

Marlene Dumas open-end



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1. The exhibition 'Marlene Dumas. open-end'

From Sunday 27 March 2022, Palazzo Grassi presents 'open-end', the first comprehensive solo show exposing the work of Marlene Dumas in Italy, as part of the cycle of monographic shows organised by the Pinault Collection dedicated to major contemporary artists.

Marlene Dumas (1953, Cape Town, South Africa) chose the title of the show and explains it as follows: "I thought a lot about what binds all my works together, trying to find a title that would also reflect my state of mind and my perception of the world around me. I thought about the lockdown, about being locked and about the museums that are closed to the public and that Palazzo Grassi will have to be open to present this exhibition. Then I thought about the word 'open' and about how my paintings are open to different interpretations. In my works the viewer immediately sees what I painted but does not yet know the meaning of it. Where the work starts is not where it ends. The word 'end', which in the context of the pandemic has its own implications, is both fluid and melancholic".

The exhibition was curated by Caroline Bourgeois in collaboration with the artist. It brings together over one hundred works from the Pinault Collection as well as from international museums and private collections. The focus is on the artist's recent work including paintings created with the Venetian exhibition in mind and has been broadened by a selection of paintings and drawings achieved between 1984 and today.

The exhibition unfolds over the two floors of Palazzo Grassi and retraces the founding themes of Marlene Dumas' artistic research through a poetic rhythm, sometimes at a fast pace, sometimes more slowly, with works of small dimensions and others very large, as if the exhibition somehow echoed the artist's own definition of poetry: "Poetry is writing that breathes and makes jumps and leaves spaces open, so we can read between the lines".

A most influential artist on the contemporary art scene, Marlene Dumas was born in 1953 in Cape Town, South Africa. She grew up and studied fine arts during the Apartheid regime. In 1976, she came to Europe for further studies and settled in Amsterdam, where she still lives and works. Marlene Dumas today works mainly with oil on canvas and ink on paper. Her work largely consists of portraits and human figures, which are universal representations of the full spectrum of human emotions.

A crucial aspect of her work is her use of pre-existing images from which she draws inspiration, be it images from newspapers, magazines or films, be it film stills or polaroids she herself has taken. Of her work she says: "I am an artist who uses second-hand images and first-hand emotions".¹ Love and death, gender and race, innocence and blame, violence and tenderness are among the topics she addresses and through which the intimate sphere evokes socio-political aspects, news stories and main topics of art history. Her work is based on an awareness that the endless flow of images we see daily impacts our perception of ourselves and our ability to read the world. In the more recent years literature and poetry from Shakespeare to Baudelaire formed her inspiration as well.

Marlene Dumas' work focuses on the representation of human figures dealing with the most intense emotions and paradoxes: "Painting is about the trace of the human touch. It is about the skin of a surface. A painting is not a postcard."² As the artist herself states and Ulrich Loock underlines in his text in the exhibition catalogue, "Some criteria for the choice of the images that are taken into consideration for painting might be rooted in Dumas' personal biography, for example in the separation from a lover [...]. The decisive factor can, however, also be more markedly general conditions, for example her youth spent

1 Marlene Dumas, *Sweet Nothings. Notes and Texts*, first edition Galerie Paul Andriess and De Balie Publishers, Amsterdam, 1998; and second edition (revised and expanded) Koenig Books London, 2014, p. 80.

2 *Ibid.*

under apartheid; a corresponding sensitivity for the situation of the “Wretched of the Earth,”³ those deprived of their rights in the Congo, in Algeria or in Palestine; a fundamental, politico-moral position against racism and discrimination on the basis of gender; or a stand taken for a form of ‘eroticism’ matching her ‘urge towards unruly forces of life and chance, against sober systematic formulations.’^{4, 5} While moral questions stimulate her, it is her awareness of how these are experienced in and through the body that is central to her work.”

Elisabeth Lebovici adds in her text in the catalogue, “If the figures return, it’s that they have already once been there. Perhaps not *there* at Palazzo Grassi, exposed for the first time. But they have already been there, at least once, not as paintings, rather as images. Indeed, this is customary for Marlene Dumas and the generation of painters and photographers who work *after* printed images and texts. [...] This operative process of indirect ‘return’ allows, as she has said, for painting ‘anything without asking the permission of—or negotiating with—the original subject that has been photographed, because our ‘model’—that is, all photography—has become public property. We do not have to be where the scene is taking place.”⁶

By dedicating to Marlene Dumas her most important show in Italy to date, Palazzo Grassi intends to share with the public an exhibition, a cycle of events and special contents to better understand the production of one of the most outstanding artists of the present.

The exhibition is accompanied by a free publication with texts written by Marlene Dumas, by a podcast with the participation of the artist and other guests and by a catalogue published in co-edition by Palazzo Grassi — Punta della Dogana in collaboration with Marsilio Editori, Venice, and includes texts by Elisabeth Lebovici, Ulrich Loock and Caroline Bourgeois.

3 Frantz Fanon, *The Wretched of the Earth* (New York: Grove Press, 1963).

4 Marlene Dumas, email to the author, July 24, 2021.

5 Ulrich Loock, *Marlene Dumas — The Origin of Painting*, in the exhibition catalogue *Marlene Dumas. open-end*, Marsilio Arte, 2022, p. 224.

6 Elisabeth Lebovici, *Haunted*, in the exhibition catalogue *Marlene Dumas. open-end*, Marsilio Arte, 2022, p. 38.

2. Biography of Marlene Dumas

Marlene Dumas was born in South Africa in 1953. She holds a BA in Fine Arts from the University of Cape Town (1972–1975). She then studied at Ateliers '63 in Haarlem, The Netherlands (1976–1978). She is well known for her interest in the relation between image and text. Her paintings and drawings, often devoted to depictions of the human form, are typically culled from a vast archive of images collected by the artist.

Solo exhibitions of her work include 'The Image as Burden', Tate Modern, London, 2015; 'Measuring Your Own Grave', Museum of Modern Art, New York, 2008–2009; 'Nom de Personne', Centre Pompidou, Paris, 2001.

Her work has been exhibited in Venice on the occasion of collective shows: "The Particularity of Being Human: Marlene Dumas — Francis Bacon", Castello di Rivoli, Rivoli, 1995; "Marlene Dumas, Maria Roosen, Marijke van Warmerdam", 46th Biennale di Venezia, Dutch Pavilion, Venice, 1995; "Marlene Dumas: Suspect", Fondazione Bevilacqua la Masa/Palazzetto Tito, Venice, 2003; "Sorte", Fondazione Stelline, Milan, 2012; "All the World's Futures", 56th Biennale di Venezia, Venice, 2015.

3. Excerpts from the catalogue

François Pinault
President of Palazzo Grassi —
Punta della Dogana

I am very pleased to welcome Marlene Dumas to Palazzo Grassi as part of our program of solo exhibitions by major contemporary artists. An immense figure in contemporary art, Dumas uses figurative painting as an expressive tool.

Her entire pictorial oeuvre is articulated around the representation of human figures, faces, and their most complex and contradictory emotions. Marlene Dumas' work thrives on the tension between "suggestion and interpretation," inviting multiple readings of her paintings.

This tension is reflected in the title she has chosen for this exhibition—*open-end*. From the outset, it announces that Dumas will be leading the visitor between opening and closure, beginning and ending, birth and mourning.

It is this oscillation among extremes that fascinated me when I first encountered her oeuvre, more than twenty years ago. Her practice is anchored in a personal history and identity that embody certain cultural divisions. She spent her childhood in South Africa, under the apartheid regime, before settling in the Netherlands. This experience guides her attempts to engage with the representation of History in constant mutation, in and through her painting.

In her Venetian exhibition one finds all of the violence, all of the "terrible beauty" at work in her painting, a painful, sublime beauty, that of the human condition, always captured in a social and historical context that she paints with energy, in "howling" colors, those of suffering, fear, despair. I would like to express my most sincere gratitude and admiration to Marlene Dumas. I also wish to thank the whole team at Palazzo Grassi and the Pinault Collection, who, together with the artist's studio, have spared no effort to bring about the success of this great project. This exhibition is firmly in line with the history of exhibitions at Palazzo Grassi.

Bruno Racine
Director and Deputy Chief Executive Officer
of Palazzo Grassi — Punta della Dogana

Not long before Marlene Dumas' important monograph opened at Palazzo Grassi, it was still possible to visit, in Venice, the exhibition conceived by Peter Fischli titled, not without a certain sense of humor, *Stop Painting*. Several years ago, faced with that same injunction, Marlene Dumas wrote: "Everything everyone holds against painting is true." Having admitted that painting was anachronistic, outmoded, obscene, decadent, arrogant, and even stupid, she nonetheless concluded, with aplomb, "That's why I keep on doing it."

While Marlene Dumas' major works have been featured regularly in exhibitions at Palazzo Grassi and Punta della Dogana, and more recently still at the Bourse de Commerce, this project is of an altogether different magnitude. Wanted by François Pinault, who is a long-time, assiduous collector of her work, this exhibition at Palazzo Grassi, conceived by the artist herself in close collaboration with Caroline Bourgeois, carries an enigmatic title, *open-end*. Having ripened during the months of pandemic lockdown and confinement, it effectively comprises the great reopening event for Palazzo Grassi, but above all it affirms that allusions to the end, while they might elicit melancholy or mourning, do not in any way signify a closure—quite the contrary. The works on display—part of the Pinault Collection, or on loan from a great number of institutions and collectors, to whom we are very grateful—are accompanied by texts written by Dumas herself: she whispers a message in the visitor's ear, in confidence, and invites us to express freely what we feel while contemplating them. This relationship to writing is not fortuitous. The artist likes to compare her painting to poems. "Poetry," she says, "is writing that breathes and makes jumps and leaves spaces open, so we can read between the lines." Unfolding over the two floors of Palazzo Grassi, the exhibition, as though in response to this definition, embraces all of the rhythms of respiration, from the most cramped

to the most ample, suffusing as much force into very small formats as into monumental works. Moreover, by presenting several paintings recently created, Marlene Dumas demonstrates her extreme generosity. For this, as well as for her personal engagement in the project, I express to her the institution's gratitude, confident in the reception the public will undoubtedly reserve for this magnificent demonstration of the power that painting still holds.

