

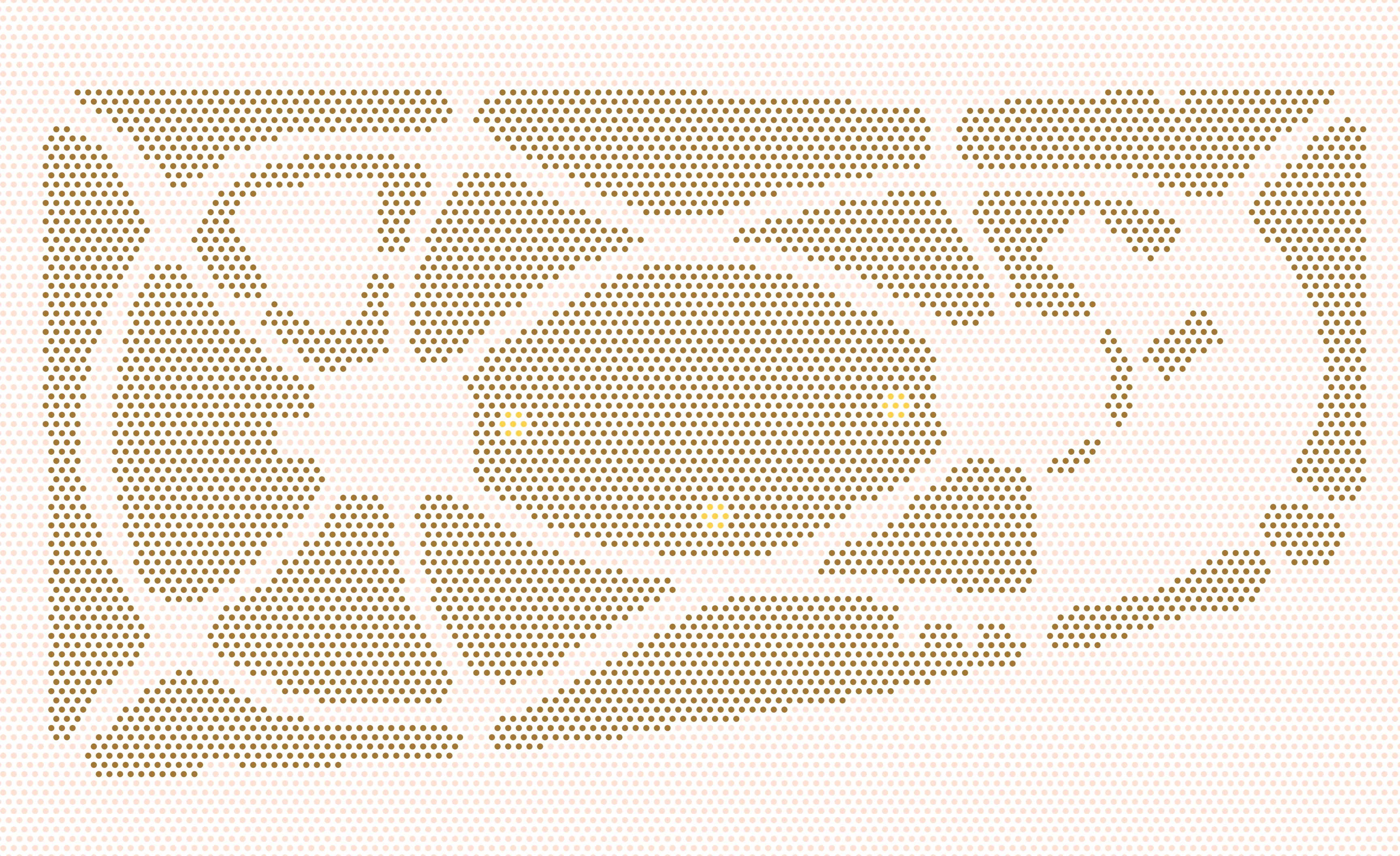
MAD.

SQ.

ART.

GIUSEPPE

PENONE



**MAD.
SQ.
ART 2013.
GIUSEPPE PENONE
*IDEAS OF STONE
(IDEE DI PIETRA)***

September 26, 2013 - February 9, 2014
Madison Square Park
Presented by the Madison Square Park Conservancy



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FOREWORD.

When Giuseppe Penone (Italian, b. 1947) reflected recently on his first visit to Madison Square Park in 2008, he said that he was mesmerized by a green oasis in Manhattan's downtown. It wasn't only the site that challenged the artist, but the cacophony surrounding it: celebrated skyscrapers including the great Flatiron Building and the august New York Life Building; the street motion of bicycles, taxis, and trucks; and the constant movement of pedestrians. All this activity bore down on Madison Square Park. If Penone didn't embrace this dissonance, he perfectly sidestepped it by creating one of the most contemplative installations yet on our Oval Lawn. *Idee di pietra—Olmo (Ideas of Stone—Elm)*, *Triplice (Triple)*, and *Idee di pietra—1303 kg di luce (Ideas of Stone—1303 kg of Light)* are three bronze trees in the northern, middle and southern areas, respectively, of the park's central space. The works are towering forms—each is around thirty feet high—and have a powerful presence. They also evoke the park's natural flora and assimilate into the setting. Their location on the Oval Lawn, amid mature trees, has been happily confounding to some: Penone's sculptures harbor heavy, ponderous boulders selected by the artist from the Orco River, outside his native Turin. Those moments of fascination, enrapture, and investigation are what we wish for our audience.

Since *Ideas of Stone (Idee di pietra)* opened in late September 2013, the public has come to expect its presence in the park. Picnickers sit tight against the tree trunks enjoying a meal. Office workers surround the bronze trees during their lunch break. Even New York's finest squirrels and birds are somehow fooled by Penone's exquisitely crafted works. But these are not lush arbors with leafy branches. The pieces are stark and even skeletal as they celebrate the essence of a tree's bare form rather than the height of summer.

It has been a privilege to host Giuseppe Penone's first outdoor sculpture exhibition in New York City. A member of the Italian Arte Povera movement in the late 1960s, Penone has continued to use the simplest elements to create the most moving statements. We are all struck by his exacting skills as a craftsman and aesthetician and his singular ability to site his sculpture. Our colleagues at Marian Goodman Gallery—Marian Goodman, Elaine Budin, Leslie Nolen, and Linda Pellegrini—are long-term supporters of the artist and staunch advocates for his work in our park. We are grateful for their munificence. We could not have been as successful in all of the Mad. Sq. Art projects without affirmation from the Board of Trustees of the Madison Square Park Conservancy and our Art Advisory Committee. Penone's project is the twenty-seventh in a series of Mad. Sq. Art shows. He has brought a unique greatness to this program.

Brooke Kamin Rapaport
Senior Curator
Madison Square Park Conservancy

TREE ARIA.

Michael Brenson

Giuseppe Penone found the three big trees on walks. The Chestnut was diseased; the Elm had been knocked over by the snow; the Nettle had grown over a road that was being repaired after years of disuse. After working on them in his studio, he had two cast in bronze in the nearby village of Volvera, the other in a larger foundry in Pietrasanta, in Tuscany. Their destination was Manhattan's Madison Square Park. Many Penone sculptures have been exhibited outdoors in Europe. This is his first outdoor sculpture exhibition in the United States.¹

The eye-catchers are the stones, high in the branches. These small granite boulders, too, were found, in their case in the Orco River, around thirty miles from Penone's home, near Turin. Inside each is a myriad of crystals. Like the thirty-foot-tall bronze trees, the stones are forms of fossilized life, with evidence of an inner network. All are whitish, lighter in color than the grayish bronze. Each weighs hundreds of pounds. Each is affixed to its tree by an invisible iron rod. The stones seem to be nestling in or caressed by the trees. The Stone, Bronze and Iron Ages are all represented here.

Two of the sculptures are titled *Idee di pietra* (*Ideas of Stone*). A single stone is held in a juncture of *Idee di pietra - Olmo*. Five stones seem to occupy *Idee di pietra - 1303 kg di luce* like lion or bear cubs. *Triplice* (*Triple*), installed between the other two sculptures, is also unpatinated, without leaves, whose weight on limbs and branches is evoked by the stones. The bronze trees may be bare but none seems barren. While the trunks of the *Ideas of Stone* are embedded in the earth, the roots of *Triplice* are visible. *Triplice* seems partly arisen, as if it had been slowly yanked out of the earth. Or as if it had decided the time was right to branch out on its own.





(Left) *Idee di pietra - 1303 kg di luce (Ideas of Stone - 1303 kg of Light)*, 2010. Bronze, river stones. 355 x 160 x 80 inches (900 x 400 x 200 cm). Courtesy of the artist and Marian Goodman Gallery, New York.

