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Palazzo Grassi

Defining and Branding a New International Art Centre in Venice

The good results of the two-first season of Palazzo Grassi's re-opening by Art collector François Pinault have proved his determination of making Venice his favored site to present to the public his incredible collection, which he has been assembling for several decades with a passion that has never faded.

The perspective of the opening of the Punta Della Dogana in June 2009 has boosted even more the level of artistic demand of the exhibitions of the Palazzo Grassi as well as the public and media's expectations to the New Art Centre.

Defining itself as an Art Centre closer to a living human body than a classical museum, the wide offer of Palazzo Grassi is focused on :

- documenting and representing a time in a collection ;
- interpreting and (re)evaluating it with a constant dialogue between past, present and future.

3 main elements blend in the branding of Palazzo Grassi and in the story it is telling :

1. A Palace of a reputation : which recounts the continuity of the Palazzo Grassi and the main artistic paths it has taken, since its inception in Venice as a museum until the present exhibition " Rome and the Barbarians".
The best witness of this process of continuity and innovation is the refurbishing by the Japanese architect Tadao Ando of Eighteenth Century's last Palace of the Venetian Republic to be erected on the Canal Grande by Giorgio Massari.
2. A City of the World : Venice offers an exclusive site where an ambition for International Art of the best standards can rely on a strong context and the notoriety of renowned partners, both which allow the successful launching of the new program : " Art Conversation of Palazzo Grassi waiting for Punta Della Dogana".
The two distinctive spaces are envisioned as launching pads for new signs, symbols and mythologies explored or re-invented in a singular way by contemporary art.
3. A Unique Collection and a Passion of a Collector presented in an outstanding Art Centre/Museum :
Whereas one has never finished exploring how radical is the Collection of Mr. François Pinault, he has chosen to offer it to the broadest audience thanks to a large communication plan and specific development programs which are

devoted to offer to its public and partners, the very best mediation, services and access.

The bottom line of our case study would be : As pointed by Prof. Romanelli, Venice had a leading role for Art and International Encounters of cultures from Renaissance until the XIXth century ; Peggy Guggenheim is occupying the mental time-space of the XXth century ; how are we part, Monique Veaute and all her team of Palazzo Grassi/François Pinault Foundation, of the building of the new dimension of Venice, from local to global XXIst century ? And which kind of dialogue is offered between the Collection of Mr. Pinault and the Art Institutions and Collectors of the World ? Are the tools used and services offered, appropriate ?

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