Caroline Bourgeois
Curator at Pinault Collection

[...]

The title of the exhibition, *open–end*, which signifies that what has started has no end fixed in advance, nor any constraints, that anything can happen in the end and that this end can take all sorts of forms, immediately projects us into a poetic dimension. By her very title, Marlene Dumas expresses her taste for paradox and melancholy: *a priori*, the end of something, *the end*, in particular of a life, is in itself the opposite of aperture, *open*; it is the moment at which everything is terminated, and closes. Between these two words that read as one are all the tensions, the irresolutions, the potentials of language poetically evoked by Marlene Dumas, because she is also a poet. As though poetry alone, in painting and in words, could share these possibilities that are life (*open*) and death (*end*) at the same time.

The artist says so clearly: "It is an exhibition about love stories, and its range of different types of couples, young and old, erotism, betrayal, alienation, beginnings and ends, grief, tensions between the mind and the body, the words (titles and texts) and the images."

[...]

I wish hereby to thank Marlene Dumas for existing, for allowing us to doubt our knowledge in order to feel the depths of lives, from Oscar

Wilde to Jean Genet, from Pier Paolo Pasolini to Charles Baudelaire, from anonymous street girls to such sad artists (Marilyn), of the necessity for a form of truth that passes sometimes by way of alcohol and drunkenness, represented in some of the paintings. Marlene Dumas dares to strip herself bare. It is a liberty I admire and that impresses me. She dares to speak of time, of the times, without "flattening" the traces they leave: political time, the time of war, the time of love, the time of sadness...

To my eyes, Marlene Dumas is an artist traversed by our ghosts, the traces of history, the traces of bodies, the use of bodies again and again, to infinity. Her work invites us to be more "real." Her "liquid" and physical way of painting, that reveals the subject without its having been drawn prior, by the sole touches of the paintbrush, makes her works mesmerizing and mysterious, like so many vital apparitions.

[...]

Elisabeth Lebovici
Art historian and critique

Haunted

[...]

The opening of the exhibition is also matter for memory, shaken by what *comes back*. Those ghosts... You think of that other MD, Marguerite Duras, whose entire oeuvre moves in the remembrance of the "colossal [colonial] brothel" of Indochina and the "submission to the white forces of hundreds of millions of individuals"²⁰—these are her terms—not unrelated to the work of Marlene Dumas and South Africa. Both MDs make use of reiteration and the rehashing of the madness of

20 Marguerite Duras. Quotes are drawn respectively from *Un barrage contre le Pacifique* (Paris: Gallimard, 1956), 198; and *La couleur des mots* (Paris: MAE, 1984), 68. On this subject, see *Pornotropic: Marguerite Duras et l'illusion coloniale*, directed by Nathalie Masdurand and Valérie Urrea (Arte, 2019).

seeing, which, by its repetition, becomes a *déjà vu*. The kiss, already exchanged: *Kissed*, 2018, a past-participle as title.²¹ The embrace. The true union of the couple. The languor of love (*Longing*, 2018). The sexy session. The voracity of sex. Inebriation, that undoes the outlines. *Dora Maar (The Woman Who saw Picasso cry)*, 2008). The lament of a mother in mourning whose tears dissolve the folds of a shroud enveloping a lifeless body. Have all of these *fragments of a lover's discourse*²² not been read, said, made communal? The palimpsest already implemented by Michelangelo in the *Pietà Rondanini*²³ (ill. 2) is here returned to its fusional liquidity, with its dark background, that seems to commit to submerging and separating the figures (*Homage to Michelangelo*, 2012, ill. 3). Is this a retrospective or a prospective vision, a sketch or an ultimate immersion? No matter. Time is not simply the line extended between a past and a future, a birth and a death. In the oval sepia of a mandorla held by two monkey-figures sits the inky silhouette of a newborn (*Death is a Womb*, 1992, ill.1). "If death / Is a womb," writes Marlene Dumas (*About Heaven*, 2001), "then heaven / is a body without fear / that invites one / to enter from / whatever side / one pleases / and just for a while / time doesn't matter."²⁴ The things of life in reverse: it comes back. That's the way it is: the kiss in *Sleeping Beauty*, (the kiss) that Siegfried gives to Brünehilde, (the kiss) that Venus gives to Adonis, and so many other embraces in *Myths & Mortals*²⁵ have the effect of a return, a reawakening to oneself.

[...]

If the figures return, it's that they have already once been. Perhaps not *there* at Palazzo Grassi, exposed for the first time. But they have already been there, at least once, not as paintings, rather as images. Indeed, it is customary for Marlene Dumas and the generation of painters and photographers who work *after* printed images and texts. These sources are made up of newspaper and magazine clippings, film clips from Dreyer to Pasolini, reproductions of works of art, Polaroids

taken at the strip-club Casa Rosso, letters she received, and the meanders of her readings. In short, they are made up of the atlas, assembling heterogeneous times and materials, that she persistently constituted for her visual knowledge. Out of this retrospective curriculum vitae produced in 1982 ("Background," 1982),²⁷ Marlene Dumas affirms that there is no purity in painting to protect. Thus the figures and faces have already been present in the world at least once, and extended their trace in the archive of the artist, who calls upon her memory to draw from it. This operative process of indirect "return" allows, as she has said, for painting "anything without asking the permission of—or negotiating with—the original subject that has been photographed, because our 'model'—that is, all photography—has become public property. We do not have to be where the scene is taking place." She adds: "But this is part of the tension of a good artwork, that one cares and at the same time, one does not really care."²⁸

[...]

To those suspended subjectivities, Marlene Dumas' painting renders reapparition possible. In each of the figures that were *disfigured* by the colonial empires for reasons of race, gender, age, sexual dissidence, health, or culture, you seek less a figuration than a spectral seismography. The revenants assemble in couples, in series, in families, in neighborhoods, testifying also to a phobic organization of repression and culpability

21 *Kissed*, 2018, is the first work to appear in the exhibition.

22 Here, I have taken up and augmented some of the categories imagined by Roland Barthes in his eponymous book, *A Lover's Discourse: Fragments*, trans. Richard Howard (New York: Hill and Wang, 2010).

23 A hypothesis put forward by Alexander Nagel in *Michelangelo and the Reform of Art* (New York: Cambridge University Press, 2000).

24 This text is handwritten on *About Heaven*, 2001, a work in ink and crayon on paper whose companion piece is *Death is a Womb*, 1992.

25 *Myths & Mortals* is the title of Marlene Dumas' exhibition at the David Zwirner Gallery in 2018, which, with *Double Takes* at Gallery Zeno X, as well as the catalogue *Marlene Dumas—Zeno X Gallery: 25 Years of Collaboration* (Antwerp: Zeno X Gallery, 2020), served as a basis for the choice of works shown at Palazzo Grassi.

27 Statement published in *Dutch Art + Architecture Today*, no. 12, December 1982, 14–19, included as "Background" in Dumas, *Sweet Nothings*, 16–21.

28 Marlene Dumas, "On Photography and Modern Life," selected fragments from a conversation between Marlene Dumas and Ralf Rugoff, in *The Painting of Modern Life* (London: Hayward Gallery, 2007); reproduced in Marlene Dumas, *Sweet Nothings*.

striking not only individuals, but also their parents, their children, their lovers, their friends, their sympathizers. Thus: Oscar Wilde and Lord Alfred Douglas; Pier Paolo Pasolini and his mother; Mohammed El Katrani and Abdallah Bentaga, both lovers of Jean Genet; the *Great Men*, 2014—present; Charles Baudelaire, his companion Jeanne Duval, his translator Hafid Bouazza, his poems “Le désespoir de la vieille” and “Le joujou du pauvre,” and perhaps also the rat that figures in the poem. These ways of telling stories break radically with the ontological usage that distributes agency among fully active subjects over inert objects. Painting offers no resurrection, but rather a lunar time “toward and beyond a horizon [that] requires a particular kind of perception where the transparent and the shadowy confront each other.”⁶¹

This opening cannot limit itself to being intellectual. Painting brings to these subjectivities that have been pushed beyond the limits of the frame a form of incarnation. From the Renaissance to the nineteenth century, the *incarnate*, the name of a shade of red, also designated the shade of blood flushing the skin, and what’s more, occidental painting’s capacity to reproduce it; in other words to make a living painting,⁶² palpitant like the white skin of a young feminine body animated by the sole power of an author–creator. It isn’t that life that Marlene Dumas makes available. Much the contrary, she brings about a displacement that grants the incarnate its shadowy, inky shades, its kaolin dryness, its pustules, its powders, its ashes, its smoke, thereby displacing *what makes history in painting*. In the haunted vibration of these figures, of these faces, it isn’t a matter of an appearance that would hide a true being, but on the contrary,⁶³ to render present the density of a constantly reworked, rewritten, reconstructed materiality of absence. Painting is that ensemble of gestures by which *returning* brings about *becoming*.

Ulrich Loock Curator and art critic

Marlene Dumas — The Origin of Painting

[...]

Paint and Figure

There is a picture painted by Marlene Dumas in the year 2018 entitled *The Origin of Painting (The Double Room)* (ill. 1) in which crucial elements of her painterly oeuvre are present and operative with all the clarity of allegory—the physical, obtrusive presence and movement of liquid or soft, amorphous, and pigmented material in combination with an element of contouring, embodiment, and confrontation. There is unlikely to be any other work by Dumas in which raw paint enters with such peremptory imperiousness and sheer physical power into the sphere of the picture. Yet also in less explicit works, Dumas’ painting maintains communication with what lies beyond painting, a primordial state of the fluidic, the ungraspable, and the unshaped: even in her more thoroughly worked pictures there remains something of the undifferentiatedness and indolence of colored pastes and liquids, and never is the swampy mass conclusively and completely accommodated to the forms and lineatures of a representation or reproduction. On the other hand, the painting requires an element of demarcation and containment to set itself apart from the chaotic, threatening materiality of paint, which it acknowledges and with which it has to deal. Leaning against the right-hand edge of the unusually elongated, far greater than life-size format of *The Origin of Painting (The Double Room)* stands a naked female figure. Like the viscously dripping, oozing paint-flow in the other half of the picture she is rendered without reference to any photographic or other image, in straight and curved, long and short,

61 Gordon, *Ghostly Matters*, 195.

62 “It’s blood, it’s life that causes the despair of the colorist.” Denis Diderot, *Essais sur la peinture (1767)* (Paris: Hermann, 1984), 57.

