributed to it by several works from her *White Dickinson* series as well as by loans from her own collection: Louise Bourgeois, Vija Celmins and Felix Gonzalez-Torres himself. AIDS was at the heart of the life and work of the American artist Felix Gonzalez-Torres, who died of AIDS-related complications in 1996. It was one of the main themes of his work, which took the course of political activism, in particular with the collective *Group Material*, 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.

“*Untitled*” (*7 Days of Bloodworks*), which at first sight appears close to Minimal Art is, according to us, a week-long record of the effects of the progress of HIV in the blood. “*Untitled*” (*Blood*) is a metaphorical representation of this advance: a curtain of plastic beads, stretching from one side of the room to the other, whose red and white beads evoke red and white blood cells. The perception of this work, suspended between abstraction and autobiography, the intimate and the political, demands the physical participation of visitors, who quite literally have to pass through the work. Visitors are thus performing a kind of ceremony of sharing and empathy that is at once light and serious, tragic and gentle. Shown for the fourth time at the Punta della Dogana (it was originally included in the museum's inaugural exhibition in 2009, exactly ten years ago) “*Untitled*” (*Blood*) is one of the collection's most emblematic works, one of the most rooted in the memory of this place.

RONI HORN

1955, New York, NY (USA)

**WHITE DICKINSON THE CAREER OF
FLOWERS DIFFERS FROM OURS ONLY
IN INAUDIBLENESS**

2006, 310,5 × 5 × 5 CM

**WHITE DICKINSON I THINK OF YOUR
FOREST AND SEA AS A FAR OFF SHERBET**

2006, 255,9 × 5 × 5 CM

**WHITE DICKINSON SCIENCE IS VERY NEAR
US—I FOUND A MEGATHERIUM ON MY
STRAWBERRY—**

2006, 325 × 5 × 5 CM

**WHITE DICKINSON A BLOSSOM PERHAPS
IS AN INTRODUCTION, TO WHOM—NONE
CAN INFER—**

2006-2007, 313,7 × 5 × 5 CM

**WHITE DICKINSON I GIVE YOU A PEAR THAT
WAS GIVEN ME—WOULD THAT IT WERE
A PAIR, BUT NATURE IS PENURIOUS**

2006-2007, 428,3 × 5 × 5 CM

**WHITE DICKINSON —NIGHT'S CAPACITY
VARIES, BUT MORNING IS INEVITABLE—**

2006-2007, 250,2 × 5 × 5 CM

**WHITE DICKINSON THE SNOW IS SO WHITE
AND SUDDEN IT SEEMS ALMOST LIKE
A CHANGE OF HEART—**

2006-2010, 363 × 5 × 5 CM

SOLID ALUMINIUM AND CAST WHITE PLASTIC

COURTESY THE ARTIST AND HAUSER & WIRTH

► Roni Horn (see Room 11) 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. She has taken some lines from Dickinson's poems and written them in letters embedded in aluminum bars that are arranged in the exhibition space (in much the same way as Mallarmé organized the lines of *Un coup de dés* in the space of the book), creating the ensemble known as *White Dickinson*. According to Horn, "Emily Dickinson is an author you can read over and over again as if it were the first time—somehow her work never becomes familiar. In her writings there is no structure to cling to [...] nothing whose identity can be separated from experience. It is this kind of experience that I try to offer in my work. I think that's what I've done with water."

LOUISE BOURGEOIS

UNTITLED

2001, PENCIL ON PAPER
50,2 × 42,5 × 3,5 CM

COLLECTION RONI HORN

VIJA CELMINS

OCEAN

2000, WOOD ENGRAVING ON ZERKALL PAPER
21 × 43,8 CM

COLLECTION RONI HORN

AGNES MARTIN

1912, Macklin, Saskatchewan (Canada) –
2004, Taos, NM (USA)

WHITE FLOWER

1960, OIL ON CANVAS, 25,4 × 25,4 CM

PINAULT COLLECTION

► 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. The titles of her geometric works, such as *White Flower*—but also *Mountains* (1960), *Dark River* (1961), *Leaf in the Wind* (1963), or *Orange Grove* (1965)—evoke the artist's emotional, albeit abstract, responses to nature. "Anything," she said in 1972, "can be painted without representation."

CONSTANTIN BRANCUSI

1876, Hobița (Romania) –
1957, Paris (France)

UNTITLED (AUTO PORTRAIT)

C. 1929-1933

INK ON PAPER

SIGNED AND INSCRIBED: RELATIVEMENT,
TEL QUE MOI. – C. BRANCUSI [“RELATIVELY
AS MYSELF – C. BRANCUSI”]
28,8 × 25,2 CM

PETER FREEMAN, INC., NEW YORK

► 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.

It is a symbolic portrait of the artist, tinged with humor and mystery. It is in line with Brancusi’s research on portraiture, particularly the portrait of James Joyce (1929). The spiral evokes Picabia’s formal inventions or Duchamp’s *Fotoroliefs* and refers to a cyclical world while the pyramid expresses, according to Brancusi, the destiny of humanity.

As if echoing Etel Adnan’s poem “Conversations with my soul III,” Brancusi’s ink drawing annotated with the words *Relativement tel que moi* (relatively as myself) is displayed so as to be seen after the Room dedicated to Garden of Memory, as a conclusion to the *Luogo e Segni* exhibition.

CAROL RAMA

1918–2015, Turin (Italy)

LUOGO E SEGNI [PLACE AND SIGNES]

1975, PLASTER, PHOTOGRAPHIC FILM
AND MARKER ON CANVAS
44 × 34 CM

PINAULT COLLECTION

► 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, 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.” The work *Luogo e segni*, which is part of a series of works bearing the same title, can be seen as an imaginary map or a mysterious rebus. Between object and abstraction, automatic writing and notation, it is traversed by a mysterious, opaque strip of black film that has a luminous potential: if that strip were ever to be developed the result would be white and dazzling.