(Next spread) *Triplíce (Triple)*, 2011. Bronze, river stones. 355 x 275 x 160 inches (900 x 700 x 400 cm). Courtesy of the artist and Marian Goodman Gallery, New York.



Triplíce is a vision. It has three trunks. One “had been smashed by other trees and continued to grow while touching the ground,” Penone said. “Another had been folded over the first, and the third surged up perfectly vertical.”² The two thinner trunks extend over the grass like giant tentacles or feelers. A massive stone appears to thwart the trunk on the ground, like someone refusing to get off another person’s foot. Branches of the two smaller trunks touch, a couple of them coiling around each other like cats. Other branches are perched like antennae, or like children on a ledge. The operatic sculpture could be gliding, as if underwater. The thickest trunk, almost “perfectly vertical,” is as erect and elongated as a Giacometti. The stone in a juncture near the top inevitably suggests a head. Its branches are like outstretched arms, like those of the condemned figure in Goya’s *Third of May 1808*. The topmost branches suggest tentacles, too, this time of a mollusk. “Once upon a time there was a dinosaur slug” could be the opening line of *Triplíce*’s tale.

The *Ideas of Stone* are creaturely, too, but more singular as images. *Olmo* could be part human, part ostrich. The big stone that it seems to be offering or bearing on its back or belly suggests a baby or head. *1303 kg di luce* is also part human—its knotty, leathery bent body like that of an aged woman—and part bird, its neck thrust forward, its head back, as if in a mating dance, and its trunk goes up and up, like the neck of a giraffe; and its top

branches unfurl horizontally in a startling divergence. The bulk and comparative size of the largest of the stones give it a sense of unbudgeable weight. While the stones press down on the trees, however, their color and shape liken them to eggs, the association of which relieves some of their load, and despite their obstructive heaviness the trees seem to rise undeterred. The sculptures emphasize the coexistent pulls of gravity and antigravity, descent and ascent. While these trees cannot escape the earth, their primary energy is as irresistibly antigravitational as sap, or as plants yearning for sun.

Are these trees dreaming stones? Are the stones the children, or the brains, of trees, which after all are susceptible to petrification? If the stones are eggs, what is their offspring? If they are buds, what is their fruit? If they are brains, what is their thought? If trees, which populated the earth long before Homo sapiens, are animate, in many ways like human beings, as well as like sculpture, did trees dream us before we dreamed about them? Did sculpture dream us before we began using stone and wood to make sculptural things?

Far from their place of origin, in public, in an oasis of green amid the stone canyons of New York City, the new celebrities of Madison Square Park, the ill-fated trees are observed and admired as they could not have been in the woods. As bronze sculptures, the trees’ animal, vegetable and mineral identities are unmistakable. More





captivating and somehow not just bigger but also greater than everyone in their midst, the trees now seem beyond death.

There is no sense of loss here. Is this because, like statues, including those punctuating Madison Square Park, Penone's bronze trees are commemorative? Is it because they are treated like rock stars? For their four-and-a-half-month run, Madison Square Park is their stage. We are guests at their scene. Is it because the transmutation from tree to bronze sculpture seems natural?

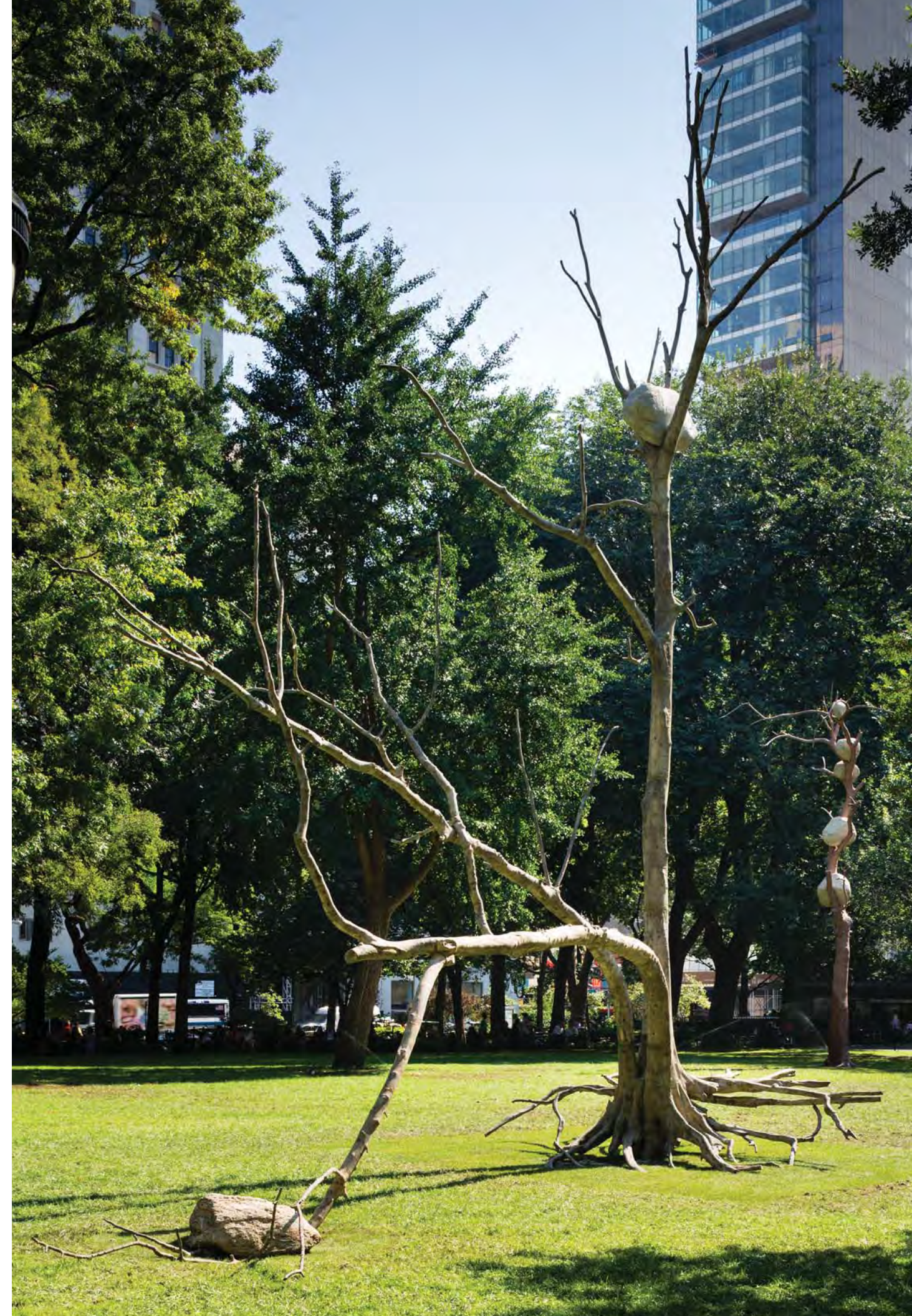
II

In the spring of 2012, Giuseppe Penone received a phone call inviting him to visit the Chauvet cave in southeastern France—the one that inspired Werner Herzog's 2010 film *Cave of Forgotten Dreams*. The invitation was for the next day only. Penone left home at three a.m. and drove from Piedmont to the Ardèche. The "cavity" of the cave was like "a skull," he remembered, whose side walls "support[ed] the projection of images, which are the sensations and emotions of the reality of the period." Like many earlier twentieth-century artists who were amazed by prehistoric cave painting, Penone felt that the animals on the walls could have been painted yesterday. The visit was "an unbelievable experience, because paintings that are made with charcoal have been there for thousands of years... who did those 30,000 years ago?" The artist

"has communicated to us his understanding and emotion in relation to the reality he knew. And that touches us because it's a feeling we have, too."³

Communicate "to us his understanding and emotion in relation to the reality he knew," in a way "that touches us because it's a feeling we have, too"—this is what Penone does. His heightened, almost preternatural, responsiveness both to the discrete emanations of materials and processes, and to the vast sweep of natural and creaturely life, grows out of his childhood in the village of Gressio, in Piedmont, where farmers were as attuned to the minutiae and immensities of nature as their ancestors had been millennia earlier. Penone's ability to hear as announcements the mute frequencies of nature developed into his belief in the potential of poetic awareness. What is the effect of that moment when someone discovers it is possible to participate in the life of a tree, stone or river? When someone suddenly wonders if a tree or stone has impulses and desires? When perceiving the barely perceptible temporalities of a stone or tree delivers a sense of interiority that is intensely private without being privately owned?