63 It is possible that the photographs of Zanele Muholi, also from South Africa, carry the same charge.

swift brushstrokes, which follow the familiar segmentation and structuring of her body. The paint–color is a blackish red violet; varying tones result from the uneven density of the paint’s application and assist in denoting individual parts of the body and in marking them off from one another. The woman’s outreaching arms are in the act of touching the paint in the other half of the picture as it trickles down into a seeped form—and in this juxtaposition the potential of a figure can be recognized. Is the woman unexpectedly encountering an incredible apparition, or is she its creator?

There is an incompatibility separating Dumas’ oil–painting from her painting with ink on paper¹ (and separating both from smaller–format drawings with brush and pen and ink)—even if there are interconnections and overlaps. Where the liquid ink does not form clear contours, it is restricted and articulated by inscribed markings. Such inscriptions are lineatures and demarcations that establish legible signs and groups of signs—signs for facial features, signs for parts of the body and gestures—without positing the organic unity of a body. They draw on conventional formulae and disturb their coherence. In her oil–painting, in contrast, the assault on bodily conventions encounters a different challenge inasmuch as the painting, in one and the same act, shapes and dissolves the body in equal measure. Dumas’ oil painting tends to conform mimetically to the structuring of the body: the brush is drawn across the canvas as if it were stroking skin or combing the hair—and at the same time the painting encumbers individual parts of the body with the weight of colors and gestures in unpredictable fashion, without expressive logic, but rather in accord with a logic of erratic movement and non–organic application of color. The opacity and corporeality of a way of painting whereby the paint is spread not only with the brush but also by hands and cloths, or is rubbed off again using thinners and solvents, denies the beholder any (fictive) view through onto reproduced bodies and persons and offers unparalleled possibilities (as compared with a representative model of the body) to

achieve accentuations and to unsettle norms. The inscribing of legible signifiers into colored patches and clottings and a non–anatomical painting mode are among the methods of communicating with the rawness of paint outside the domain of painting. Probably the most intensely challenging and especially successful paintings are those in which the pictorial structures—whatever the details of their organization and however they are specifically to be read—are shot through with facets of a dissolution of painting up to a precarious borderline, painting itself being the border that separates it from the other side, pure paint.

[...]

Meaning

Much as Dumas’ painting is marked by communication with its ‘outside–of,’ with the urging of unruly paint, and with the narcissistic bond with the other as determined by touch, it is nevertheless equally subject to the diktat of the “photographic,” to which it is obliged by the adoption of reproductions. Most of her pictures forefront a figure standing by itself, an individual face, an isolated body part, or, more rarely, a constellation of several persons or a concentrated group of persons. These figures exist without any surrounding space: they are set in a neutralized surface of painting, and occasionally the movement of the paint is almost completely lost in objective solidification. Through de–contextualization, the figures are alienated from the paradigm of representation and can take on an extended, metaphorical or other meaning—but always on the condition of an absence brought about by the break of situative contexts. The pictures’ lack of meaning is confirmed and compensated for by their titles and regularly also by further written statements made by the artist.

Some criteria for the choice of the images that are taken into consideration for painting might be

¹ Dumas calls even her large–format works in ink on paper “ink drawings.” At most points in this essay I take over this expression; sometimes, however, I also use the term ‘painting’ for ink drawings, so as to bring out the non–linear character of the works in question.

rooted in Dumas' personal biography, for example in the separation from a lover, in the death of her mother, or in the birth of her own daughter, and later of her daughter's son. The decisive factor can, however, also be more markedly general conditions, for example her youth spent under apartheid; a corresponding sensitivity for the situation of the "Wretched of the Earth,"²⁵ those deprived of their rights in the Congo, in Algeria or in Palestine; a fundamental, politico-moral position against racism and discrimination on the basis of gender; or a stand taken for a form of "eroticism" matching her "urge towards unruly forces of life and chance, against sober systematic formulations."²⁶ Yet if the starting-point for a painting is to an especial degree personal, Dumas has recourse to surrogates: one series of portraits receives the title *Chlorosis* — the name given to a love malady that was diagnosed above all in the period from 1880 to 1905²⁷ — and has the function of expressing a personal disappointment; or images of weeping film stars are cited to articulate mourning over the death of her mother. Released from their original context, the images can retain a shimmer of their prior meaning and are at the same time open and accessible to a renewed charge of meaning. In this respect, the dissolution and production of meaning in Dumas' painting are parts of one and the same process: there is a seamless link between de-contextualization and the formation of deviant meaning, the painting taking up a middle position between the original photographic image and the writing connected with the painting. The writing, however, can summon up meanings that are not immediately evident with reference to the painting. Often, the writing expresses a meaning that has an alien retroactive effect on the painted picture and enters into a productive tension with the original meaning. In order to reinforce this tension Dumas has very candidly published her source material. The shift of meaning production into the field of writing then points to how profound the loss of original (pictorial) meaning can be. Several pictures from the years 2017 and 2018 (ill. 16–19), painted in close temporal proximity to *The Origin of Painting (The Double Room)*,

stand out in Dumas' oeuvre because in them the destructive (or generative) power of raw paint is held back, even if not fully suppressed, the paintings thus receiving not a representational but rather an allegorical character. They are narrow, high canvases with statue-like, sometimes strangely proportioned male and female figures, viewed from the front or side, and, in some cases, exhibiting ritualistic gestures. Whilst *The Origin of Painting (The Double Room)* introduces sagging paint as a resistance against (painterly) control and "systematic formulations," pictures such as *Spring* (2017), *Bride* (2018), *Awkward* (2018), or *Adonis* (2017) interrupt the paint flow. These upright, comparable figures, each of them tied to a name or function in communal human life, stand as playing pieces, ready to perform their role in a scenario of love. What links these hieratic representatives of symbolic order with amphibious bodies such as *Blue Marilyn*, a weeping film star or "pornographic" ink drawings is the potentiality of meaning, which is sought in a variety of perspectives: the scenario of love is not yet written and, inscribed in the flow of unruly paint, the fleeting figures are on the way towards releasing themselves from their codification. Such positions on the periphery of Dumas' praxis stretch out the field of her painting between *Waiting (for Meaning)* and *Losing (Her Meaning)*, the two programmatic paintings from the year 1988. I know of nobody else who is capable, in such a touching way, of inducing painting to simultaneously summon up and suspend the apparatuses of symbolic order.

25 Frantz Fanon, *The Wretched of the Earth* (New York: Grove Press, 1963).

26 Marlene Dumas, email to the author, July 24, 2021.

27 Marlene Dumas, *Chlorosis*, 2.

4. List of works

- Abdallah Bentaga (Jean Genet's first long time lover)*, 2016
oil on canvas
50 x 40 cm
Private collection
- About Heaven*, 2001
ink and crayon on paper
16 x 22 cm
Collection of the artist
- Alien*, 2017
oil on canvas
300 x 100 cm
Pinault Collection
- Amazon*, 2016
oil on canvas
300 x 100 cm
Private collection, Switzerland
- Anonymous*, 2005
oil on canvas
70 x 50 cm
Private collection
- Areola*, 2018
oil on canvas
40 x 30 cm
Collection of David and Monica Zwirner
- Awkward*, 2018
oil on canvas
300 x 100 cm
Private collection
- Betrayal*, 1994
ink on paper
29 parts c. 60 x 50 cm each
Private collection. Courtesy David Zwirner, New York
- Birth*, 2018
oil on canvas
300 x 100 cm
Pinault Collection
- Blindfolded*, 2002
oil on canvas
130 x 110 cm
Private collection Thomas Koerfer
- Blue Marilyn*, 2008
oil on canvas
40 x 50 cm
Collection De Bruin-Heijn
- Bride*, 2018
oil on canvas
300 x 100 cm
Glenstone Museum, Potomac, Maryland
- Canary Death*, 2006
oil on canvas
80 x 70 cm
Pinault Collection
- Candle Burning*, 2000
huile sur toile
50 x 40 cm
Pinault Collection
- Charles Baudelaire*, 2020
oil on canvas
40 x 30 cm
Comma Foundation, Belgium
- Child Waving*, 2010
oil on canvas
200 x 100 cm
Private collection. Courtesy David Zwirner
- D-rection*, 1999
oil on canvas
100 x 56 cm
Private collection, long term loan to De Pont Museum, Tilburg
- De acteur (Portrait of Romana Vrede)*, 2019
oil on canvas
130 x 110 cm
The Abrishamchi Family Collection
- Dead Marilyn*, 2008
oil on canvas
40 x 50 cm
Kravis collection
- Death by Association*, 2002
oil on canvas
70 x 80 cm
Pinault Collection
- Die Baba*, 1985
oil on canvas
130 x 110 cm
Private Collection, USA
- Die moeder van die veroordeelde*, 1985
oil on canvas
125 x 105 cm
Private collection
- Dora Maar (The Woman Who saw Picasso cry)*, 2008
oil on canvas
80 x 60 cm
Private collection, Courtesy Zeno X Gallery, Antwerp
- Drop*, 2018
oil on canvas
40 x 30 cm
Collection of Susan and Leonard Feinstein
- Drunk*, 1997
oil on canvas
200 x 100 cm
Collection De Bruin-Heijn
- Eden*, 2020
oil on canvas
40 x 30 cm
Private collection. Courtesy Zeno X Gallery, Antwerp
- Einder (Horizon)*, 2007–2008
oil on canvas
140 x 300 cm
Pinault Collection
- Eye*, 2018
oil on canvas
40 x 50 cm
Private collection
- Figure in a Landscape*, 2010
oil on canvas
180 x 300 cm
Private collection. Courtesy David Zwirner
- Fingers*, 1999
oil on canvas
40 x 50 cm
Private collection, Amsterdam
- Girl with Head*, 1992
oil on canvas
25 x 30 cm
Private collection
- Great Men*
Series of drawings
2014–present
ink pencil and metallic acrylic on paper
44 x 35 cm each
Collection of the artist
- Green Lips*, 1996
ink, crayon and oil pastel on paper
124 x 70 cm
in collaboration with Helena, daughter of Marlene Dumas
Collection of the artist