ANN VERONICA JANSSENS

1956, Folkestone (UK)

UNTITLED (WHITE GLITTER)

2016-, IRIDESCENT POLYESTER
VARIABLE DIMENSIONS

► 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.

At the Punta della Dogana her work, which consists of a dusting of glitter on the floor, questions the nature of light and its materiality. A body without a body, this at once indistinct and specific form seems, depending on the direction of the light, to float, move and change on the surface of the ground. In this way Ann Veronica Janssens shows us the instability of reality and the impossibility of defining the world around us with certainty and in an irrevocable way.

She takes us to the heart of complex phenomena of perception where sensation, imagination, and memory are combined.

RUDOLF STINGEL

1956, Merano (Italy)

UNTITLED

1990, OIL AND LACQUER ON LINEN
127 × 147,3 CM

PINAULT COLLECTION

► 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. Stingel's work is closely associated with the memory of both the Punta della Dogana (a series of his monumental paintings was exhibited in the "Cube" at the museum's inaugural exhibition) as well as the Palazzo Grassi (he was given carte blanche for the memorable exhibition held there in 2013). In *Untitled*, pieces of linen are covered with silver-colored layers and stapled onto a rigid support, and the natural light at the Punta della Dogana gives rise to unexpected effects on the picture's silvery surface. The texture of the linen emerges from an imperceptible chiaroscuro constantly shifting in relation to the incessant variations in the ephemeral and immaterial light.

CERITH WYN EVANS

1958, Llanelli (UK)

WE ARE IN YUCATAN AND EVERY UNPREDICTED THING

2012-2014, CHANDELIER (GALLIANO FERRO)
DIMMER UNIT, CONTROL TRACK
120 × 90 CM

PINAULT COLLECTION

► 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. His “chandeliers” flash to the rhythm of a transcription of literary and philosophical texts—from Georges Bataille to Guy Debord—in Morse code. The installation *We are in Yucatan and every unpredicted thing*—made by the Galliano Ferro glassworks on Murano—lights up almost imperceptibly to the rhythm of a soundtrack composed and recorded by the artist himself, with the collaboration of the sound engineer David Cunningham. The window of the room housing this installation looks onto the island of Giudecca, where the artist had installed a particularly memorable work for the 2003 Venice Biennale: an immense ray of light from an *anti-aircraft* searchlight pointed at the sky.

LUCAS ARRUDA

1983, São Paulo (Brazil)

UNTITLED

2016, OIL ON CANVAS, 50 × 50 CM

PINAULT COLLECTION

(see Room 8)

BERENICE ABBOTT

1898, Springfield, OH (USA) –
1991, Monson, ME (USA)

FROM LEFT TO RIGHT

MULLIGAN PLACE, MANHATTAN

1936, 25,2 × 20,2 CM

**U.S.S. ILLINOIS AND WHARF, ARMORY
ON NAVAL RESERVES, WEST 135TH STREET
PIER, MANHATTAN**

1937, 25,2 × 20,3 CM

**GRAMERCY PARK WEST 3-4, MANHATTAN,
NOVEMBER 27**

1935, 20,2 × 25,3 CM

104 WILLOW STREET, BROOKLYN, NY

1936, 24 × 19,3 CM

EL, SECOND AND THIRD AVENUE LINES

1936, 24,4 × 18,7 CM

**CANYON BROADWAY AND EXCHANGE
PLACE, MANHATTAN**

1936, 25,3 × 20,2 CM

MIDTOWN MANHATTAN

1932, 24 × 19 CM

**MURRAY HILL HOTEL FROM PARK AVENUE,
40TH STREET, MANHATTAN**

1935, 25,2 × 20,1CM

**PIER 18, NORTH RIVER, FOOT OF MURRAY
STREET, 1938, 20,2 × 25,3 CM**

**EL, SECOND AND THIRD AVENUE LINES,
BOWERY AND DIVISION STREETS**

1936, 25,3 × 20,2 CM

A & P STORE WINDOW

C. 1930, 20,2 × 25,1CM

**EVENING WINDOW SHOPPERS ON EIGHTH
AVENUE**

C. 1930, 18,3 × 24 CM

**MURRAY HILL HOTEL, 112 PARK AVENUE,
MANHATTAN**

1935, 25,3 × 20,2 CM

**MURLBERRY AND PRINCE STREETS,
MANHATTAN, OCTOBER 25**

1935, 20,2 × 25,3 CM

**FRAME HOUSE, BEDFORD AND GROVE
STREETS, MANHATTAN, MAY 12**

1936, 25,3 × 20,3 CM

TRUCKS, DESBROSSES STREET, JUNE 1

1936, 18,8 × 23,9 CM

GELATIN SILVER PRINT

PINAULT COLLECTION

► 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 high-rises. The artist Liz Deschenes, a great admirer of Abbott's work, has chosen the silver-based prints presented here and decided how they should be hung with respect to her own work *FPS (60)*, based on rhythm and color. Abbott's photographic record of the architecture of New York in the thirties is therefore reflected as if in a dialogue by Deschenes's installation—a memory of the origins of photography—which takes on an architectural dimension through the installation.

LIZ DESCHENES

1966, Boston, MA (USA)

FPS (60)

2018, GELATIN SILVER PRINTS ON DIBOND
60 ELEMENTS

152,4 X 6,4 X 1,9 CM EACH

PINAULT COLLECTION

► 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. Her *60 Frames Per Second* also recalls Jules-Étienne Marey and Eadweard Muybridge's experiments with the breakdown and recomposition of the motion of animals and people during the second half of the nineteenth century. She explains that "many of my photograms take on the rooms they're exhibited in as a viewing device, where the viewers can actually see themselves seeing and can have a clearer understanding of the object's construction—as well as of their own perception."