Penone is even more an artist of the tree than Caspar David Friedrich or Paul Cézanne, whose affinity for trees he has cited with affection.⁴ No matter how repeatedly writers have emphasized the importance of trees in his work, it is impossible to







(Right) Fig 1. *Alpi Marittime. Continuerà a crescere tranne che in quel punto (Maritime Alps. It will continue to grow except at this point)*, 1968 (detail). Six black-and-white photographs. Each 25 x 19 inches (63 x 49 cm). Penone Archive, courtesy of the artist and Marian Goodman Gallery, New York.

(Left) Fig 2. *Albero di 12 metri (Tree of 12 Meters)*, 1980. Larch wood. 470 x 20 x 20 inches (1200 x 50 x 50 cm). Installation view in *Italian Art Now: An American Perspective*, Solomon R. Guggenheim Museum, New York, 1982. Photo by Carmelo Guadagno.

(Far right) Fig 3. *Albero delle vocali (Vowel Tree)*, 1999-2000. Bronze, vegetation. 175 x 180 x 470 inches (450 x 3000 x 1200 cm). Installation view, Jardin des Tuileries, Paris. Courtesy of the artist.



discuss his work apart from them. They are his signature image and reality. He has drawn, carved and cast them. Discovering and displacing them aligns his sculpture trees with the tradition of the found object as well. In the late 1960s, when he was in his early twenties, he embedded in one tree an iron cast of his hand, which over time the tree began to engulf like a mouth, or to wrap itself around, like a hand [Fig 1]. In perhaps his most beloved works, Penone carved deeply and laboriously, and, in the final stages, with consummate delicacy, into industrial beams, eventually arriving at the saplings miraculously intact at their core, their embryonic vulnerability exposed [Fig 2].

Albero delle vocali (Vowel Tree) was cast from a hundred-foot-long oak that had been knocked over by snow [Fig 3]. Penone cut the tree into roughly ten-foot-long sections and adjusted them in his studio before sending them to the foundry.⁵ In 2000 the bronze sculpture was installed in the Jardin des Tuileries in the heart of Paris. The oak is a mythic tree. This one is huge and wild; the Tuileries Garden is manicured and geometric. Looking not so much fallen as crashed, at one end the sculpture tree is propped up on its roots, which present a delirious display. Over years, decades, centuries, what happens inside the earth—where most humans assume vegetal life hardly moves—can, when placed above ground, provide as much of a visual spectacle as a fire in a cave or the tentacles of a giant squid. Enmeshed amid freshly planted

trees, this sculpture tree is not a ruin. It is a mammoth battery of vegetal energy that seems both to evoke speech, in images of vowels enunciated by its roots, an aria of the roots, and to obliterate sound. Penone's sculpture makes silence.⁶

The Bronze Age revered trees. Penone believes that the lost-wax process was inspired in part by a wondrously intricate connection between bronze and trees. "Bronze casting is based on the falling of the molten bronze. The system of vents necessary to the pouring distributes the metal in the void of the matrix by the force of gravity. From a central pouring the metal runs into the peripheral ramifications of the vents to form the surface of the sculpture. The metal, with its fall, pushes out the air of the matrix creating a circulation. To make the vents, reeds or tree branches have always been used. The invention and conception of bronze casting embodies a deep knowledge and reflection on the growth of vegetation. The tree, with its fluid form, exemplifies the falling towards the light of matter, and the branches, with their extension, nourish the foliage that is equivalent to the surface of sculpture in bronze. The matrix that enfolds the tree is the air. The bronze testifies to the profound tie that exists between its cast and the growth of vegetation."⁷

For Penone a tree is a perfect sculpture. A tree, he said, "is a figure that is already in itself an extraordinary sculpture, a living entity





memorizing in itself its own structure and form.” Concentric rings reveal the logic of a tree’s development. “The history of the tree” is “enclosed and memorized” in the wood. “The arrangement of the branches shows us which side was exposed to the sun and which was in the shade.”⁸ Like sculpture, and like human beings, a tree depends on balance. It, too, has multiple points of view, changing while humans and other creatures move around it. It is earthbound yet defies gravity. A tree is a declaration in the present while projecting itself into the future. Unlike human beings, it keeps growing. Many trees have several times the life span of humans.

More than sculpture and humans, however, trees evoke the primordial past. Throughout prehistory it was impossible for human beings to get away from trees. They were majestic and shadowy things, forbidding and protective, innumerable and haunting. In the thickness of forests, human animals had to adapt themselves to trees, as well as to other animals more at home in the forest. Trees inspired sacrifices and prayers and an awareness of metamorphosis. Many cultures have mythologies of tree worship.

We know this. Penone knows that everyone encountering his tree sculptures in a public park lives with the ancient human connection to trees. He knows that even surrounded by skyscrapers, in 2013, amid a universe of concrete, these ancient connections are waiting to be activated, perhaps particularly in small parks, one of whose

purposes is to enable these connections to be safely remembered. He knows that encountering his bronze trees while sitting or strolling, or during meetings, coffee breaks and trysts, can awaken sensations and memories not only of other times and places but also of ancestral wandering and wondering, discovery and fear, and secret rituals—ecstatic, fabulous, desperate, dark. He knows that the attachment to wandering and wondering remains, and that through sculpture trees we can begin to ask what trees and humans learned together.

Penone’s interventions are startling but not violent. “Your work, as I know it, never has that negative attitude,” Benjamin Buchloh said to him, “and nor does that of your contemporaries—it’s never radically critical, annihilating like Manzoni, for example. It’s far more complex, subtle, philosophical perhaps.”⁹ Penone’s work is fluid. In his sculptural world, everything is moving. Each material is touched by other materials, each body by other bodies. His animal images are not monstrous. His dinosaur slug and giant ostrich are not beasts. None of the multitude of actions that his sculpture trees seem capable of is threatening. Human and vegetal, prehistory and the present, hand and tree, touch but do not collide.



Idee di pietra - Olmo (Ideas of Stone - Elm), 2008. Bronze, river stones. 315 x 160 x 100 inches (800 x 400 x 250 cm). Courtesy of the artist and Marian Goodman Gallery, New York.





III

Even as Penone seems to join one reality to another, however, enabling us to feel so close to other materialities that we are almost inside them, his sculpture accentuates displacement and difference. One place to another. One material to another. One body holding, offering or pressing into another. One historical era in the immediacy of another. They attach, sometimes flow into one another, but don't fuse.

While the three bronze sculptures do not produce a sense of loss, they do generate an experience of separateness. When Penone took a stone from a river, then found the same kind of stone and carved it to make it look like a replica of the river stone, it was apparent immediately that the hand-carved stone was not the stone modeled by water. When he carved into the skin of marble to expose the veins inside, he revealed that marble, like us, has skin and veins, and the marble has something like a circulatory system but no blood is pumping through it. The marble vein, Didier Semin writes, "is a fine geological layer."¹⁰ Penone made molds of parts of his face and placed them in the earth alongside potatoes, which grew to resemble those parts. He cast the resembling potatoes [Fig 4]. The bronzes are obviously not his face, even as they demonstrate the kinship among vegetable, bronze and human bodies.

The three bronze sculpture trees, hollow and subtly but decisively manipulated by the artist, are not the trees they seem to replicate. Up close it is apparent that *Triplíce* was cast in multiple sections. The difference is given by touch as well: obviously wood does not feel like metal. And actual trees could not stably hold small boulders in the junctures of tall branches. Penone's interventions enunciate the principle of the non-identical.¹¹ A tree is not a person. A stone is not an egg. The tree vowels are not the alphabet of human speech. *Triplíce* and *Idee di pietra* were made in Italy for New York, where the titles are given as *Triple* and *Ideas of Stone*. Always translation. Always one language to another.

There are no limits to what we can know, Penone's work seems to say, except that there are. The full animate world is open to experience, as long as we do not forget that the boundaries between humans and the rest of nature are absolute. Conjuring



these affinities and differences is an imperative the cave painters of Chauvet understood. Maybe art began with this imperative. Thousands of years later, as the Digital Apparatus levels time and place, this threshold is no less marvelous, hearing its call a no less urgent matter.

¹ Giuseppe Penone, e-mail to the author, October 19, 2013. Penone made later casts of all three trees for his large 2013 exhibition in Versailles.

² See Alfred Pacquement, "Entretiens avec Giuseppe Penone," *Penone Versailles* (Évreux, France: Krapp Graphique, 2013), p. 32.

³ See Benjamin Buchloh, "Interview with Giuseppe Penone," in Laurent Busine, ed., *Giuseppe Penone* (Brussels: Mercatorfonds, 2012), pp. 13, 21.

⁴ See Pacquement, pp. 32, 37.

⁵ Penone, e-mail to the author, October 20, 2013.

⁶ I have relied on Didier Semin's description of the work at the beginning of his essay "Giuseppe Penone: Magic Delivered from the Lie of Being Truth," in Busine, p. 29.