Groupshow, 1993
oil on canvas
100 x 300 cm
Centraal Museum, Utrecht

Hafid Bouazza, 2020
oil on canvas
50 x 40 cm
Collection Stedelijk Museum
Amsterdam. Gift of the artist and
Zeno X Gallery, Antwerp

Hierarchy, 1992
oil on canvas
40 x 55 cm
Private collection

Homage to Michelangelo, 2012
oil on canvas
50 x 40 cm
Pinault Collection

Immaculate, 2003
oil on canvas
24 x 18 cm
Collection of the artist

Intoxication, 2018
oil on canvas
40 x 50 cm
Collection of Beth Swofford

Io, 2008
oil on canvas
100 x 90 cm
Private collection

iPhone, 2018
oil on canvas
30 x 40 cm
Courtesy David Zwirner

Jean Genet, 2016
oil on canvas
50 x 40 cm
Private collection

Jeanne Duval, 2020
oil on canvas
40 x 50 cm
Private collection, Madrid

Kissed, 2018
oil on canvas
30 x 40 cm
Private collection

Kissing, 2018
oil on canvas
24 x 30 cm
The Rachofsky Collection

*Le Désespoir de la Vieille (The Old
Woman's Despair)*, 2020
oil on canvas
190 x 130 cm
Courtesy the artist and Zeno X Gallery,
Antwerp

*Le Joujou du Pauvre (The Poor Boy's
Toy)*, 2020
oil on canvas
190 x 130 cm
Courtesy the artist and Zeno X Gallery,
Antwerp

Light and Dark, 1990–2000
oil on canvas
20 x 25 cm
Collection of Atsuko Koyanagi

Lips, 2018
oil on canvas
30 x 24 cm
Private collection. Courtesy David
Zwirner

Longing, 2018
oil on canvas
50 x 60 cm
Private collection, New York

Lord Alfred Douglas (Bosie), 2016
oil on canvas
50 x 40 cm
Tate. Presented by an anonymous
donor, 2018

Losing (Her Meaning), 1988
oil on canvas
50 x 70 cm
Pinault Collection

Lovesick, 1994
oil on canvas
60 x 50 cm
Private collection. Courtesy Frith Street
Gallery, London

*Magdalena (A Painting needs a Wall to
object to)*, 1995
oil on canvas
200 x 100 cm
Private collection. Courtesy Zeno X
Gallery, Antwerp

*Magdalena (Out of Eggs, Out of
Business)*, 1995
oil on canvas
200 x 100 cm
Collection S.M.A.K. Stedelijk Museum
voor Actuele Kunst Ghent/Flemish
Community

*Magnetic Fields (for Margaux
Hemingway)*, 2008
oil on canvas
30 x 40 cm
Private collection Thomas Koerfer

Mama als Belly danser, 1996
ink and acrylic on paper
124 x 70 cm
in collaboration with Helena, daughter
of Marlene Dumas
Collection of the artist

Mamma Roma, 2012
oil on canvas
30 x 24 cm
Pinault Collection

Miss Pompadour, 1999
oil on canvas
46 x 50 cm
Private collection, Amsterdam

Missing Picasso, 2013
oil on canvas
175 x 87 cm
Private collection, Madrid

*Mohamed El-Katrani (Jean Genet's
last companion and lover)*, 2016
oil on canvas
50 x 40 cm
Private collection

Monica (L.), 1996
ink and acrylic on paper
124 x 70 cm
in collaboration with Helena, daughter
of Marlene Dumas
Collection of the artist

My Daughter, 2002
Super 8 film
3 min. 20 sec., in loop
with music by Ryuichi Sakamoto,
for the project Loud & Clear, in
collaboration with Erik Kessels/
KesselsKramer and Ryuichi Sakamoto
Collection of the artist

Nefertiti, 2020
oil on canvas
130 x 110 cm
Private collection

No Belt, 2010–2016
oil on canvas
200 x 100 cm
Pinault Collection

Omega's Eyes, 2018
oil on canvas
60 x 50 cm
Private collection

Oscar Wilde, 2016
oil on canvas
100 x 80 cm
Tate. Purchased with funds provided
by The Joe and Marie Donnelly
Acquisition Fund 2018

Pasolini, 2012
oil on canvas
40 x 30 cm
Collection of the artist

Pasolini's Mother, 2012
oil on canvas
40 x 30 cm
Collection of the artist

Persona, 2020
oil on canvas
125 x 105 cm
Collection of the artist

Rat, 2020
oil on canvas
30 x 40 cm
Courtesy the artist and Zeno X Gallery,
Antwerp

Red Moon, 2007
oil on canvas
100 x 200 cm
De Ying Foundation

Romana Vrede, 2019
oil on canvas
130 x 110 cm
Long term loan to ITA (Internationaal
Theater Amsterdam)

Scent of a Flower, 2018
oil on canvas
70 x 70 cm
Private collection, Courtesy David
Zwirner

See no Evil, 1991
oil on canvas
2 parts
50 x 60 cm each
Private collection

Smoke, 2018
oil on canvas
80 x 80 cm
Private collection, Germany

Snowwhite and the Next Generation,
1988
oil on canvas
140 x 200 cm
Centraal Museum, Utrecht

Spring, 2017
oil on canvas
300 x 100 cm
Private collection, Courtesy David
Zwirner

Straitjacket, 1993
oil on canvas
90 x 70 cm
Private collection. Courtesy Zeno X
Gallery, Antwerp

Struck, 2017
oil on canvas
175 x 87 cm
ProWinko ProArt Collection

Taboo, 2000
oil on canvas
230 x 60 cm
Collection of Mitzi and Warren
Eisenberg

Teeth, 2018
oil on canvas
40 x 30 cm
Private collection, Madrid

The Crucifixion, 1994
oil on canvas
30 x 24 cm
Private collection. Courtesy Zeno X
Gallery, Antwerp

The Death of the Author, 2003
oil on canvas
40 x 50 cm
Private collection

The Gate, 2001
oil on canvas
24 x 24 cm
Private collection

The Lady of Uruk, 2020
oil on canvas
130 x 110 cm
Private collection

The Making of, 2020
oil on canvas
300 x 100 cm
Courtesy the artist and Zeno X Gallery,
Antwerp

The Martyr, 2002–2004
oil on canvas
60 x 50 cm
Pinault Collection

The Occult Revival, 1984
oil on canvas
260 x 110 cm
2 parts
130 x 110 cm each
Collection Stedelijk Museum
Amsterdam

*The Origin of Painting (The Double
Room)*, 2018
oil on canvas
300 x 100 cm
Courtesy the artist and Zeno X Gallery,
Antwerp

The Painter, 1994
oil on canvas
200 x 100 cm
The Museum of Modern Art, New York.
Fractional and promised gift of Martin
and Rebecca Eisenberg, 2005

The Particularity of Nakedness, 1987
oil on canvas
140 x 300 cm
Collection Van Abbemuseum,
Eindhoven

The Ritual (with Doll), 1992
oil on canvas
110 x 130 cm
Private collection, long-term loan to De
Pont museum, Tilburg

The Visitor, 1995
oil on canvas
180 x 300 cm
Private collection

The White Disease, 1985
oil on canvas
130 x 110 cm
Glenstone Museum, Potomac, Maryland

Time and Chimera, 2020
oil on canvas
300 x 100 cm
Courtesy the artist and Zeno X Gallery,
Antwerp

Tombstone Lovers, 2021
oil on canvas
100 x 70 cm
Collection of the artist

Tongues, 2018
oil on canvas
30 x 40 cm
Collection of Leslie and Jeff Fischer

Turkish Girl, 1999
oil on canvas
100 x 56 cm
Private collection, Madrid

Underground, 1994–1995
ink, crayon and acrylic on paper
28 parts
62 x 50 cm each
in collaboration with Helena, daughter
of Marlene Dumas
Collection Helena Michel

Venus & Adonis I, 2015–2016
ink wash and metallic acrylic on paper
18 parts
dimensions variable
Glenstone Museum, Potomac, Maryland

Venus & Adonis II, 2015–2016
ink wash, metallic acrylic, and pastel on
paper
15 parts
dimensions variable
Defares collection

5. The exhibition catalogue and visitors' guide

THE EXHIBITION CATALOGUE

The catalogue (in Italian, English, French) of
the exhibition “Marlene Dumas. open-end” is
co-edited by Palazzo Grassi — Punta della
Dogana with Marsilio Editori, Venice.

Graphic design by Roma Publications
(Roger Willems).

256 pages, 180 illustrations in colour
35 €

With texts by:

François Pinault

President of Palazzo Grassi — Punta della Dogana

Bruno Racine

Director and Deputy Chief Executive Officer of
Palazzo Grassi — Punta della Dogana

Caroline Bourgeois

Curator at Pinault Collection and curator of the
exhibition

Elisabeth Lebovici

Art historian and critic

Ulrich Loock

Curator and art critic

THE VISITORS' GUIDE

The exhibition is accompanied by a visitors' guide
with texts by Marlene Dumas, available for free in
Italian, English and French at the museum and on
the website www.palazzograssi.it.