TATIANA TROUVÉ

1968, Cosenza (Italy)

THE GUARDIAN

2018, patinated bronze, granite
and copper, 84,5 × 51 × 41 cm

THE GUARDIAN

2018, MARBLE, ONYX AND PATINATED BRONZE
82,5 × 51 × 75 CM

PINAULT COLLECTION

► 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 entitled *Notes for a Construction*, which took over an entire room at the Punta della Dogana, playing with the memory of works and places. Several pieces of this highly ambitious ensemble, conceived in dialogue with the building's history, gave material expression to the imprint of absent works: marks made on the wall indicating the height of absent sculptures, blocks of stone evoking the weight of other works, bronze castings of devices intended for the transport or installation of works (covers or blocks of foam rubber...) bearing in their recesses the evidence of their nonpresence, models of ghost rooms within the exhibition space...

"I don't know if I exist, it seems I might be in someone else's dream," wrote Pessoa. Trouvé's *Guardians*, which punctuate the route through the exhibition, might say precisely the same thing. Their disturbing character of the materials from which they are made (marble, bronze, and onyx) renders tangible the absence of the persons they represent, their inability to choose between existence and nonexistence.

PHILIPPE PARRENO

1924, Orano (Algeria)

MARILYN

2012, VIDEO PROJECTION, 23 MIN.

PINAULT COLLECTION

ETEL ADNAN

1925, Beirut (Lebanon)

UNTITLED

2014, 33 × 41 CM

UNTITLED

2014, 32 × 40 CM

UNTITLED

2018, 41 × 33 CM

OIL ON CANVAS

GALERIE LELONG & CO.

► In this room, Parreno has invited Adnan to establish a dialogue between their works. While retaining their individuality, each of the two artists is the subject or interest of the other, who, in turn, becomes a viewer.

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, Parreno has come up with different ways of simultaneously probing the status of the work of art and the exhibition.

Parreno’s film *Marilyn* is the portrait of a ghost, the ghost of Marilyn Monroe. He summons Monroe’s ghost through a séance held in the suite of the Waldorf Astoria Hotel in New York that she occupied in the 1950s. It appears on the screen in three different modes: the camera evokes the gaze of the late actress; a computer recreates the sound of her voice; and, finally, a robot reproduces her handwriting. Made visible through this threefold equation, the deceased Monroe seems to come to life on screen. *Marilyn* is part of a system especially conceived by Parreno for the setting of *Luogo e Segni*. When the film comes to an end light returns, revealing Adnan’s works hanging on the picture rails. Through this temporal mechanism, the visitor follows a route on which the world of Monroe’s ghost intersects with Adnan’s painting.

Painted straight off, in dense, pure colors, Adnan’s pictures conjure up mental landscapes. Landscapes that she misses. Landscapes that she sees. Landscapes that are, for her, as true as fiction or perhaps truer than fiction. Integrated with Parreno’s installation, her paintings are turned into instant forms. They now belong to a world in motion. Connections are made between Adnan’s world and Parreno’s, as well as between Monroe’s mechanically recreated voice and the voice of Adnan’s mother, which the poet sought tirelessly on her travels in Greece. “I went to Greece

after so many years partly, or perhaps even mainly, because I was looking (and am still looking for) the voice of my mother”, wrote the artist.

ÉDITH DEKYNDT

1960, Ypres (Belgium)

WINTER DRUMS 06 B (TRYPTIC)

2017, TEXTILE, RESIN AND ACRYLIC GLASS

24 × 18 × 5 CM EACH

PINAULT COLLECTION

► Most of Édith 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. Dekyndt was the second artist to be invited to the Pinault Collection’s residency in Lens (France), from September 2016 to June 2017. During her residency, she created the series *Winter Drums*, made up of monochrome and translucent pictures. All they appear to retain of painting is a transparent memory, like ghosts hung on the wall or frozen organic membranes.

CHARBEL- JOSEPH H. BOUTROS

1981, Mount Lebanon (Lebanon)

NIGHT ENCLOSED IN MARBLE

2012-2019, CARRARA MARBLE, 1 CM3 OF
NIGHT, NAAS FOREST (MOUNT LEBANON),
METAL HINGES, 23 × 23 × 9 CM

SUN WORK, SUN OF BEIRUT

2017, NEWSPAPER, SUN OF BEIRUT
80 × 100 CM

COURTESY THE ARTIST AND GREY NOISE

► An expression of the intimate, Charbel-joseph H. Boutros's 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.

Night Enclosed in Marble is a marble cube that contains a fragment of a moonless night, that of March 6 2019, in the Naas forest in Lebanon. "It's nature that constructs the piece. It encompasses the rotation of heavenly bodies and the movement of the Earth. All this is present inside the work, in an invisible way." Hence this block of marble encloses eternity, a fragile and ephemeral eternity. An eternity likely to evaporate as soon as you try to reveal it. Caught in its darkness, this piece is part of a broader process put into play by the artist, who is seeking to make the intangible forms of the world visible, as in his series of *Sun Works*. In *Sun of Beirut*, a sheet of newspaper exposed to the sun in Beirut on successive days—August 14, 15, and 16 2017—suggests, through zones of light, different fragments of the sun. Like a monochrome whose discoloration evokes the

sadness of time in consecutive layers, Sun of Beirut conjures up, through an effect of reversal, the infinite—the sun. Thus the artist creates spaces of vision that reveal hidden worlds, hidden eternities: the impossible materiality of the night, of the sun or air. A poetic and paradoxical image of the world emanates from Boutros's works, inviting the public to enter into an intimate relationship with each of them.