⁷ See Giuseppe Penone, *Writings 1968–2008*, ed. Gianfranco Marianello and Jonathan Watkins (Bologna: MAMbo [Museo d'Arte Moderna di Bologna] / IKON, 2009), p. 263. I found the quotation in Semin, p. 31.

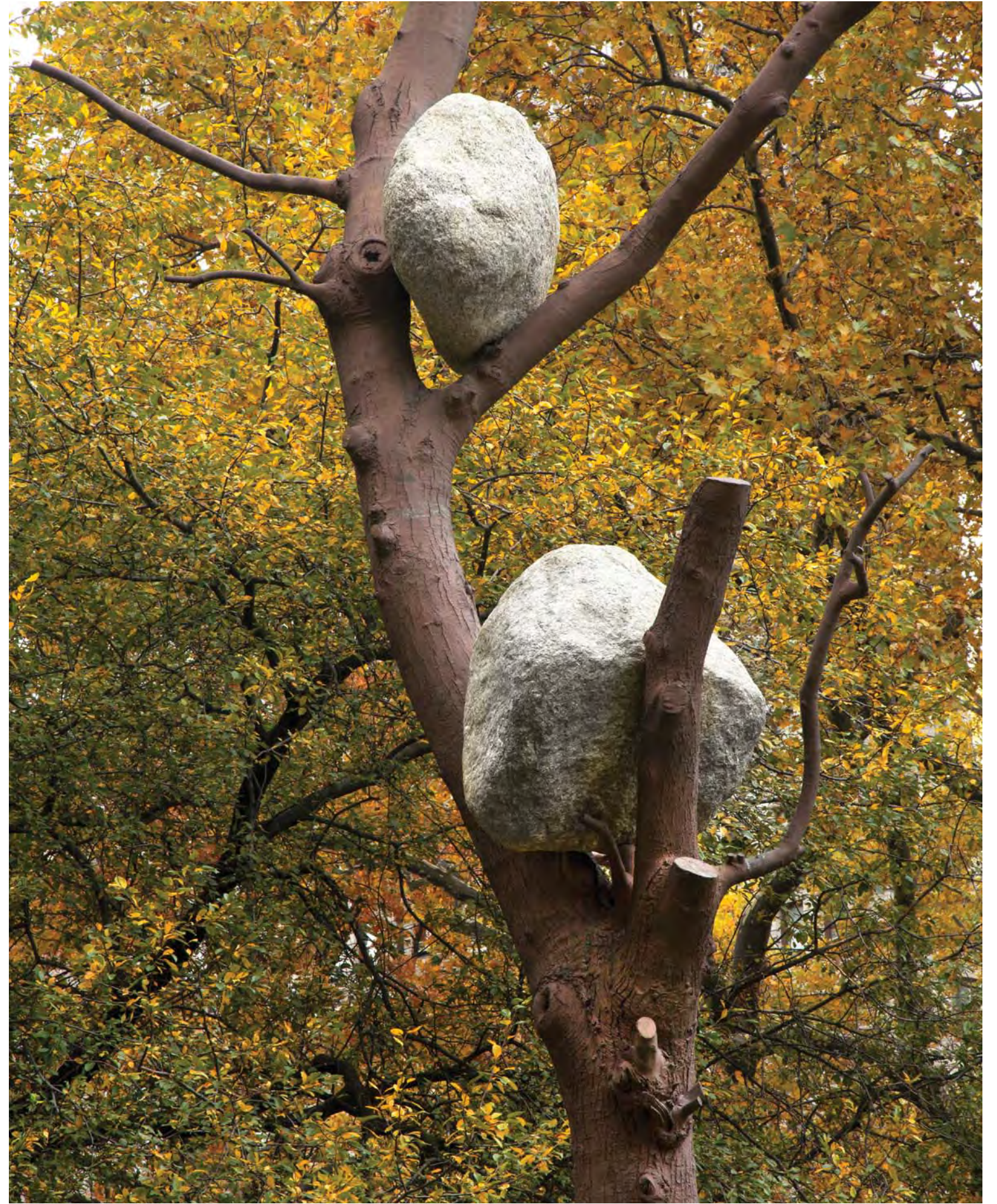
⁸ Giuseppe Penone, quoted by Daniel Sotif, "Destin de l'Arbre," *Giuseppe Penone: Arbre des voyelles* (Paris: Musée du Louvre, École National Supérieure des Beaux-Arts de Paris and Centre National des Arts Plastiques, 2010), p. 7. Cited in Semin, p. 37.

⁹ See Buchloh, p. 16.

¹⁰ See Didier Semin, "In Praise of Simple Questions," *Giuseppe Penone: Sculture di linfa*, Venice Biennale exhib. cat. (Milan: Mondadori Electa, 2007), pp. 217–223.

¹¹ I'm grateful to Sarah Hamill for the notion of the non-identical.

(Right) Fig 4. *Patate* (*Potatoes*), 1977. Five bronze elements, potatoes. Dimensions variable. Photo by Jon and Anne Abbott, courtesy of the artist and Marian Goodman Gallery, New York.





GIUSEPPE PENONE.



EDUCATION

1970 Diploma di Scultura, Accademia di Belle Arti, Turin

SELECTED SOLO EXHIBITIONS AND PROJECTS

2013 *Ideas of Stone (Idee di pietra)*, Madison Square Park, New York
Giuseppe Penone: Le corps d'un jardin, Galerie Marian Goodman, Paris
Giuseppe Penone, Kunstmuseum Winterthur, Winterthur, Switzerland
Penone Versailles, Château de Versailles, Versailles, France
Giuseppe Penone: Alfabeto and Entre les lignes, Chapelle du Méjan, Arles, France

2012 *Giuseppe Penone: Spazio di luce*, Whitechapel Gallery, London
Giuseppe Penone, Centre d'Arts et de Nature, Parc du Château, Domaine de Chaumont-sur-Loire, France
Traversées, La Fabrique du Pont d'Aleyrac, Saint-Pierreville, France; Pas d'Panique, Lagorce, France; Château du Pin, Fabras, France
Giuseppe Penone, Jardin des Plantes, Paris
Giuseppe Penone, Marian Goodman Gallery, New York

2011 *Elevazione*, Centro de Arte Contemporânea Inhotim, Brumadinho, Brazil
In limine, Galleria Civica d'Arte Moderna e Contemporanea (GAM), Turin

2010 *Giuseppe Penone: Drawings and Sculptures*, Fondation De Pont, Tilburg, Netherlands
Giuseppe Penone: Des veines, au ciel, ouvertes and Les pierres des arbres, Musée des Arts Contemporains du Grand-Hornu, Hornu, Belgium
Idee di pietra (Ideas of Stone), Booth School of Business, University of Chicago, Chicago

2009 *Giuseppe Penone*, Ikon Gallery, Birmingham, England

2008 *Giuseppe Penone*, Toyota Municipal Museum of Art, Toyota, Japan
Giuseppe Penone: Nelle mani: Opere dal 1968 al 2008, Studio per l'Arte Contemporanea Tucci Russo, Torre Pellice, Italy
Giuseppe Penone, Museo de la Ciudad, Quito, Ecuador
Giuseppe Penone: Matrice de sève, École Nationale Supérieure des Beaux-Arts, Cabinet des Dessins Jean Bonna, Cour Vitrée du Palais des Études, Paris
Giuseppe Penone, Galerie Marian Goodman, Paris
Giuseppe Penone, Marian Goodman Gallery, New York
Giuseppe Penone, Museo d'Arte Moderna di Bologna (MAMbo), Bologna, Italy
Giuseppe Penone: The Hidden Life Within, Art Gallery of Ontario, Toronto
Giuseppe Penone, Académie de France à Rome, Villa Medici, Rome

2007 *Il giardino delle sculture fluide*, La Venaria Reale, Turin, 2003–2007
Sculture di linfa, La Biennale di Venezia, Venice
Giuseppe Penone, Museum Kurhaus Kleve, Kleve, Germany
Sulla punta della matita si specchia la pelle dell'universo, Studio per l'Arte Contemporanea Tucci Russo, Torre Pellice, Italy
Élévation, Cézanne Aix 2006, Jardin Public du Parc du Jas de Bouffan, Aix-en-Provence, and Musée Granet, Aix-en-Provence, France
Giuseppe Penone, Centro Sperimentale per le Arti Contemporanee, Il Filatoio, Caraglio, Italy
Le vene del chiostro (Veins of the Cloister), Memling in Sint-Jan Hospitaalmuseum, Bruges, Belgium

2004 *Giuseppe Penone: The Imprint of Drawing*, The Drawing Center, New York; Milton Keynes Gallery, Milton Keynes, England
Giuseppe Penone, Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Fundació La Caixa, Barcelona