6. The podcast

A Sort of Tenderness:

Marlene Dumas between Words and Images

To mark the official public opening of the exhibition 'Marlene Dumas. open-end', Palazzo Grassi and CHORA are proud to present a two-part podcast – available in three languages – produced with the participation of Marlene Dumas and many other guests, available to enjoy free of charge on the website (www.palazzograssi.it), as well as on all major podcast streaming platforms.

A brand-new publishing project aimed at providing an intimate insight into the artist's universe which can be enjoyed not only when visiting the exhibition, but also before or after, in its own right.

With a view to promoting the innovation, accessibility and scientific investigation activities pursued at Palazzo Grassi, the podcast offers an inclusive audio product for Italian and international audiences alike, designed to be accessible even to listeners with no particular knowledge of contemporary art: it consists of 2 episodes in Italian, 2 in English and 2 in French, each approximately 30 minutes long and featuring different guests.

It is not, strictly speaking, an audio guide for the exhibition, but rather an ideal journey through the life and work of Marlene Dumas, who grew up in apartheid-era South Africa before moving in the mid-1970s at 23 years old to Amsterdam – where she still works and lives today – and reaching as far as Venice, with the arrival and exhibition of the more than one hundred works that make up 'open-end' at Palazzo Grassi.

The narrative structure remains the same, but in each language, the guests interviewed differ so as to more naturally showcase the language being spoken.

With the participation of Marlene Dumas, the podcast – created by Ivan Carozzi, author and

writer for Baldini & Castoldi, Einaudi and Il Saggiatore – involves numerous figures from the international cultural scene, each called upon to contribute to a collective narrative on the themes and world explored by the artist: prostitution, innocence and guilt, masculinity and the female body, violence and tenderness. This is accompanied by a sideways glance at the icons of the South African artist's wholly personal secular devotion which, from the revisitation of nameless subjects as universal themes, ventures into unprecedentedly intimate perspectives on famous faces from recent history, from Pier Paolo Pasolini to Amy Winehouse to Roland Barthes.

The many voices contributing to the story include philosopher Adriana Cavarero, Strega Prize winner Walter Siti, writers Olivia Laing and Marlene van Niekerk, writer and art historian Donatien Grau, art historian Elisabeth Lebovici, curator Caroline Bourgeois and the staff of Palazzo Grassi.

The podcast, entitled "*Una specie di tenerezza, Marlene Dumas fra parole e immagini*" ("A Sort of Tenderness: Marlene Dumas between Words and Images") and written by Ivan Carozzi, will be available from 27 March 2022 on all free streaming apps (Spotify, Apple Podcast, Spreaker, Google Podcast), Choramedia.com and palazzograssi.it.

7. Plan your visit

Palazzo Grassi

San Samuele 3231
30124 Venice
Vaporetto stop: San Samuele, Sant'Angelo

Punta della Dogana

Dorsoduro 2
30123 Venice
Vaporetto stops: Salute

Teatrino di Palazzo Grassi

San Marco 3260
30124 Venice
Vaporetto stops: San Samuele, Sant'Angelo

Tel: +39 041 523 1680

OPENING HOURS

Palazzo Grassi
Marlene Dumas. open–end
March 27, 2022 – January 8, 2023

Punta della Dogana
Bruce Nauman: Contrapposto Studies
May 23, 2021 – November 27, 2022

Palazzo Grassi and Punta della Dogana are open every day, except on Tuesdays, from 10 am to 7 pm. Last admission at 6 pm.

More information on opening hours, prices and activities as well as safety guidelines to access Palazzo Grassi, Punta della Dogana and the Teatrino are available on the website: www.palazzograssi.it

TICKET OFFICE

- Full price: 15€
- Reduced price: 12€

Free: under 20, Palazzo Grassi – Punta della

Dogana Members, 3 adults for every school group of 25 to 29 students, 2 adults for every school group of 15 to 24 students, 1 accompanying guide for every group of 15 to 29 adults, the disabled, authorised tour guides, journalists (upon presentation of a press ID valid for the current year), the unemployed, ICOM card.

On Wednesdays, admission is free for residents of the city of Venice, on presentation of a valid identity document, and for the students of the Venetian universities Ca' Foscari, Università Iuav, Accademia di Belle Arti, Venice International University and Conservatorio Benedetto Marcello.

Online booking: www.ticketlandia.com

MEMBERSHIP CARD

The Membership Card offers three categories of subscription:

- Young (personal membership card for those between 20 and 26)
12 months: 20€ / 24 months: 36€
- Individual (personal membership card for one person)
12 months: 35€ / 24 months: 63€
- Dual (personal membership card for one person plus a guest)
12 months: 60€ / 24 months: 108€

A 10% discount is offered for the renewal within a year of an annual Membership Card.

Palazzo Grassi – Punta della Dogana has developed a Membership programme for visitors wishing to take more actively part in the life of the institution, to participate to special museum activities, to attend exclusive events at the Teatrino and guided tours reserved to Members, and to benefit from numerous other advantages.

Members receive a card designed by a different artist of the Pinault Collection every year as well as a limited–edition gift produced in collaboration with the Cooperativa Sociale Rio Terà dei Pensieri, committed to the professional

reintegration of inmates, a partner of Palazzo Grassi — Punta della Dogana in this unique and innovative project with a strong social impact.

In 2022, the Membership Card reproduces a work by Marlene Dumas.

Benefits

As well as free, unlimited and priority access to the exhibitions at Palazzo Grassi and Punta della Dogana, from 2021 the Membership Card also offers the possibility to visit for free the Bourse de Commerce — Pinault Collection, the museum of the Pinault Collection in Paris.

- A welcome gift;
- An invitation for two people to the opening of the exhibitions;
- Possibility to buy one reduced price ticket (YOUNG and INDIVIDUAL Members) or up to two reduced price tickets (DUAL Members) for potential guests;
- Private visits to exhibitions and to special events;
- Preferential access to activities organised at Palazzo Grassi, at Punta della Dogana and at the Teatrino;
- Discount at the museum Cafes and bookshops;
- Discounts and benefits at partner museums and institutions;

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

GUIDED TOURS

Guided tours to the exhibitions and to the buildings' architecture

Palazzo Grassi — Punta della Dogana organises guided tours focused on the exhibitions or on the architecture of the two buildings.

Visits to the Teatrino with a specialised guide are also available, both during and outside regular opening hours.

These guided tours are provided in Italian, English and French.

Booking is required.

Activities for schools

Palazzo Grassi — Punta della Dogana offers a vast educational programme in Italian, English and French, for schools of all grades, whether Italian or foreign.

Online booking: www.ticketlandia.com

For more information:

visite@palazzograssi.it

education@palazzograssi.it

MUSEUM FOR ALL — ACCESSIBILITY

Palazzo Grassi, Punta della Dogana and the Teatrino are completely accessible to visitors with motor disabilities thanks to the absence of architectural barriers from the landing stage of boats at the San Samuele (Palazzo Grassi and Teatrino) and at the Salute (Punta della Dogana) stops.

Inside, the buildings offer lifts, access ramps and wheelchairs.

A LIS-speaking (Italian Sign Language) service can be booked for all activities making them accessible to hearing-impaired children and their families, at no extra cost.

SERVICES FOR THE PUBLIC

At Palazzo Grassi and Punta della Dogana the cloakroom, bookshop and café are available to the public.

Museum interpreters

In order to implement the public's experience at the museum, Palazzo Grassi — Punta della Dogana has built up a team of museum interpreters who comment specific aspects of the ongoing exhibitions and interact with the visitors. This service is free.

Visitors' guide

Available for free at both museums and on the museum website in Italian, English and French.

Free wifi

Palazzo Grassi and Dogana bookshops

Located on the ground floor of Palazzo Grassi and Punta della Dogana, the bookshops are managed by Marsilio Arte.

These spaces were entirely conceived by Tadao Ando and, besides the exhibition catalogues, offer a wide range of international publications dedicated to art and architecture, children's books, as well as exclusive stationery and merchandising objects. The catalogues of the exhibitions at Palazzo Grassi and Punta della Dogana are edited and published by Marsilio Arte, specialised in the publication of art books.

Palazzo Grassi Shop: +39 041 241 2960

Dogana Shop: +39 041 4763062

Palazzo Grassi and Dogana Cafés

Since April 2018, the Palazzo Grassi Café and the Dogana Café are managed by ChefYouWant, a start-up from the Veneto region that combines a top quality enogastronomic offer with an innovative solution.

8. Pinault Collection

François Pinault is an art lover and one of the most important collectors of contemporary art in the world. The collection he has gathered over more than 50 years constitutes an ensemble of over 10,000 works today and is particularly representative of art from the 1960s to today. His cultural project was born out of a desire to share his passion for the art of his time with the greatest number of people possible. This is evident from his sustained commitment to artists and a continual search for new creative territories.

Since 2006, François Pinault's cultural project has had three main pillars: museum activity, a programme of extramural exhibitions, and initiatives to support creators and promote art history.

The museums

The museum activity initially took place in three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, Punta della Dogana, opened in 2009, and the Teatrino, in 2021. In May 2021, Pinault Collection opened its new museum at the Bourse de Commerce, in Paris, with the exhibition "Ouverture". These four spaces were restored and organized by the Japanese architect Tadao Ando, winner of the Pritzker prize.

In all three museums, works from the Pinault Collection are displayed in regularly renewed monographic or collective exhibitions. All the exhibitions actively involve the artists who are invited to create *in situ* works or specific commissioned works. Moreover, the museums offer a vast cultural and educational programme involving partnerships with local and international institutions and universities.

Exhibitions in other museums

Beyond Venice and now Paris, works from the Collection have been regularly exhibited all over the world, including in Paris, Moscow, Monaco, Seoul, Lille, Dinard, Dunkirk, Essen, Stockholm, Rennes, and Beirut. Responding to requests from international public and private institutions, the Pinault Collection pursues an active policy of loaning its works and of making joint acquisitions with other major players in the contemporary art world.