CHARBEL- JOSEPH H. BOUTROS

STÉPHANIE SAADE

SOUFFLES D'ARTISTES [ARTISTS' BREATHS]

2014, INFLATED BALLOON, BREATHS OF TWO
ARTISTS IN LOVE, VARIABLE DIMENSIONS

COURTESY THE ARTISTS AND GREY NOISE

► A tribute to Piero Manzoni, this balloon in which the two artists have mingled their breaths combines the inside and the outside. Because this new air—that of the couple—will discreetly and subtly blend, little by little, throughout the exhibition, into the atmosphere of the Punta della Dogana.

R.H. QUAYTMAN

1961, Boston, MA (USA)

PAINTERS WITHOUT PAINTINGS AND PAINTINGS WITHOUT PAINTERS, CHAPTER 8

2007, SILKSCREEN INK, GESSO ON WOOD,
50,8 × 50,8 CM

CONSTRUCTIVISMES, CHAPTER 13

2004-2009, I, II, III, IV, V: SILKSCREEN INK,
GESSO ON WOOD, VIII: OIL ON WOOD,
III: 50,8 × 50,8 CM, II, IV, V: 50,7 × 82 CM,
VI: 31,5 × 31,5 CM

SPINE, CHAPTER 20 (SILBERKUPPE)

2010, SILKSCREEN INK, GESSO ON WOOD,
101,6 × 63 CM

PASSING THROUGH THE OPPOSITE OF WHAT IT APPROACHES, CHAPTER 25

2012, OIL, TEMPERA, GESSO ON WOOD,
152,4 × 94,1 CM

קקק, CHAPTER 29 [HAKKAK – CARVED IN STONE]

2015, SILKSCREEN INK, GESSO ON WOOD,
101,6 × 62,9 × 2,5 CM

קקק, CHAPTER 29 [HAKKAK – CARVED IN STONE]

2015, SILKSCREEN INK, GESSO ON WOOD,
94,1 × 94,1 × 3,2 CM

קקק, CHAPTER 29 [HAKKAK – CARVED IN STONE]

2015, SILKSCREEN INK, GESSO ON WOOD,
152,4 × 94,1 × 3,2 CM

קקק, CHAPTER 29 [HAKKAK – CARVED IN STONE]

2015, GOUACHE, CASEIN, OIL, SILKSCREEN
INK AND GESSO ON WOOD, 94,1 × 94,1 × 3,2 CM

MORNING, CHAPTER 30 [MATTINA, CAPITOLO 30]

2016, OIL, EGG TEMPERA, GOUACHE,
SILKSCREEN INK AND GESSO ON TWO WOOD
PANELS, 94,1 × 94,1 × 5,1 CM

AN EVENING, CHAPTER 32 [UNA SERA, CAPITOLO 32]

2017, LAQUER, OIL, TEXTILE, SILKSCREEN INK,
GESSO ON WOOD, 94 × 152,5 × 3,2 CM

PINAULT COLLECTION

► Since 2001 R.H. Quaytman, daughter of the poet Susan Howe and the painter Harvey 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. In *Luogo e Segni*, R.H. Quaytman has accepted the challenge of bringing paintings from different chapters together, and thus questioning her own system. In this way she is declaring that her work—and painting in general—can be reexamined/reconsidered at any time. She avoids, moreover, taking a systematic approach, preferring to speak of a method open to new possibilities.

At the Punta della Dogana, where R.H. Quaytman has rearranged the space, the artist has tried to renew the meaning of each of her works as well as extend it to other horizons/perspectives. In fact, her system generates not only harmonies but also forms of tension or opposition.

Each of these works could be seen and perceived as “images of thought” that show us a thought in the process of being born, of asserting itself, of crystallizing. The way she presents them is part of this impulse, this desire. In addition, she wanted to conjure up the echo of poets like Jack Spicer, or to reflect—in a latent form—the significance and memory of Italian Renaissance artists such as Marcantonio Raimondi.

NINA CANELL

1979, Växjö (Sweden)

DAYS OF INERTIA

2015, ACQUA, RIVESTIMENTO WATER,
HYDROPHOBIC COAT, SANDSTONE TILES
VARIABLE DIMENSIONS

MUSCLE MEMORY

2018, ELECTRICAL SWITCHBOARD
COMPONENT, SHELL

COURTESY DANIEL MARZONA, BARBARA
WIEN, MENDES WOOD DM GALLERIES

► 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 visual arts and play with the limits of the perceptible.

Days of Inertia is composed of numerous pieces of ceramic covered with pools of water that look mysteriously motionless, as if in suspension. A hydrophobic coating applied to the edge of each fragment creates an invisible boundary that prevents the water, gently poured each day, from flowing away. The installation of this liquid, delicate and ephemeral “archipelago” in a room strongly characterized by the presence of water establishes a subtle poetic relationship with the architectural, natural, and atmospheric setting of the Punta della Dogana as well as the memory of the place, as a first version of the work, consisting of just three fragments, was shown there in 2016 in the *Accrochage* exhibition.

LUCAS ARRUDA

UNTITLED

2016, OIL ON CANVAS, 30 × 37,5 CM

UNTITLED

2015, OIL ON CANVAS, 30 × 30 CM

PINAULT COLLECTION

► Painted from memory, the misty landscapes of Lucas Arruda (see Room 2) 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. His oil paintings consist of a superimposition of layers, sometimes laid on, sometimes scraped off. Their small scale fosters an intimate, even physical relationship. They demand that we bend down, drawing us toward the picture, in order to appreciate its textures and other visual effects. The artist explains his works in these terms: "Painting, for me, is like holding a candle in the darkness that allows you to see only what is close to you."