2003 *Giuseppe Penone*, Galerie Marian Goodman, Paris

2002 *Giuseppe Penone: Paesaggi del cervello*, Centro Arti Visive Pescheria, Pesaro, Italy
Spoglia d'oro su spine d'acacia, Spazio per l'Arte Contemporanea Tor Bella Monaca, Rome
Neanderthal Hecke, Neanderthal Museum, Mettmann, Germany

2001 *Giuseppe Penone*, Studio per l'Arte Contemporanea Tucci Rosso, Turin
Elevazione, Centrum, Dijkzigt, Westersingel, Rotterdam, Netherlands

2000 *Respirare l'ombra*, Synagoge Stommeln, Pulheim-Stommeln, Germany
Giuseppe Penone: New Work, Marian Goodman Gallery, New York
Giuseppe Penone: Dessins et sculptures 1968–2000, Rennes Espace, Paris
Linee d'acqua (Water Lines), FRAC Annecy, France
Albero-giardino (Tree-Garden), Giardino dei Caduti di Cefalonia e Corfù, Turin
Albero delle vocali (Vowel Tree), Jardin des Tuileries, Paris

1999 *Giuseppe Penone*, Centro Galego de Arte Contemporânea, Santiago de Compostela, Spain

1998 Galleria Civica di Arte Contemporanea, Trento, Italy
Biforcazione: Pozzo 2 (Bifurcation: Well 2), Fondation Cartier pour l'Art Contemporain, Paris, 1991–1998

1997 *Giuseppe Penone*, Fondation De Pont, Tilburg, Netherlands
Giuseppe Penone: The Veins of Stone, Toyota Municipal Museum of Art, Toyota, Japan
Giuseppe Penone, Carré d'Art, Musée d'Art Contemporain, Nîmes, France
Pièges de lumière, Die Adern des Steins, Kunstmuseum Bonn, Bonn, Germany
Giuseppe Penone, Museo de Arte Moderno, Buenos Aires

1995 *Giuseppe Penone*, Marian Goodman Gallery, New York

1994 *L'image du toucher*, Maison de la Culture d'Amiens, Amiens, France
Centro Culturale Teresa Orsola Bussa de Rossi, Fossano, Italy

1993 *Giuseppe Penone: La structure du temps*, Château d'Annecy, Annecy, France
Images de pierre, Centre Genevois de Gravure Contemporaine, Geneva

1992 *I Have Been a Tree in the Hand*, Marian Goodman Gallery, New York
Giuseppe Penone invita Johannes Cladders, Foro per l'Arte Contemporanea Scavi Archeologici, Verona, Italy
Le acque, i venti, le genti, gli alberi, i serpi sono vene di pietra, Réfectoire de l'Abbaye de Tournus, Tournus, France
Unghia e marmo (Fingernail and Marble), Shinjuku I-Land Estate, Tokyo

1991 *Giuseppe Penone*, Museo d'Arte Contemporanea Castello di Rivoli, Turin
L'espace de la main, Musée de la Ville de Strasbourg, Strasbourg, France
Foglie e suture, Église de Courmelois, Val-de-Vesle, Reims, France

1990 The Eroded Steps, Dean Clough Art Foundation, Halifax, England

1989 *Giuseppe Penone*, Marian Goodman Gallery, New York
The Eroded Steps, Henry Moore Sculpture Trust, Halifax, England
Sutura (Suture), Parc des Champs-de-Bataille, Quebec

1988 *Giuseppe Penone*, Spazio d'Arte Artiaco, Pozzuoli, Italy
Giuseppe Penone, Musée Rodin, Paris
Faggio di Otterlo (Otterlo Beech), Rijksmuseum Kröller-Müller, Otterlo, Netherlands
Soffio di foglie (Breath of Leaves) and Senza titolo (Untitled), Conservatoire National Supérieur de Musique et de Danse de Lyon, Lyon, France

1987 *Giuseppe Penone*, Marian Goodman Gallery, New York
Pozzo di Münster (Münster Well), Alter Hörster Friedhof, Karlstrasse and Wemhoffstrasse, Münster, Germany

1986 *Giuseppe Penone*, Musée des Beaux-Arts, Nantes, France
Creuser la mémoire de la boue, Palais des Beaux-Arts, Charleroi, Belgium
Giuseppe Penone, Musée de Peinture et Sculpture, Grenoble, France
Tre paesaggi (Three Landscapes), park of the Ministère de la Recherche, Montagne Sainte-Genevieve, Paris
Gesto vegetale / Soffio di foglie (Vegetal Gesture / Breath of Leaves), park of the Musée Départemental d'Art Contemporain Château de Rochechouart, Rochechouart, France
Una biforcazione e tre paesaggi (One Bifurcation and Three Landscapes), Sheraton Society Hill, Philadelphia
Sentiero 3 (Sentier de charme) (Path 3: Hornbeam Path), sculpture park, Domaine de Kerguéhennec, Bignan, France

1985 *Giuseppe Penone*, Marian Goodman Gallery, New York
Giuseppe Penone, Château de Malle, Preignac, France

1984 *Giuseppe Penone*, ARC, Musée d'Art Moderne de la Ville de Paris, Paris

1983 *Giuseppe Penone*, Fort Worth Art Museum, Fort Worth, Texas; Museum of Contemporary Art, Chicago; National Gallery of Canada, Ottawa

1982 *Giuseppe Penone and Soffio di foglie / Albero d'acqua (Breath of Leaves / Tree)*, Städtisches Museum Abteiberg, Mönchengladbach, Germany

1980 *Giuseppe Penone*, Stedelijk Museum, Amsterdam
Kabinett für Aktuelle Kunst, Bremerhaven, Germany
Halle für Internationale Neue Kunst, Zurich
Vereniging voor Aktuele Kunst, Ghent, Belgium
Ausstellungs Studio, Mönchengladbach, Germany
InK, Halle für Internationale Neue Kunst, Zurich

1979-80 *Giuseppe Penone: Objekte, Zeichnungen, Projektionen, Fotos*, Staatliche Kunsthalle, Baden-Baden, Germany
Giuseppe Penone: Objekte und Wandzeichnungen, Museum Folkwang, Essen, Germany
Studio Torelli, Ferrara, Italy

1977 *Giuseppe Penone: Bäume—Augen—Haare—Wände—Tongefäss*, Kunstmuseum Luzern, Lucerne, Switzerland

1976 Studio De Ambrogì, Milan
Pietra e albero (Stone and Tree), Giardini di Rebuffone, Brescia, Italy

1971 Incontri Internazionali d'Arte, Rome

1970 Aktionsraum I, Munich

1968 Deposito d'Arte Presente, Turin

SELECTED GROUP EXHIBITIONS

2013 *Morandi and Casorati in the De Fornaris Collection: From Workshop to Work*, Italian Cultural Institute, New York
Neunzehnhundertsiebzig: Material, Orte, Denkprozesse, Kunstmuseum Luzern, Lucerne, Switzerland
Turbulences II, Villa Empain, Fondation Boghossian, Brussels
Fragile?, Le Stanze del Vetro, Fondazione Giorgio Cini, Venice
Prima materia, Punta della Dogana, François Pinault Foundation, Venice

Gli anni settanta: Arte a Roma, Palazzo delle Esposizioni, Rome

2012 *Arte Povera: The Great Awakening*, Kunstmuseum Basel, Basel, Switzerland
dOCUMENTA (13), Kassel, Germany, and Kabul, Afghanistan
Kabinettstücke (Cabinet Pieces), Weserburg / Museum für Moderne Kunst, Bremen, Germany
Arte torna arte, Galleria dell'Accademia, Florence
Arte povera, Neues Museum Weimar, Weimar, Germany
Pelle di donna, Triennale Bovisa, Milan
Matters of Fact, Hessel Museum, Annandale-on-Hudson, New York
My Private Passion—Sammlung Hubert Looser, Bank Austria Kunstforum, Vienna

Les pleurants: Tant d'amours et tant de larmes / De pleuranten, Memling in Sint-Jan Hospitaalmuseum, Bruges, Belgium
Oltre il muro, Museo d'Arte Contemporanea Castello di Rivoli, Turin
Tacita Dean, William Kentridge, Gabriel Orozco, Giuseppe Penone, Niele Toroni, Lawrence Weiner, Galerie Marian Goodman, Paris
Tour d'horizon—Werke aus der Sammlung Migros Museum für Gegenwartskunst, Migros Museum für Gegenwartskunst, Zurich