The artist residency in Lens

François Pinault has also created an artist residency in Lens, a former mining town of. Established in an abandoned rectory redesigned by the NeM / Niney et Marca Architectes agency, it was inaugurated in December 2015. The residents are chosen through a process of close collaboration between the Pinault Collection, the Direction régionale des Affaires culturelles des Hauts-de-France (DRAC), the FRAC Hauts-de-France, the Fresnoy–Studio national des arts contemporains in Tourcoing, the LaM in Villeneuve d'Ascq, and the Louvre–Lens.

After the American duo Melissa Dubbin and Aaron S. Davidson (2016), the Belgian artist Edith Dekyndt (2017),

Brazilian artist Lucas Arruda (2018), French–Moroccan artist Hicham Berrada (2018 – 2019), French artist Bertille Bak completed her residency in 2020, followed in 2021 by Chilean artist Enrique Ramirez. Melik Ohanian is the artist in residence for the 2021–2022 season.

The Pierre Daix Prize

In addition, to pay homage to his art historian friend Pierre Daix, who passed away in 2014, François Pinault created the Pierre Daix Prize that honours a work of modern or contemporary art history every year. To date the prize has been awarded to:

- in 2021, to Germain Viatte (*L'envers de la médaille*);
- in 2020, to Pascal Rousseau (*Hypnose, art et hypnose de Messmer à nos jours*);
- in 2019, to Rémi Labrusse (*Préhistoire, l'envers du temps*);
- in 2018, to Pierre Wat (*Pérégrinations. Paysages entre nature et histoire*);
- in 2017, to Elisabeth Lebovici (*Ce que le sida m'a fait — Art et activisme à la fin du 20e siècle*);
- in 2016, to Maurice Fréchuret (*Effacer — Paradoxe d'un geste artistique*);
- in 2015, to Yve–Alain Bois (*Ellsworth Kelly. Catalogue raisonné of paintings and sculpture 1940 — 1953, Tome 1*) and to Marie–Anne Lescouret (*Aby Warburg ou la tentation du regard*).

Patronages

At François Pinault's behest, the Pinault Collection is regularly involved in major acts of patronage, including the grant for the restoration of Victor Hugo's house in Guernsey, property of the city of Paris.

A few figures

- Over 10 000 works of art
- 31 exhibitions at Palazzo Grassi — Punta della Dogana
- Over 3 million visitors since 2006 at Palazzo Grassi and Punta della Dogana
- 16 exhibitions presented in other institutions
- Over 1300 loans of works of art since 2013
- Over 350 artists exhibited between Palazzo Grassi and Punta della Dogana, since 2006
- Over 600 events at the Teatrino since May 2013

The organisation Pinault Collection

François Pinault, President

François–Henri Pinault, Chairman of the Board of Directors
Board of Directors: Charlotte Fournet, Olivia Fournet, Alban Greget, Dominique Pinault,

François Louis Pinault, Laurence Pinault

Jean–Jacques Aillagon, Advisor to the President

Emma Lavigne, Chief Executive Officer

Sophie Hovanessian, Chief Administrative Officer

Bruno Racine, Deputy Chief Executive Officer and Director of Palazzo Grassi — Punta della Dogana

9. Chronology of the exhibitions of the Pinault Collection

AT PALAZZO GRASSI AND PUNTA DELLA DOGANA

Marlene Dumas. open-end

Curated by the artist in collaboration with Caroline Bourgeois
Palazzo Grassi
March 27, 2022 — January 8, 2023

Bruce Nauman: Contrapposto Studies

curated by Carlos Basualdo and Caroline Bourgeois
Punta della Dogana
May 23, 2021 — March 27, 2022

HYPERVENEZIA

curated by Matthieu Humery
Palazzo Grassi
September 5, 2021 — January 9, 2022

Henri Cartier-Bresson. Le Grand Jeu

General curator Matthieu Humery,
curated by Sylvie Aubenas, Javier Cercas, Annie Leibovitz,
François Pinault, Wim Wenders
Palazzo Grassi
July 11, 2020 — February 26, 2021

Youssef Nabil. Once Upon a Dream

curated by Jean-Jacques Aillagon and Matthieu Humery
Palazzo Grassi
July 11, 2020 — February 26, 2021

Untitled, 2020. Three perspectives on the art of the present

curated by Caroline Bourgeois, Muna El Fituri and Thomas Houseago
Punta della Dogana
July 11, 2020 — November 5, 2020

La Pelle-Luc Tuymans

curated by the artist in collaboration with Caroline Bourgeois
Palazzo Grassi
March 24, 2019 — January 6, 2020

Luogo e Segni

curated by Martin Bethenod and Mouna Mekouar
Punta della Dogana
March 24, 2019 — December 15, 2019

Albert Oehlen — Cows by the Water

curated by Caroline Bourgeois
Palazzo Grassi
April 8, 2018 — January 6, 2019

Dancing with Myself

curated by Martin Bethenod and Florian Ebner
Punta della Dogana
April 8, 2018 — December 16, 2018

Treasures from the Wreck of the Unbelievable. Damien Hirst

curated by Elena Geuna
Punta della Dogana and Palazzo Grassi
April 9, 2017 — December 3, 2017

Accrochage

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

Sigmar Polke

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

Slip of the Tongue

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

Martial Raysse

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

The Illusion of Light

curated by Caroline Bourgeois
Palazzo Grassi
April 13, 2014 — January 6, 2015

Irving Penn. Resonance

curated by Pierre Apraxine and Matthieu Humery
Palazzo Grassi
April 13, 2014 — January 6, 2015

Prima Materia

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

Rudolf Stingel

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

Voice of Images

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

Madame Fisscher

curated by the artist in collaboration with Caroline Bourgeois
Palazzo Grassi
April 15, 2012 — July 15, 2012

The World Belongs to You

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

In Praise of Doubt

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

Mapping The Studio: Artists from the François Pinault Collection

curated by Francesco Bonami and Alison Gingeras
Punta della Dogana and Palazzo Grassi
June 6, 2009 — April 10, 2011

Italics. Italian Art between Traditions and Revolutions, 1968–2008

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

Rome and the Barbarians. The Birth of a New World

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

Sequence 1 — Painting and sculpture from the François Pinault Collection

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

Picasso, la Joie de vivre. 1945 — 1948

curated by Jean-Louis Andral
Palazzo Grassi
November 11, 2006 — March 11, 2007

François Pinault Collection: a post-pop selection

curated by Alison Gingeras
Palazzo Grassi
November 11, 2006 — March 11, 2007

Where are we going? A Selection of Works from the Pinault Collection

curated by Alison Gingeras
Palazzo Grassi
April 29, 2006 — October 1, 2006

AT BOURSE DE COMMERCE — PINAULT COLLECTION**Ouverture**

curated by François Pinault
Bourse de Commerce
May 22, 2021 — January 16, 2022

Charles Ray

curated by Caroline Bourgeois
Bourse de Commerce
February 16, 2022 — June 6, 2022

OFF-SITE EXHIBITIONS**CURRENT & FORTHCOMING EXHIBITIONS****Jusque-là**

curated by Caroline Bourgeois and Pascale Pronnier in collaboration with Enrique Ramirez
Le Fresnoy — Studio national des arts contemporains, Tourcoing
February 4, 2022 — April 30, 2022

PAST EXHIBITIONS**Au-delà de la couleur. Le noir et le blanc dans la Collection Pinault**

curated by Jean-Jacques Aillagon
Couvent des Jacobins, Rennes
June 12 — August 29, 2021

Jeff Koons Mucem. Œuvres de la Collection Pinault

curated by Elena Geuna et Emilie Girard
Mucem, Marseille
May 19, 2021 — October 18, 2021

Henri Cartier-Bresson. Le Grand Jeu

general curator Matthieu Humery
BnF François-Mitterrand, Paris
May 19 — August 22, 2021

So British!

curated by Sylvain Amic and Joanne Snrech
Musée des Beaux-Arts, Rouen
June 5, 2019 — May 11, 2020

Irving Penn. Untroubled — Works from the Pinault Collection

curated by Matthieu Humery
Mina Image Centre, Beirut
January 16, 2019 — April 28, 2019

Debout !

curated by Caroline Bourgeois
Couvent des Jacobins, Rennes
June 23, 2018 — September 9, 2018

Irving Penn. Resonance

curated by Matthieu Humery
Fotografiska Museet, Stockholm
June 16, 2017 — September 17, 2017

Dancing With Myself. Self-Portrait and self-invention. Works from the Pinault Collection

curated by Martin Bethenod, Florian Ebner and Anna Fricke
Museum Folkwang, Essen
October 7, 2016 — January 15, 2017

Art lovers. Histoires d'art dans la Collection Pinault

curated by Martin Bethenod
Grimaldi Forum, Monaco
July 12, 2014 — September 7, 2014

À triple tour

curated by Caroline Bourgeois
Conciergerie, Paris
October 21, 2013 — January 6, 2014

L'art à l'épreuve du monde

curated by Jean-Jacques Aillagon
Dépoland, Dunkirk
July 6, 2013 — October 6, 2013

Agony and ecstasy

curated by Francesca Amfitheatrof
SongEun Foundation, Seoul
September 3, 2011 — November 19, 2011

Qui a peur des artistes ?

curated by Caroline Bourgeois
Palais des Arts, Dinard
June 14, 2009 — September 13, 2009

Un certain état du monde ?

curated by Caroline Bourgeois
Garage Center for Contemporary Culture, Moscow
March 19, 2009 — June 14, 2009

Passage du temps

curated by Caroline Bourgeois
Tri Postal, Lille
October 16, 2007 — January 1, 2008

10. Palazzo Grassi — Punta della Dogana

Palazzo Grassi — Punta della Dogana aims to share the extraordinary Pinault Collection with the public and to support contemporary artistic production. The museum presents thematic exhibitions based on works from the Pinault Collection alternately with monographic shows by major contemporary artists.

A policy of inclusion and accessibility is applied to all services and initiatives, which are designed for all typologies of public, and a calendar of cultural events enables Palazzo Grassi — Punta della Dogana to reach an ever wider public.