Arruda was the third artist to be invited to the Pinault Collection's residency in Lens (France), from September 2017 to June 2018.

ALESSANDRO PIANGIAMORE

1976, Enna (Italy)

TUTTO IL VENTO CHE C'È (MONTES)

[ALL THE WIND IN THE WORLD (MONTES)]

2013, SOIL, WIND, 20 X 13 X 13 CM;
10 × 13 × 13 CM

TUTTO IL VENTO CHE C'È (AOURO)

[ALL THE WIND IN THE WORLD (AOURO)]

2018, SOIL, WIND, 30 × 13 × 13 CM

TUTTO IL VENTO CHE C'È (NOR'EASTER)

[ALL THE WIND IN THE WORLD
(NOR'EASTER)]

2018, SOIL, WIND, 25 × 13 × 13 CM

API E PETROLIO FANNO LUCE (6, LATTE CONTROVENTO)

2019, MOLTEN RESIDUES OF BEESWAX
AND PARAFFIN CANDLES, IRON
203 × 121 × 3 CM

API E PETROLIO FANNO LUCE (7)

2019, MOLTEN RESIDUES OF BEESWAX
AND PARAFFIN CANDLES, IRON
203 × 121 × 3 CM

COURTESY THE ARTIST AND GALLERIA
MAGAZZINO

► 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.

With the series *Tutto il vento che c'è* (begun in 2008), Piangiamore has placed lumps of earth that have been shaped/sculpted by the wind in

different parts of the world. True “winds portraits,” these sculptures suggest the ripples and whirlpools found in nature. Short and spare, massive and light, they tremble unobtrusively and vibrate without comment. Together, and in silence, they constitute real landscapes of the wind.

The series entitled *Api e petrolio fanno luce* consists of large panels made from wax candles lit by the faithful in the churches of Rome. Each of these panels latently contains all the wishes of the world. Through his works’ promiscuous use of material and gesture, Piangiamore is able to combine interiority and exteriority, intimacy and immensity, memories and secrets.

DOMINIQUE GONZALEZ-FOERSTER

1965, Strasbourg (France)

INTÉRIORISME [INTERIOR DESIGN]

1999, VIDEO INSTALLATION, 8 MIN. 27 SEC.

PINAULT COLLECTION

► 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, 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.

Intérieurisme relies on a very simple device: a rectangular cut made in the wall of the room that usually gives onto the Grand Canal offers panoramic views of still images of urban landscapes, shrouded in the slight blur of memory and melancholy, displayed on a screen. An unresolved situation, suspended between a window and a strange sort of skylight, taking each viewer on an inner journey between Venice and the metropolises of tropical modernity.

LALA RUKH

1948-2017, Lahore (Pakistan)

MIRROR IMAGE II: A, B (DIPTYCH)

2011, GRAPHITE ON CARBON PAPER

20,32 × 50,8 CM; 26,5 × 60,4 CM

MIRROR IMAGE III: 1, 2 (DIPTYCH)

2011, GRAPHITE ON CARBON PAPER

20,3 × 50,8 CM EACH

MIRROR IMAGE III: X, Y (DIPTYCH)

2011, GRAPHITE ON CARBON PAPER

20,3 × 50,8 CM EACH

THE ESTATE OF LALA RUKH AND GREY NOISE

► 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. Her drawings also reflect in meticulous detail her love of this fragile medium—carbon paper—which she renders sublime with only a few light touches. These drawings evoke landscapes that she visualized in her mind, suggesting, in the form of the lines, the rhythms and vibrations of nature. They often depict the shores, lakes, and seas that she cherished, each line reflecting her state of mind, the emotion she felt at a given moment.

These images do not so much set out to reproduce the external appearance of things as to convey her impressions. They are like snapshots, mental landscapes. Visual analogies are also drawn between water and its reflections, sea and sky, earth and sky—a way for the artist

to evoke the different cycles of nature. Rukh thus comes up with a continuous interpretation of the world that plunges the viewer into the center of a perpetual movement. Each stroke, each dot draws a sequence of successive stillnesses which, in turn, give rise to lines/traces that respond to one another. With these impressions that flit across the surface of the sheet of carbon paper, which is both empty and saturated, Rukh perceives the landscape as a melodic structure.

STÉPHANIE SAADE

1983, Brummana (Lebanon)

LAST DUEL

2014, BEECH TREE WOOD AND WYLAM WOOD
4 × 4 × 200 CM

THE FOUR CORNERS OF THE WORLD

2015, WOOD FROM THE NORTH (MAPLE WOOD),
WOOD FROM THE SOUTH (ACAJOU), WOOD
FROM THE EAST (OAK WOOD), WOOD FROM THE
WEST (BEECH TREE WOOD), 4 × 90 × 90 CM

COURTESY THE ARTIST AND GREY NOISE

► Stéphanie Saadé (see also Room 5) 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.

To achieve this, she creates works that are uncluttered and austere in their execution. *Last Duel* is made of two distinct kinds of wood whose difference, visible at the junction, fades at their burned ends. This work suggests the idea of abandonment or loss, flight or disappearance. Fleeing or fading, escaping or disappearing: these are recurring themes in the Saadé's work. In *The Four Corners of the World*, the frame functions as a mechanism encompassing the exchange of glances, between here and there, inside and outside. Without escape, without perspective, this purposefully empty frame is made of four different kinds of wood from the north, south, east, and west of the world. Saadé responds to colliding spaces with a symbolic/metaphorical conception of territories that, placed with no hierarchy in a simple shape—the square—come to renew our relationship with the world, our relationship with boundaries and edges, duality and otherness.