2011 *The World Belongs to You*, Palazzo Grassi, François Pinault Foundation, Venice
Arte Povera 1968, Museo d'Arte Moderna di Bologna (MAMbo), Bologna, Italy
Arte Povera 1967–2011, La Triennale di Milano, Milan
Arte Povera alla Galleria Nazionale d'Arte Moderna, Galleria Nazionale d'Arte Moderna, Rome
Arte Povera al MAXXI, Museo Nazionale delle Arti del XXI Secolo (MAXXI), Rome
Arte Povera International, Museo d'Arte Contemporanea Castello di Rivoli, Turin
Silent Echoes: Collection Exhibition I, 21st Century Museum of Contemporary Art, Kanazawa, Japan
Gran Torino: Italian Contemporary Art, Frost Art Museum, Miami
Che fare? Arte Povera: Die historischen Jahre, Lentos Kunstmuseum Linz, Linz, Austria; Kunstmuseum Liechtenstein, Vaduz, Liechtenstein

2010 *Essential Experiences*, Palazzo Riso, Museo d'Arte Contemporanea della Sicilia, Palermo
Rudolf Steiner and Contemporary Art, Kunstmuseum Wolfsburg, Wolfsburg, Germany
I Believe in Miracles—10th Anniversary of the Lambert Collection, Collection Lambert, Avignon, France
On Line: Drawing Through the Twentieth Century, The Museum of Modern Art, New York
Die Natur der Kunst: Begegnungen mit der Natur vom 19. Jahrhundert bis in die Gegenwart, Kunstmuseum Winterthur, Winterthur, Switzerland
Noir ou blanc, FRAC Picardie, Amiens, France

2009 *Italics: Arte italiana fra tradizione e rivoluzione (Italian Art Between Tradition and Revolution)*, 1968–2008, Palazzo Grassi, François Pinault Foundation, Venice; Museum of Contemporary Art, Chicago
The Russian Linesman, Hayward Gallery, London; Leeds Art Gallery, Leeds, England; Glynn Vivian Art Gallery, Swansea, England
Hot Spots: Rio de Janeiro / Milano–Torino / Los Angeles, Kunsthau Zurich, Zurich
A mancha humana / The Human Stain, Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain
1968: The Great Innocents, Kunsthalle Bielefeld, Bielefeld, Germany
Écritures silencieuses (Silent Writings), Espace Louis Vuitton, Paris

2008 *Revolutions: Forms That Turn*, Sydney Biennial, Sydney
Origins, Hudson Valley Center for Contemporary Art, Peekskill, New York

2007 *Drawing Connections: Baselitz, Kelly, Penone, Rockburne, and the Old Masters*, The Morgan Library & Museum, New York

2006 *La force de l'art*, Grand Palais, Paris
Where Are We Going?, Palazzo Grassi, François Pinault Foundation, Venice

2005 *Contradicting Architecture*, Galerie Marian Goodman, Paris
Jardin des plantes, FRAC Picardie, Amiens, France; Galeries des Lycées, Péronne, France; Espace St.-Jacques, Saint-Quentin, France
Some Trees, Neuer Aachener Kunstverein, Aachen, Germany
Reflecting the Mirror, Marian Goodman Gallery, New York

2004 *The State of Drawing: Gesture and Act, Selected from the Tate*

Collection, Tate Liverpool, Liverpool, England
Village Global, Musée des Beaux Arts, Montreal
The Last Picture Show: Artists Using Photography, 1960–1982, Walker Art Center, Minneapolis; UCLA Hammer Museum, Los Angeles
Skin Deep, MART Rovereto, Trento, Italy
A Sculpture Show, Marian Goodman Gallery, New York

2002 *Arte Povera from the Castello di Rivoli Collection*, Museum of Contemporary Art, Sydney
MenschenSpuren, Neanderthal Museum, Mettmann, Germany
Comer o no comer (To Eat or Not to Eat), Salamanca 2002, Centro de Arte, Salamanca, Spain

2001 *Dialogue ininterrompu*, Musée des Beaux-Arts de Nantes, Nantes, France
Zero to Infinity: Arte Povera 1962–1971, Tate Modern, London; Walker Art Center, Minneapolis; Museum of Contemporary Art, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Le temps vite, Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Palazzo delle Esposizioni, Rome; Centre de Cultura Contemporània de Barcelona, Barcelona
Kwangju Biennial, Kwangju, South Korea

2000 *Arte Povera: Arbeiten und Dokumente aus der Sammlung Goetz 1973 bis heute*, Neues Museum Weserburg, Bremen, Germany; Kunsthalle, Nuremberg, Germany; Kölnischer Kunstverein, Cologne, Germany; Museum Moderner Kunst Stiftung Ludwig, Vienna; Konsthallen, Göteborg, Sweden; Sammlung Goetz, Munich
Le beauté in fabula, Palais des Papes d'Avignon, Avignon, France
Enclosed and Enchanted, Museum of Modern Art, Oxford, England

1999 *Arte Povera: Arbeiten und Dokumente aus der Sammlung Goetz 1958 bis 1972*, Neues Museum Weserburg, Bremen, Germany; Kunsthalle, Nuremberg, Germany; Kölnischer Kunstverein, Cologne, Germany; Museum Moderner Kunst Stiftung Ludwig, Vienna; Göteborg Konsthall, Göteborg, Sweden; Sammlung Goetz, Munich
Woods, Galleria Monica de Cardenas, Milan
Silent Friendship: 1960–90's Artists, Toyota Municipal Museum of Art, Toyota, Japan
Die Sammlung Paul Maenz, Neues Museum Weimar, Weimar, Germany
Paysages d'artistes, Fondation Daniel et Florence Guerlain, Les Mesnuls, France
Forêt de bord / Le lien: La nature instrumentalisé, Musée de Louviers, Louviers, France
A Summer Show, Marian Goodman Gallery, New York
Les champs de la sculpture 2000, Champs-Élysées, Paris
Breaking Ground, Marian Goodman Gallery, New York
Arte città, Galleria Civica d'Arte Moderna e Contemporanea, Turin
Arte italiana 1945–1995: Il visibile e l'invisibile, Aichi Prefectural Museum of Art, Aichi, Japan; Museum of Contemporary Art, Tokyo; Yonago City Museum of Art, Tottori, Japan; Museum of Contemporary Art, Hiroshima; Taipei Fine Arts Museum, Taipei, Taiwan
Être nature, Fondation Cartier pour l'Art Contemporain, Paris
Gravure, vous avez dit gravure, Musée Jurassien des Arts, Moutier, Switzerland
The Magic of Trees, Fondation Beyeler, Basel, Switzerland
Gravures et multiples, Centre Genevois de Gravure Contemporaine, Geneva
L'empreinte, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Giuseppe Penone, NICAFA Tokio '97, Galerie Tokoro, Tokyo
Nature vivante, Galerie Marian Goodman, Paris
A Summer Show, Marian Goodman Gallery, New York
Arte Povera e dintorni, Galleria Civica, Cortina d'Ampezzo, Italy
Alpenblick, Kunsthalle Wien, Vienna
20/20, Marian Goodman Gallery, New York

1996 *Arte italiana ultimi quarant'anni: Materiali anomali*, Galleria d'Arte Moderna di Bologna, Bologna, Italy
Le superfiel infinibili e paradigmi ritrovati, Associazione Culturale Promere (Marco Fattori e Carlo Dani), Florence
Imagined Communities, Oldham Art Gallery, The Minorities, Colchester, England; John Hansard Gallery, Southampton, England; Walsall Museum and Art Gallery, Walsall, England; Hayward Gallery, London
Collezionismo a Torino, Museo d'Arte Contemporanea Castello di Rivoli, Turin
Des formes de la nature, Maison de la Culture à Namur, Namur, Belgium
Recaptured Nature, Marian Goodman Gallery, New York
L'art au corps, Galeries Contemporaines des Musées de Marseille, Marseille, France
Vetrophanie, Palazzo Ducale, Colorno, Parma, Italy
New Persona / New Universe, Stazione Leopolda, Biennale di Firenze, Florence
Dessins en séries, Maison de la Culture d'Amiens, FRAC Picardie, Amiens, France
A Group Show, Marian Goodman Gallery, New York
Arte Povera: Les multiples, Musée d'Art Moderne et d'Art Contemporain, Nice, France

1995 *Natures contemporaines: Oeuvres de Fonds Régional d'Art Contemporain Picardie*, Centre d'Animation Culturelle de Compiègne et du Valois, Compiègne, France; Musée Abbaye Saint-Léger, Soissons, France
Collections contemporaines, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
La Biennale di Venezia, Venice
Féminin-masculin: Le sexe de l'art, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Time Machine: Antico Egitto e arte contemporanea, Museo Egizio, Turin
Wild at Heart, Henry Moore Sculpture Trust, Tramway, Glasgow
Referanser, Museet for Samtidkunst, Oslo; Lillehammer Kunstmuseum, Lillehammer, Norway; Bergen Kunstforening, Bergen, Norway