The addition of the Teatrino in 2013, an auditorium designed by architect Tadao Ando, has reinforced the institution's commitment to establishing a dialogue with the public and encouraging knowledge by hosting a wide range of events, which aim at complementing the exhibitions organised at Palazzo Grassi and Punta della Dogana, as well as exploring a large variety of artistic forms.

In nine years, the Teatrino has become one of the most dynamic actors on the Venetian cultural scene: over 100 conferences, screenings, concerts and performances are organised each year. The majority of the events presented at the Teatrino are free and they are organised by Palazzo Grassi, often in collaboration with international, national and local partners.

In 2021, the Teatrino presented "Gestus", the first exhibition project conceived specifically for its spaces and curated by Video Sound Art. The exhibition included works and performances by Enrique Ramirez, Luca Trevisani, Caterina Gobbi, Andrea di Lorenzo, Ludovica Carbotta, Driant Zeneli and Annamaria Ajmone and took inspiration from the reflections upon the body started by the great masters of theatre of early 20th century, such as Artaud, Copeau, Decroux, Mejerchol'd.

In autumn, the Teatrino presented a programme of screenings: a selection of films by artists and documentaries on art from the 2020 edition of Lo schermo dell'arte Festival di cinema e arte contemporanea, films from past editions of the International Festival of Films on Art (FIFA), the films of Fondazione In Between Art Film's project "Mascarilla 19 — Codes of Domestic Violence" directed by artists and dedicated to gender-based abuse, Doug Aitken's video work *Flags and Debris* screened on the occasion of the artist's show at the gallery Victoria Miro Venice, the documentary *Frank Lloyd Wright — The Phoenix From the Ashes* presented in collaboration with the Peggy Guggenheim Collection, the documentary dedicated to Luigi Nono screened on the occasion of the Festival Luigi Nono. Palazzo Grassi — Punta della Dogana also took part to the second edition of Cinema galleggiante, which organises screenings on a floating platform.

The Teatrino also presented the talks by artists Dora Budor and Emily Jacir, the readings of Casa delle Parole, the talks with authors Geling Yan, Rodrigo Fresan and Nicola Lagioia organised by Festival Incroci di Civiltà, Christian de Portzamparc's conference for Grand Prix AFEX. Moreover, this year's guest for the new edition of Grand Tour was ECAL/Ecole cantonale d'art de Lausanne. As part of the initiatives dedicated to migrations and social inclusion, the Teatrino hosts the presentation of PIOMBI — a project developed by the Venetian association Closer to promote cultural activities, the talk by Il Granello di Senape, a non profit organisation dedicated to the defence of inmates, and the talk with the NGO EMERGENCY.

The Teatrino also hosted the concerts of LIUN + The Science Fiction Band, organised by New Echo System, Reis/Demuth/Wiltgen and Grischa Lichtenberger, both organised by Venezia Jazz Festival, and the listening sessions conceived by Helicotrema — Recorded Audio Festival on the occasion of its tenth edition.

11. The exhibition 'Bruce Nauman: Contrapposto Studies'

Punta della Dogana presents the major exhibition "Bruce Nauman: Contrapposto Studies", opened to the public until 27 November 2022 and curated by Carlos Basualdo, The Keith L. and Katherine Sachs Senior Curator of Contemporary Art at the Philadelphia Museum of Art, and Caroline Bourgeois, curator at Pinault Collection. The exhibition is an homage to one of the major figures of the contemporary art international scene and focuses on three fundamental aspects of his oeuvre: the artist studio as a space where creation takes place, the body through performances and the exploration of sound.

The unique exhibition at Punta della Dogana brings together older works and the most recent ones, some of which are new or have never been exhibited in Europe before.

From the 1960s to today, Bruce Nauman (1941, Indiana, USA) has constantly experimented with different artistic languages — from photography to performance, sculpture and video — to explore and mine their potentialities in a body of work that interrogates the very definition of what constitutes artistic practice.

The exhibition invites the visitors to live an immersive experience through their sensory perception, body and mind, a fundamental process to fully understand Nauman's artistic research.

Bruce Nauman was awarded the Golden Lion at the Venice Biennale in 2009 for Best National Participation and his work has recently been presented in numerous and major monographic exhibitions around the world.

A series of conversations entitled "Bruce Nauman Archive for the Future" with curators Carlos Basualdo and Caroline Bourgeois together with artists, art historians, dancers, performers and musicians from around the world accompanies the exhibition. They take the show in Venice as the starting point to reflect upon Bruce Nauman's work and its potential future influence. The series of conversations is available online on the Youtube channel and on the website of Palazzo Grassi — Punta della Dogana.

12. The cycle of performances 'Dancing Studies'

From April to June 2022, Palazzo Grassi – Punta della Dogana presents 'Dancing Studies', a series of new performances created by a group of internationally-renowned choreographers, invited by **Carlos Basualdo and Caroline Bourgeois** – curators of the exhibition 'Bruce Nauman: Contrapposto Studies', currently on view at Punta della Dogana – to develop a project in dialogue with the work of Bruce Nauman and the show.

The interventions by **William Forsythe, Lenio Kaklea, Ralph Lemon and Pam Tanowitz** will take place at different spaces in the Pinault Collection in Venice, as well as at COSMO, Campo San Cosmo, on the Giudecca island.

The exhibition 'Bruce Nauman: Contrapposto Studies', on show at Punta della Dogana until Sunday 27 November, addresses Bruce Nauman's works dealing with the body through the pioneering use of performance, experimentation with sound and the use of new media, taking as a point of departure a reinterpretation of one of his most celebrated early videos from 1968, 'Walk with Contrapposto', which depicted him walking along a wooden corridor set up in his studio while endeavouring to hold a chiastic pose.

Launching the programme on Saturday 2 and Sunday 3 April 2022 is US choreographer William Forsythe, winner of the Golden Lion in the 2010 Biennale Danza, who will be curating 'MANUAL LABORS', an event split into two parts across two venues: the Teatrino di Palazzo Grassi and Punta della Dogana.

Visitors will be welcomed by two live performances in the Foyer of the Teatrino: 'Both Sitting Duet' by Jonathan Burrows, with music by Matteo Fargion and, subsequently, Thierry de Mey's 'Table Music', performed by Les Percussions de Strasbourg; meanwhile, a selection from '52 Portraits' by Francesca Fargion, Hugo Glendinning, Jonathan Burrows and Matteo Fargion will be screened in the auditorium.

At the same time, a new performance entitled 'PARAPHRASE' developed especially for the occasion by William Forsythe will be taking place in the rooms at Punta della Dogana.

There will be more screenings **between Thursday 7 and Sunday 10 April 2022**, with videos of 'Table Music' by Thierry de Mey and 'Hands' by Jonathan Burrows.

On Friday 22 and Saturday 23 April 2022, the two preview days of the 2022 Biennale Arte, the 'Dancing Studies' series continues with a contribution from Lenio Kaklea, marking her return to Italy after receiving a prize from the Hermès Italia Foundation and the Triennale di Milano in 2020.

The Greek dancer, choreographer and writer based in Paris, will perform a duet with pianist Orlando Baas, inspired by

what is considered one of John Cage's most significant pieces, 'Sonatas and Interludes', a work on which Kaklea has been working on since 2019. "Sonatas and Interludes" is a cycle of twenty pieces for piano intended to convey the influence of Eastern philosophy and the pursuit of new sources of sound that characterised the composer's output towards the end of the 1940s.

Kaklea focuses on one of the marginal aspects of the genesis of this cycle, namely the link between Cage and the African-American dancers Syvilla Fort and Pearl Primus active in the same years for whom he created sound compositions. With this alternative interpretation, what Kaklea is actually offering is an unprecedented perspective on her own work, which is characterised by the use of different media with influences from feminist theory and institutional critique.

From Sunday 1 to Thursday 5 May 2022, Pam Tanowitz, known for her abstract treatment of classical and contemporary movement ideas, will present a new dance installation, "Dancing the Studio". Inspired by Bruce Nauman's "Mapping the Studio" and his emphasis on process-over-product, "Dancing the Studio" removes the boundary between process and performance. The rehearsal and the performance are one and the same.

In "Dancing the Studio", the US choreographer reimagines the foyer of Teatrino di Palazzo Grassi, transforming it into a dance studio where she, designer Jeremy Jacob, and six of Tanowitz's critically acclaimed dancers (Christine Flores, Zachary Gonder, Lindsey Jones, Brian Lawson, Victor Lozano and Melissa Toogood) will collaborate and create, live, over a five day period. Each day is an intimate conversation between Tanowitz and her dancers where they work slowly and deliberately, revealing the inner workings of their creative process.

The installation includes a series of video screenings designed by artist Jeremy Jacob exploring the theme of 'Contrapposto', amongst which are two films created in collaboration with Tanowitz herself: 'David' and 'I Was Waiting for the Echo of a Better Day'.

The final instalment for 'Dancing Studies' is Ralph Lemon, from Thursday 16 to Sunday 19 June 2022 at COSMO, Campo San Cosmo, on the Giudecca island.

The US choreographer, theorist and visual artist has produced a piece comprising multiple fragments developed over the course of many years of research into movement, text and sound. A process not geared towards reactivating any of Bruce Nauman's performances, nor even emulating them, but rather a collection of actions with the potential to evoke some of the works on display at Punta della Dogana, creating inquisitive connections framed within a visually marked backdrop and a complex soundscape.

'Dancing Studies' is part of a series of initiatives conceived specifically to engage with the work of one of the most important artists on the international contemporary scene. Right before the opening of the exhibition in Venice Palazzo Grassi presented the **'Bruce Nauman Archive for the**

Future, consisting of eleven video conversations led by Carlos Basualdo and Caroline Bourgeois discussing the influence that the US artist has had on the work of artists, dancers, art historians, performers and musicians the world over. The interviews – which are available on the website palazzograssi.it – included **Philippe Parreno** (artist), **Anne Imhof** (artist), **Boris Charmatz** (dancer and choreographer), **Paul Maheke** (performer), **Elisabeth Lebovici** (art historian), **Ralph Lemon** (artist), **Tatiana Trouvé** (artist), **Teodor Currentzis** (orchestral conductor), **Lenio Kaklea** (dancer and choreographer), **Elisabetta Benassi** (artist) and **Nairy Baghramian** (artist).