TRISHA DONNELLY

RONI HORN

1955, New York, NY (USA)

WELL AND TRULY

2009-2010, SOLID CAST GLASS WITH
AS-CAST SURFACES ON ALL SIDES
10 ELEMENTS, 45,5 × 91,5 CM EACH

PINAULT COLLECTION

► Owing to its constant movement, its metaphysical nature, and its potential ability to take on a range of meanings, water has indeed been frequently used by Roni Horn (see also Room 1) as material for her works. In the installation *Well and Truly*, water is represented in the petrified form of ten blocks of glass in different shades of blue, blue-green, light gray, and white. Visitors are invited to take their time, to wander around these frozen cylinders, looking at them from above and observing the translucence of the glass, its ambiguous depth, and the way it changes incessantly under natural light. In dialogue with the concrete of Tadao Ando's "Cube", the light of Venice's sky, and the memory of the Punta della Dogana—where it is being presented for the third time—*Well and Truly* constitutes the geographical and symbolic heart of *Luogo e Segni*.

LEE LOZANO

1930, Newark, NJ (USA) –
1999, Dallas, TX (USA)

NO TITLE

C. 1965, OIL ON CANVAS, 2 ELEMENTS
234,3 × 76,4 × 3,9 CM; 234,3 × 183 × 3,9 CM

CROOK

1968, OIL ON CANVAS, 2 ELEMENTS
244,4 × 76,3 × 3,8 CM; 244,4 × 101,5 × 3,8 CM

PINAULT COLLECTION

► Lee Lozano's brief yet 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. The title *Crook*, applied to an oil painting divided into two parts, should therefore be seen in relation to a list of actions (milling, turning, etc.) in one of the artist's notebooks that clearly evokes the vocabulary of a skilled worker. The application of a metal-oxide paint creates a striated, slightly reflective surface and a corporeality marked with traces left by the 7-cm-wide brushes used by house painters, as in *No Title* (1965). In the late 1960s, 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.

GIOVANNI ANSELMO

1934, Borgofranco d'Ivrea (Italy)

DIREZIONE [DIRECTION]

1968, GRANITE AND COMPASS

18 × 155 × 50 CM

PINAULT COLLECTION

► Giovanni Anselmo's 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. *Direction [Direzione]* is composed of a triangular block of granite set on the ground and a small compass, whose needle registers the position of the work in space and time. The presence of a navigational instrument in this natural element at the Punta della Dogana reveals the effect of the Earth's magnetic field, raising visitors' awareness of the preponderance of the physical forces that govern the universe and reminding them of other spatial dimensions we can move toward. Fifty years after its creation, this work has taken on new meanings with regard to the immaterial virtuality that threatens to overwhelm us.

ANRI SALA

1974, Tirana (Albania)

1395 DAYS WITHOUT RED

2011, FILM BY ANRI SALA

IN COLLABORATION WITH LIRIA BÉGÉJA

FROM A PROJECT BY ŠEJLA KAMERIĆ,

ANRI SALA, IN COLLABORATION WITH

ARI BENJAMIN MEYERS

VIDEO PROJECTION, 43 MIN. 46 SEC.

PINAULT COLLECTION

► "In my films, the memory of an event will often be presented through the way it is recalled by the body. I try to identify and depict these gestures. The films result from the effects of the interaction between a location, sounds and characters." In *1395 Days without Red*, Anri Sala portrays one of the 1,395 days that Sarajevo was under siege. A day of rehearsal for the Sarajevo Symphony Orchestra, which endured and survived this tragedy; a day of siege on which a young musician crosses the city, risking her life to join this same orchestra. The film thus inverts the tension between these two times, these two movements. As a counterpoint to the young woman making her way across the besieged city, we see the orchestra playing Tchaikovsky's *Pathétique*. To the woman's inhalation and exhalation, her holding her breath and letting it out again, respond the first notes of Tchaikovsky's score. The young woman's humming blends, gradually, with the symphony played by the orchestra to form a single melody, and in this way Anri Sala manages to make time resonate with space, the woman with the city, her breath with the music. Other parallels are drawn in the exhibition *Luogo e Segni*. Anri Sala uses the columns in the exhibition room to bring visitors physically into the dialogue between the musician and the ensemble, between the city of Sarajevo and

the architecture of Punta della Dogana. We also find, at the beginning and end of the route through the exhibition, the presence and/or absence of the color red. The stealthy and menacing appearance of this same color in Anri Sala's film is a response to Felix Gonzalez-Torres's curtain.

ANRI SALA

ARI BENJAMIN MEYERS

THE BREATHING LINE

2012, THREE LEPORELLOS, OFFSET PRINTS
AND THREE CUSTOM-MADE SHELVES

PART 1, SHELF: 32 × 407,5 CM

PART 2, SHELF: 32 × 489,5 CM

PART 3, SHELF: 32 × 443 CM

489,5 × 163 × 32 CM

COURTESY THE ARTIST AND GALERIE CHANTAL
CROUSEL

► The relation between time and space is transcribed in *The Breathing Line*. Here Anri Sala translates—in collaboration with Ari Benjamin Meyers, the musician and composer who plays the part of the conductor in the film—this traversal of time and space into the form of three leporellos. Each leporello corresponds to a time (a tempo): the “living time,” that of breath and breathing, the “musical time” of Tchaikovsky's symphony and finally, the “counted and measured tempo” of the latter.

STURTEVANT

1930, Lakewood, OH (USA) –

2014, Paris (France)

FELIX GONZALEZ-TORRES AMERICA AMERICA

2004, LIGHT BULBS, LAMP SOCKETS
IN RUBBER AND ELECTRICAL WIRE
VARIABLE DIMENSIONS

PINAULT COLLECTION

► 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.