1994 *Prospekt/Retrospekt*, Kunstmuseum Luzern, Lucerne, Switzerland
The Italian Metamorphosis, Solomon R. Guggenheim Museum, New York
Dessiner une collection d'art contemporain, Musée du Luxembourg, Paris
Le saut dans le vide, Maison Centrale des Artistes, Moscow
Inauguration du MAC, Galeries Contemporaines des Musées de Marseille, Marseille, France
Zeitgenössische Kunst aus Frankfurter Banken, Jahrhunderthalle Hoechst, Frankfurt am Main, Germany
Le verre: Recherche et création de France, Meguro Museum of Art, Tokyo
Je vous ai tant aimés, CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux, France
L'orizzonte: Capolavori dello Stedelijk Museum di Amsterdam, Museo d'Arte Contemporanea Castello di Rivoli, Turin
Un'avventura internazionale: Torino e le arti 1950–1970, Museo d'Arte Contemporanea Castello di Rivoli, Turin
G7 presenta G7: La scultura, uno scultore, un'opera, Galleria Studio G7, Bologna, Italy
La società lunare, anno primo, Numero Uno, Rome
Beelden op de berg 6, Arboretum Belmonte, Wageningen, Netherlands
Hindsight: Selected Works Made for the Henry Moore Sculpture Trust Studio 1989–93, Dean Clough, Halifax, England
Manifeste: Arte Povera, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Noir dessin, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Le jardin de la vierge, Espace 231 Nord, Brussels; Liège, Belgium
CIRVA: Le verre, manières de faire, Musée du Luxembourg, Paris