The curators Carlos Basualdo and Caroline Bourgeois have stated: “The idea for “Dancing” Studies came during a Zoom exchange with Philippe Parreno, as part of the “Nauman Archive for the Future.” While discussing the “Contrapposto Studies” exhibition project, it became clear to us that the series of conversations were less a commentary on the exhibition –that had yet to take place–, that an attempt to extend it discursively, or at least to probe its limits. If, as Marcel Duchamp once put, “the spectator completes the artwork,” does an exhibition end in the space demarcated by its physical presentation? Or it is possible to conceive of its potential extension in both time and space, through the experience of the viewer, or perhaps more pointedly, through the potential conversations that the show might provoke, and, ultimately, through the production of other works of art that might be partly or completely motivated by it?”

The premise of “Dancing Studies” is thus to extend the show through a series of performances and installations that will take place throughout Venice from March until June of 2022. The works will be realized by a group of choreographers working in Europe and the US, who are amongst the most celebrated today: William Forsythe, Lenio Kaklea, Ralph Lemon and Pam Tanowitz. Several of the performances presented constitute direct responses either to “Contrapposto Studies” or to the work of Nauman in general (Forsythe, Lemon and Tanowitz). Others, have been specifically chosen by the artists to enter in dialogue with the show (Kaklea). As a whole, the program represents a counterpart and complement to the “Nauman Archive for the Future,” and a potential extension of the exhibition at Punta della Dogana”

The costumes for the performances of Pam Tanowitz are designed by Matthieu Blazy for Bottega Veneta, partner of Palazzo Grassi – Punta della Dogana for this program.

Access to all events is free until capacity is reached, except for the performances on the 22 and 23 April for which booking is required.

The ‘Dancing Studies’ cycle is being developed with the support of

BOTTEGA VENETA

Media partner



13. Educational activities

Since 2018, to encourage the discovery of contemporary art, Palazzo Grassi – Punta della Dogana offers free admission to its exhibitions to young visitors up to the age of 19.

Palazzo Grassi – Punta della Dogana offers a vast programme of activities for the public of all ages, for schools, universities and families. The programme is built in 5 sections:

Activities for the public: Masterclass, Guided tours

Masterclasses and talks with professionals from the cultural and artistic field are open to university students, while companies can choose to attend Pro Masterclasses that aim to develop the company welfare culture.

Guided tours to the exhibitions and the buildings’ architecture can be organized as well as visits to the Teatrino.

Kids & Schools

Workshops and guided tours are available for schools, teachers and young visitors. Other special workshops – robotics, photography, dance – are all conceived and led by artists for children and teenagers.

Palazzo Grassi Teens

Palazzo Grassi Teens is the programme aimed at teenagers to stimulate a free and creative approach to contemporary art. Based on the peer-to-peer approach, the initiatives involve the participants in the production of contents focusing on artists and their works.

Research: Lectures by artists, Grand Tour

A programme of research activities, talks, seminars organised in collaboration with universities, research centres and cultural institutions is dedicated to the public, to professionals working in museums and to artists.

Social Inclusion

Various programmes are open to categories of public who have difficulties in accessing contemporary art: teenagers, fragile adults, the elderly, people suffering from Alzheimer’s disease are some examples of groups who can participate in the Social Inclusion programme of Palazzo Grassi. Since 2019, the workshop “Altri Sguardi” invites refugees and asylum seekers to follow a workshop focusing on the analysis, understanding and critique of the works exhibited and to exchange with the visitors of the museum.

14. Multimedia contents and online activities

Palazzo Grassi — Punta della Dogana dedicates a particular attention to digital communication and develops online activities through a diversified strategy, with in-depth contents and special projects, aimed at interacting with the public of the museum and at engaging with the Italian and international art community.

In-depth content dedicated to the exhibitions

On the occasion of its exhibitions, Palazzo Grassi — Punta della Dogana develops digital in-depth contents dedicated to the artists and works on view. These contents remain accessible online.

Taking the exhibition “Bruce Nauman: Contrapposto Studies” as its starting point, the cycle of conversation “Bruce Nauman Archive for the Future” led by the curators Carlos Basualdo and Caroline Bourgeois invited artists, art historians, dancers, performers and musicians to discuss the work of Bruce Nauman and its relevance for the future. Philippe Parreno, Anne Imhof, Boris Charmatz, Paul Maheke, Elisabeth Lebovici, Ralph Lemon, Tatiana Trouvé, Teodor Currentzis, Lenio Kaklea, Elisabetta Benassi and Nairy Baghramian are the guests invited to take part in the debate.

Taking inspiration from the exhibition “HYPERVENEZIA”, which suggested the idea of a real walk through the city's neighbourhoods, Palazzo Grassi — Punta della Dogana presented **EXTRAVENEZIA**, a project dedicated to the exhibition and to Mario Peliti's Venice Urban Photo Project. Mario Peliti was invited to suggest new itineraries through the neighbourhoods of Venice by selecting new images. EXTRAVENEZIA, therefore, invited the public to discover new walks, online and offline.

At the same time Palazzo Grassi launched an Instagram filter of HYPERVENEZIA to invite the visitors to share their personal point of view on the exhibition and on the show. The filter reached over 12.000 people and was used more than 800 times.

The Alphabet of Palazzo Grassi — Punta della Dogana

On the social media channels Instagram, Facebook and Twitter, Palazzo Grassi — Punta della Dogana launched the project “Alfabeto n.1”, the first dictionary dedicated to the world of the institution, to talk about its institutional activity. Through the 26 letters of the alphabet, the digital public was invited to discover some of the most iconic names, exhibitions, artists and events that characterise Palazzo Grassi and Punta della Dogana and which, over the years, have helped to shape their unique identity.

Open Lab

Open Lab is a format of digital workshops conceived by Palazzo Grassi during the first lockdown in 2020 and developed in collaboration with guests who work in different

fields of contemporary creativity, from design to literature. The activities are accessible from anywhere at any time as they remain available on social media and in an e-book available for free on the museum website. After Olimpia Zagnoli, Giulio Iacchetti, studio saòr, Ryoko Sekiguchi, Erik Kessels, Emiliano Ponzi, Marco Cappelletti and Livia Satriano, in January 2022, Davide Trabucco with his project Conformi conceived an Open Lab dedicated to analogies between images and to imagination.

Architecture

The active dialogue with the partner Google Arts and Culture Institute has led to the publication of a virtual tour of the empty spaces of Punta della Dogana on the platform Google Arts and Culture. The museum was filmed for the first time with the street view technology. It is possible to discover some of the rooms on the first floor as well as to admire the 360 view from the terraces and to stroll through the Cube conceived by Tadao Ando and rediscover some of the works exhibited in the past.

Website and social media

The website and social media profiles of Palazzo Grassi — Punta della Dogana offer multimedia content and information dedicated to educational activities, events at the Teatrino, history and architecture of the institution, exhibitions and artists of the Pinault Collection.

Facebook: over 80.400 followers

Instagram: over 108.700 followers

Twitter: over 29.500 followers

Youtube: over 880.000 views

15. Partnerships

Palazzo Grassi — Punta della Dogana is accompanied by numerous partners for the organisation and promotion of its activities, in order to bring a new public to the museum and to support the relationships between the institution and local, national and international stakeholders. Special projects and collaborations have included public and private partners, companies, tour operators, cultural institutions and research centres, as well as partners for communication...

Palazzo Grassi — Punta della Dogana is thankful to Chora Media, Sky Arte, Feltrinelli, Trenitalia, Coin, among others.

Dorsoduro Museum Mile

In 2020, the Gallerie dell'Accademia, the Galleria di Palazzo Cini, the Peggy Guggenheim Collection, and Palazzo Grassi — Punta della Dogana are once again connected by the Dorsoduro Museum Mile, a unique cultural itinerary through eight centuries of art. Launched in 2015, the Dorsoduro Museum Mile connects four museums along a mile-long path in the Dorsoduro district, between the Grand Canal and the Giudecca Canal. On an itinerary of eight centuries of world art history, visitors can admire masterpieces of Venetian painting from the Middle Ages and the Renaissance in the Gallerie dell'Accademia and the latest contemporary production on display at the Punta della Dogana. On the way, visitors can also explore the former homes of great collectors such as Vittorio Cini and Peggy Guggenheim and view their respective collections.

A paid ticket for one of the Dorsoduro Museums or a membership card from a partner institution involved in the project enable to have access to the other collections at special rates.

The Dorsoduro Museum Mile is also active online on the social media profiles of the four institutions with shared digital projects that tell of the extraordinary mile-long path even when the museums are closed.

On the occasion of the 1600th anniversary of the City of Venice, the social media project Diari del Miglio was the occasion to share the identity of each of the four partners and their relationship with the city itself. Five Instagram tours invited the digital audience to contribute to the production of contents and offered a virtual walk through the eight centuries of history of the Dorsoduro Museum Mile and through the story of Venice.

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Punta della Dogana**

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Marlene Dumas

open–end

Palazzo Grassi, Venice
27.03.2022 – 08.01.2023

Exhibition curated by Caroline
Bourgeois with Marlene Dumas

Assisted by Alexandra Bordes

Graphic design for the exhibition
Roger Willems (ROMA Publications,
Amsterdam)

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Lenders

Collection Van Abbemuseum,
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The Abrishamchi Family Collection
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Amsterdam
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Tate Modern
De Ying Foundation
Collection of David and Monica
Zwirner
Collection of the artist
ITA (International Theater Amsterdam)

And all those who wish to remain
anonymous.

Aegis, Verona Bacciolo Gelsomino e
Figli, Cavallino–Treporti
Chefyowant, Padova
Chora Media, Roma
Coop Culture, Mestre
Dacos Sistemi, San Donà di Piave
Eurosystem, Mirano
Fratelli Orlando e Figli, Musile di Piave
Gruppofallani, Marcon
Gruppo Civis, Mestre
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