Felix Gonzalez-Torres America America is a “repetition” of “*Untitled*” (*America*), an emblematic work by the American artist who died of AIDS-related causes in 1996. Presented at the end of the Punta della Dogana, opposite to (or symmetrically aligned with) the first room devoted to Gonzalez-Torres, Sturtevant's work evokes both the presence and absence, the importance and loss of this major artist of the late twentieth century.

WU TSANG

1982, Worcester, MA (USA)

UNTITLED

2019, HOLOGRAPHIC RAINBOW FABRIC,
DOUBLE SIDED, 90 × 200 CM

COURTESY THE ARTIST AND GALERIE ISABELLA
BORTOLOZZI

► 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.

Wu Tsang has responded to Felix Gonzalez-Torres’s curtain of beads, which marks the entrance to the exhibition, by placing her *Untitled* (2016) at the far end of the Punta della Dogana, at the confluence of the Grand and Giudecca Canals. Both are made of cheap and easily available materials, echoes of entertainment culture—the world of clubbing is central for Wu Tsang—and play with movement and light. Above and beyond their poetic dimension, both convey political messages. When it was first shown in Cologne in 2016, *Untitled* was presented together with a neon sign entitled *Safe Space* which proclaimed “The fist is still up.”

ETEL ADNAN

1925, Beirut (Lebanon)

DHIKR

1978, ARTIST’S BOOK, PASTEL, WATERCOLOR
AND INK ON JAPANESE NOTEBOOK
(LEPORELLO)
30,5 × 943 CM (UNFOLDED)

MUSÉE DE L’INSTITUT DU MONDE ARABE

UNTITLED

2016, 40,5 × 50,5 CM, OIL ON CANVAS

GALERIE LELONG & CO.

► The work of Etel Adnan (see also Room 4 and Room 19) stands at the point of intersection between image and text. Writing is mixed up with drawing and drawing is mixed up with writing. “To write is to draw,” says the poet. The line, the sign (writing, in other words) running through her work like leitmotifs are also by extension at the heart of the exhibition. In fact, Adnan does not seek to distance herself from the world in her work but to go deeper into it. It is from a perspective of confidence that she looks at life or recounts the tragedies she has sometimes experienced herself. With *Dhikr*, which could be translated as “incantation,” Adnan evokes the war in Lebanon. In a last effort to move on and instead of taking a dramatic look at the war she decided to write—as a psalmody—the same word, Allah, over and over again. Each written word corresponds to a bomb going off in Beirut. Each breath is a clap of thunder. Inconsolable, she tries, through this endlessly breathed and recited word, to find a certain vibration within herself. She overlays the tirelessly repeated word with perfect geometric shapes—squares, circles, triangles—evoking the cosmos. Between here and there, between heaven and hell, she tries to use this moving projection of her own suffering, but also that of a whole country, to

convey the indescribable. A gentle movement stems from this flow, in which the expression of death or terror (strangely) loses its tragic character. Paradoxically, this *leporello* is a paean to life.

TACITA DEAN

1965, Canterbury (UK)

JULIE MEHRETU

1970, Addis-Abeba (Ethiopia)

MONOTYPE MELODY (NINETY WORKS FOR MARIAN GOODMAN)

A SELECTION OF 25 FRAMED FOUND POSTCARDS AND 25 FRAMED MONOTYPES, 2018

COURTESY THE ARTISTS, PINAULT COLLECTION AND MARIAN GOODMAN GALLERY

► *Monotype Melody (90 Works for Marian Goodman)* is a collaboration between Tacita Dean and Julie Mehretu. *Luogo e Segni* presents from this series of works a selection by the two artists, who have conceived of the installation in this room. While she also uses the media of photography and drawing, Tacita Dean is best known for her 16-mm 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.

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, Mehretu has integrated more somber colors and more dynamic and urgent gestures into her work, in response to great events in contemporary history.

Long-time friends, Dean and Mehretu worked

independently of each other in Los Angeles and New York after agreeing on a single principle: monotype. This is a print made without engraving that produces a unique impression. Dean's forty-five postcards have resurfaced from the past and have been transformed by minute additions of colored inks. A rhythm of contrasts and alternations that helps to make visible a four-handed melody composed by the two artists at a distance. The two artists in their different locations have developed a web of correspondences, reflections, and links between the elements of *Monotype Melody* that visitors will perceive in the rhythmic intertwining of the work.

HICHAM BERRADA

1986, Casablanca (Morocco)

MESK-ELLIL [NIGHT JASMINE]

2015-2019, *CESTRUM NOCTURNUM*, REVERSED
CIRCADIAN RHYTHM, MOONLIGHT LIGHTING,
HORTICULTURAL LIGHTING, ENSEMBLE OF
7 STAINED GLASS TERRARIUMS
250 × 200 × 50 EACH

COURTESY THE ARTIST AND KAMEL MENNOUR

► 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. In *Mesk-ellil* (night-blooming jasmine, literally “musk of the night”), the artist has altered the climatic conditions and circadian rhythm of plants to create a garden that is a reverie of the senses. This botanical theater, which combines nature and artifice, takes the form of a stroll among glass terrariums filled with *Mesk-ellil*, a fine, precious flower that reveals its beauty by day but opens up and releases its fragrance at night. Thus Berrada has created a garden steeped in an artificial half-light, at the moment when this flower secretly releases its subtle scents. To achieve this, the artist has intervened poetically in the climatic parameters of the environment and the plant's circadian rhythm. For twelve hours, he causes an artificial darkness to fall on the garden. During the other twelve, he produces the light the plants require by using a horticultural lighting system. This turning of day into night, this inverted life of the flowers, this profusion of fragrances, transforms the exhibition space into a sensory landscape. Berrada is the artist invited in the Pinault Collection residence in Lens (France) in 2018-2019.

GARDEN OF MEMORY

► *Garden of Memory* is an exhibition by Etel Adnan, Simone Fattal, and Robert Wilson that was first held at the musée Yves Saint Laurent in Marrakech in 2018 and is now located at the end of the exhibition *Luogo e Segni*. *Garden of Memory* contained the seeds of the three main themes of the *Luogo e Segni* exhibition: the diffusion of poetry, elective affinities among artists and, finally, the invitation to deep into memory's mysteries and abysses.

A conversation between Etel Adnan and Simone Fattal, *Garden of Memory* is one of the few direct and visible collaborations between the artists. It reflects their commitment to one another and the long, sometimes tortuous, but fortunately happy journey that has taken Etel Adnan and Simone Fattal from Beirut to Sausalito and, later, to Paris. These dynamics are orchestrated by a poem by Etel Adnan—*Conversations with my soul III*—that Robert Wilson recites to original music by Michael Galasso. Fattal responds to this interpretation by establishing an intimate relationship between her works, Adnan's, poem and Wilson's interpretation. Indeed, her sculptures—figures and angels—celebrate the ability to listen and understand, to perceive and take in.

SIMONE FATTAL

1942, Damascus (Syria)

THE MEETING

2018, GLAZED TERRA COTTA,
TWO SCULPTURES, 90 × 40 CM; 100 × 40 CM

MUSÉE YVES SAINT LAURENT MARRAKECH,
FONDATION JARDIN MAJORELLE

ANGEL I

2018, TERRA COTTA, 120 × 40 CM

ANGEL II

2018, TERRA COTTA, 130 × 45 CM

ANGEL III

2018, TERRA COTTA, 110 × 32 CM

ANGEL IV

2018, TERRA COTTA, 110 × 49 CM

ANGEL V

2018, TERRA COTTA, 120 × 49 CM

COURTESY THE ARTIST

► Simone Fattal's sculptures seek to reproduce lines and forces, reflections of her inner life, reflections of her relationship with the world. In the exhibition entitled *Garden of Memory*, the artist invites the visitor to an inner voyage. Fattal brings forth from the earth—from clay, living matter—figures from another reality, from another world. The beauty, here, does not lie in the object but in the *Meeting*. The Meeting with Etel Adnan. The meeting with poetry. The meeting with the thought of Ibn 'Arabi'. Fascinated by the work of the great Sufi mystic Ibn 'Arabi (1165–1240), Fattal is in effect expressing the same view of the world in these compositions. For Ibn 'Arabi, the meeting with the Other is Love. A love that transforms the

vision of reality. A love that is both carnal and spiritual, natural and divine. It is on the basis of this idea that Fattal structures her work and makes it radiate. Each of her gestures becomes relief and mystery, curve and secret. Each of her works is an archetype. “The feeling of having known them before they were made,” declares Etel Adnan.

Focused on her breath, Simone Fattal has used her body and her mind to create a set of sculptures that evoke the text Ibn ‘Arabî devotes to the angels in *Al-Futūhāt al-Makkiyya*. For her, these five *Angels* are not beings that exist in and of themselves. They are energies, celestial forms striving toward the accomplishment of their mission, that of listening to each individual, to each human being present on earth, and recording their words. Fattal has therefore thought of them as refrains reminding us that humanity and nature are intrinsically bound together in their movements. So it is from the perspective of intimate confidence that she evokes the union of earth and sky, the union of one to the other, the union of mystical love and human love.

Inspired by the writings of the Sufi Ibn ‘Arabî, Simone Fattal’s angels were not created as beings existing in and for themselves. They are energies, heavenly forms. She has thought of them as refrains, reminding us that humanity and nature are intrinsically bound in their movements and around the circle of existence. An upward movement emanates from the composition, evoking the union of heaven and earth, the union of one and the other—of Etel Adnan and Simone Fattal—as well as the union of mystical love and human love. A mystery of form, this unity celebrates creation as an act of love by associating the visible and the invisible.

ETEL ADNAN

1925, Beirut (Lebanon)

CONVERSATIONS WITH MY SOUL III

2018, SECOND PART OF HER POEM SURGE,
READ BY ROBERT WILSON ON AN ORIGINAL
MUSIC BY MICHAEL GALASSO, 9 MIN. 55 SEC.

► The poem is about the interior and exterior, perception and landscape, environment and loneliness. Adnan’s poem evokes the experience of the ineffable and inexpressible. She seeks to participate in the rhythms of the universe. All nature is life force in her eyes. In her poems, she celebrates all those elements of nature that are hard to pin down but that influence us, pervade us, transform and affect us. It is an on-going manifestation. A sort of extasis. A flood of energy. An elevation.

ROBERT WILSON

1941, Waco, TX (USA)

► Here Robert Wilson pays homage to the duo formed by Etel Adnan and Simone Fattal. Famous for the visual force of his theatrical productions, Robert Wilson has agreed to interpret a poem by Etel Adnan for the exhibition. Thus he has created a world of sound accompanied by a piece of music composed by Michael Galasso. Robert Wilson’s voice sets its tempo, producing colors, imposing an underlying order and stirring the listener’s emotions. Transformed into a genuine sound painting, the poem now belongs to the world created and embodied by the artist. The recital generates a web of fertile tensions between Etel Adnan’s poem and Simone Fattal’s sculptures; it imparts to the exhibition a rhythm of its own, giving it a territory, codes. For the intention behind the conception and presentation of the works is not for them to be comprehended individually, but as part of a whole.

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Luogo e Segni
Punta della Dogana,
Venice
24.III - 15.XII.2019

Exhibition curated by
Martin Bethenod
Mouna Mekouar

**LUO
GO
E
SE
GNI**