1992	<i>Pour la suite du monde</i> , Musée d'Art Contemporain, Montreal <i>Regard multiple: Galeries contemporaines</i> , Musée National d'Art Moderne, Centre Georges Pompidou, Paris <i>À visage découvert</i> , Fondation Cartier pour l'Art Contemporain, Jouy-en-Josas, France 5th Triennale Fellbach Kleinplastik, Fellbach, Germany <i>Natural Order</i> , Tate Gallery, Liverpool, England <i>Les collections du Fonds Régional d'Art Contemporain des Pays de la Loire</i> , Musée des Beaux-Arts de Nantes, Nantes, France <i>Manifeste 4</i> , Musée National d'Art Moderne, Centre Georges Pompidou, Paris	National des Arts Plastiques, Paris; Musée du Ranquet, Clermont-Ferrand, France; Centro Cultural Campoamor, Oviedo, Spain; Michel Aveline Éditeur, Marseille, France; Musée Faure, Aix-les-Bains, France; Centre d'Art Contemporain, Montbéliard, France; Musée Joseph Déchelette, Roanne, France; Musée Grand-Hornu Images, Hornu, Belgium; CIRVA, Marseille, France; National Museum, Brunei	Guggenheim Museum, New York documenta 7, Museum Fridericianum, Kassel, Germany <i>An International Survey of Recent Painting and Sculpture</i> , The Museum of Modern Art, New York <i>'60-'80-Attitude/Concepts/Images</i> , Stedelijk Museum, Amsterdam <i>Choix pour aujourd'hui</i> , Musée National d'Art Moderne, Centre Georges Pompidou, Paris <i>New Work on Paper II</i> , The Museum of Modern Art, New York <i>La sovrana inattualità: Italianische Skulpturen der 70er Jahre</i> , Museum des 20. Jahrhunderts, Vienna <i>Vergangenheit, Gegenwart, Zukunft</i> , Württembergischer Kunstverein, Stuttgart, Germany <i>Werke aus der Sammlung Crex</i> , Kunsthalle Basel, Basel, Switzerland <i>30 anni di arte italiana 1950-1980</i> , Villa Manzoni, Lecco, Italy <i>Kunst der 70er Jahre: Werke aus der Sammlung Crex</i> , Kunstverein, Hamburg, Germany <i>Westkunst: Zeitgenössische Kunst seit 1939</i> , Rheinhallen Messegelände, Cologne, Germany <i>Murs</i> , Musée National d'Art Moderne, Centre Georges Pompidou, Paris <i>Linee della ricerca artistica in Italia 1969-1980</i> , 10th Quadriennale Nazionale d'Arte, Palazzo delle Esposizioni, Rome <i>Identité italienne: L'art en Italie depuis 1959</i> , Musée National d'Art Moderne, Centre Georges Pompidou, Paris Biennale de la Critique, Palais des Beaux-Arts, Charleroi, Belgium; International Cultureel Centrum, Antwerp, Belgium <i>L'arte negli anni 70</i> , La Biennale di Venezia, Venice <i>The Poetry of Vision</i> , ROSC '80, National Gallery of Ireland, Dublin; School of Architecture, University College, Dublin <i>Ils se disent peintres, ils se disent photographes</i> , ARC, Musée d'Art Moderne de la Ville de Paris, Paris <i>Le stanze</i> , Castello Colonna, Gennazzano, Italy <i>Dall'arte alla natura, dalla natura all'arte</i> , La Biennale di Venezia, Venice <i>Das Bild des Künstlers: Selbstdarstellungen</i> , Kunsthalle, Hamburg, Germany <i>Doors beeldhouwers gemaakt / Made by Sculptors</i> , Stedelijk Museum, Amsterdam <i>Museum des Geldes: Über die seltsame Natur des Geldes in Kunst</i> , Wissenschaft und Leben, Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Städtisches Kunsthalle, Hamburg, Germany; Stedelijk van Abbemuseum, Eindhoven, Netherlands <i>Malerei und Photographie im Dialog von 1840 bis heute</i> , Kunsthau Zurich, Zurich <i>Arte in Italia 1960-1977</i> , Galleria Civica d'Arte Moderna, Turin <i>Premières rencontres internationales d'art contemporain</i> , Institut d'Art Contemporain, Montreal <i>Fotografia come analisi</i> , Teatro Gobetti, Sala delle Colonne, Turin <i>Didattica 2: Perché e come</i> , Modigliana, Italy; Forli, Italy; Turin; Venice	Germany <i>An Exhibition of New Italian Art</i> , Arts Council of Northern Ireland Gallery, Belfast, Northern Ireland; David Hendricks Gallery, Dublin 1972 1971 documenta 5, Museum Fridericianum, Kassel, Germany <i>Arte Povera: 13 italienische Künstler</i> , Kunstverein, Munich <i>7th Paris Biennial</i> , Parc Floral, Bois de Vincennes, Paris <i>Arte e critica '70</i> , Sala di Cultura, Modena, Italy 1970 <i>Between Man and Matter</i> , 10th Biennial, Tokyo Metropolitan Art Gallery, Tokyo; Kyoto Municipal Art Museum, Kyoto; Aichi Prefectural Art Gallery, Nagoya, Japan; Fukuoka Art Museum, Fukuoka, Japan <i>Processi di pensiero visualizzati: Junge italienische Avantgarde</i> , Kunstmuseum Luzern, Lucerne, Switzerland <i>Conceptual Art</i> , Arte Povera, Land Art, Galleria Civica d'Arte Moderna, Turin <i>Information</i> , The Museum of Modern Art, New York <i>Due decenni di eventi artistici in Italia: 1950-1970</i> , Palazzo Pretorio, Prato, Italy 1969 <i>Internationale Vorschau auf die Kunst in den Galerien der Avantgarde</i> , Prospekt 69, Städtische Kunsthalle, Düsseldorf, Germany <i>Rassegna biennale delle gallerie di tendenza italiane</i> , Galleria della Sala Comunale di Cultura, Modena, Italy <i>Konzeption-Conception: Dokumentation einer heutiger Kunstrichtung</i> , Städtische Museum, Leverkusen, Germany
1991	<i>A Group Show</i> , Marian Goodman Gallery, New York <i>This Land...</i> , Marian Goodman Gallery, New York <i>Arte Povera 1971 und 20 Jahre danach</i> , Kunstverein München, Munich <i>Architettura e urbanistica a Torino 1945-1990</i> , Lingotto, Turin <i>Il miraggio della liricità: Arte astratta in Italia dal dopoguerra a oggi</i> , Liljevalchs Konsthall, Stockholm 15th Biennale Internazionale del Bronzetto e della Piccola Scultura, Palazzo dell Ragione, Padua, Italy <i>Concept Art, Minimal Art, Arte Povera, Land Art, Sammlung Marzona</i> , Kunsthalle Bielefeld, Bielefeld, Germany <i>Régions de dissemblance</i> , Musée Départemental d'Art Contemporain Château de Rochechouart, Rochechouart, France <i>Von der Natur in der Kunst</i> , Wiener Festwochen, Vienna <i>Opere anni '70</i> , Studio d'Arte Contemporanea Giuliana de Crescenzo, Rome 4th Australian Sculpture Triennial, National Gallery of Victoria, Melbourne, Australia <i>Temperamenti: Contemporary Art from Northern Italy</i> , Tramway, Glasgow <i>Arte Povera: La collection du Musée National d'Art Moderne-Centre Georges Pompidou</i> , Musée Cantini, Marseille, France <i>Hommage aan Vincent van Gogh</i> , Rijksmuseum, Amsterdam <i>Vies d'artistes</i> , Usine Fromage, Rouen, France; Musée Ancien Évêché, Évreux, France <i>Casinò fantasma</i> , Ca' Vendramin, Casinò Municipale, Venice <i>A Group Show</i> , Marian Goodman Gallery, New York <i>Arte moderna e contemporanea a confronto</i> , Collezione Peggy Guggenheim and Solomon R. Guggenheim, Palazzo Venier dei Leoni, Venice	1987 2nd Ushimado Biennial, Ushimado, Japan <i>Voluti inganni: Disegno degli scultori 1945-1987</i> , Studio G7, Bologna, Italy <i>Standing Sculpture</i> , Museo d'Arte Contemporanea Castello di Rivoli, Turin <i>Italie hors d'Italie</i> , Musée des Beaux-Arts, Nîmes, France <i>Arte Povera</i> , Centre de Création Contemporaine, Tours, France documenta 8, Museum Fridericianum, Kassel, Germany <i>Münster Skulptur Projekte</i> , Westfälisches Landesmuseum, Münster, Germany <i>De l'Arte Povera dans les collections publiques françaises</i> , Musée Savoisien, Chambéry, France; Musée de l'Hospice Comtesse, Lille, France; Musée d'Art, La Roche-sur-Yon, France <i>Emerging Artists 1978-1986</i> , Solomon R. Guggenheim Museum, New York 1986 <i>Falls the Shadow: Recent British and European Art</i> , Hayward Gallery, London <i>Graff 1966-1986</i> , Musée d'Art Contemporain, Montreal <i>Wunderkammern</i> , La Biennale di Venezia, Venice <i>Besana ottanta: Che cosa fanno oggi i concettuali?</i> , Rotonda di via Besana, Milan <i>Beuys zu Ehren</i> , Städtische Galerie im Lenbachhaus, Munich <i>Arte moderna a Torino</i> , Società Promotrice delle Belle Arti, Turin <i>Mater dulcissima</i> , ex-Chiesa dei Cavalieri di Malta, Syracuse, Italy <i>Tu es pierre</i> , Vassivière-en-Limousin, France <i>The Knot: Arte Povera</i> , P.S. 1, Long Island City, New York <i>Del Arte Povera a 1985</i> , Palacio de Cristal, Palacio de Velázquez, Madrid <i>The European Iceberg</i> , Art Gallery of Ontario, Toronto <i>Transformations in Sculpture</i> , Solomon R. Guggenheim Museum, New York <i>Préfiguration d'une collection</i> , Musée Départemental d'Art Contemporain Château de Rochechouart, Rochechouart, France <i>Sculptures: Première approche pour un parc</i> , Fondation Cartier pour l'Art Contemporain, Paris	1981 1980 1979 1978 1977 1976 1975 1974 1973	1984 1983 1982
1990	<i>Concept Art, Minimal Art, Arte Povera, Land Art, Sammlung Marzona</i> , Kunsthalle Bielefeld, Bielefeld, Germany <i>Régions de dissemblance</i> , Musée Départemental d'Art Contemporain Château de Rochechouart, Rochechouart, France <i>Von der Natur in der Kunst</i> , Wiener Festwochen, Vienna <i>Opere anni '70</i> , Studio d'Arte Contemporanea Giuliana de Crescenzo, Rome 4th Australian Sculpture Triennial, National Gallery of Victoria, Melbourne, Australia <i>Temperamenti: Contemporary Art from Northern Italy</i> , Tramway, Glasgow <i>Arte Povera: La collection du Musée National d'Art Moderne-Centre Georges Pompidou</i> , Musée Cantini, Marseille, France <i>Hommage aan Vincent van Gogh</i> , Rijksmuseum, Amsterdam <i>Vies d'artistes</i> , Usine Fromage, Rouen, France; Musée Ancien Évêché, Évreux, France <i>Casinò fantasma</i> , Ca' Vendramin, Casinò Municipale, Venice <i>A Group Show</i> , Marian Goodman Gallery, New York <i>Arte moderna e contemporanea a confronto</i> , Collezione Peggy Guggenheim and Solomon R. Guggenheim, Palazzo Venier dei Leoni, Venice 1989 <i>A Sculpture Show</i> , Marian Goodman Gallery, New York <i>Italian Art in the Twentieth Century</i> , Royal Academy of Arts, London <i>Acquisitions</i> , Solomon R. Guggenheim Museum, New York Arte Fiera, Bologna, Italy <i>Materialmente: Scultori degli anni '80</i> , Galleria Comunale d'Arte Moderna, Bologna, Italy <i>The Bristol Sculpture Project</i> , Ashton Court, Bristol, England <i>Verso l'Arte Povera</i> , Padiglioni d'Arte Contemporanea, Milan; Espace Lyonnais d'Art Contemporain, Lyon, France Musée d'Arte Contemporanea, Turin <i>2000 Jahre: Die Gegenwart der Vergangenheit</i> , Bonner Kunstverein, Bonn, Germany <i>Hortus artis</i> , Orto Botanico, Turin Elisabeth Kaufmann, Basel, Switzerland <i>Vertical Landscapes</i> , Musée de Québec, Quebec Arte Fiera, Bologna, Italy <i>L'autoritratto non ritratto nell'arte contemporanea</i> , Pinacoteca Comunale e Loggetta Lombardesca, Ravenna, Italy <i>Mythos Italien</i> , Bayerische Staatsgemäldesammlungen, Munich <i>Zurück zur Natur, aber wie?</i> , Städtische Galerie in Prinz-Max-Palais, Karlsruhe, Germany <i>A Sculpture Show</i> , Marian Goodman Gallery, New York CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux, France <i>From the Southern Cross</i> , Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne, Australia <i>La double transparence: 30 vases pour le CIRVA</i> , Centre	1985 <i>The Knot: Arte Povera</i> , P.S. 1, Long Island City, New York <i>Del Arte Povera a 1985</i> , Palacio de Cristal, Palacio de Velázquez, Madrid <i>The European Iceberg</i> , Art Gallery of Ontario, Toronto <i>Transformations in Sculpture</i> , Solomon R. Guggenheim Museum, New York <i>Préfiguration d'une collection</i> , Musée Départemental d'Art Contemporain Château de Rochechouart, Rochechouart, France <i>Sculptures: Première approche pour un parc</i> , Fondation Cartier pour l'Art Contemporain, Paris 1984 <i>Il modo italiano</i> , Los Angeles Institute of Contemporary Art, Los Angeles <i>Coerenza in coerenza</i> , Mole Antonelliana, Turin <i>An International Survey of Recent Painting and Sculpture</i> , The Museum of Modern Art, New York <i>Skulptur im 20. Jahrhundert</i> , Merian Park, Basel, Switzerland <i>Internationale neue Kunst aus der Sammlung MGB: Erwerbungen 1977-1984</i> , Kunsthau Zurich, Zurich <i>Ouverture 1984</i> , Museo d'Arte Contemporanea Castello di Rivoli, Turin 1983 <i>New Art at the Tate Gallery 1983</i> , Tate Gallery, London <i>Nell'arte</i> , Villa Medici, Rome <i>De statua</i> , Stedelijk Van Abbemuseum, Eindhoven, Netherlands <i>Mostra parallele</i> , Galleria d'Arte Moderna e Contemporanea, Verona, Italy <i>Artisti italiani contemporanei 1950-1980</i> , Chiesa di San Samuele, Venice <i>Codici e marchingegni 1492-1983</i> , Casa di Leonardo, Vinci, Italy <i>Biennial 17</i> , Middelheim, Antwerp, Belgium <i>Arte e scienza per il disegno del mondo</i> , Mole Antonelliana, Turin <i>Una storia d'arte a Torino 1965-1983</i> , Kölnischer Kunstverein, Cologne, Germany <i>Informazione '60-'80: Arte concettuale</i> , Auditorium San Lorenzo, Cento, Italy; Salone d'Onore, Galleria Ricci Oddi, Piacenza, Italy <i>L'avanguardia plurale 1960-1970</i> , Regione Abruzzo, Pescara, Italy <i>Italian Art Now: An American Perspective</i> , Solomon R.	1980 1979 1978 1977 1976 1975 1974 1973	2001
			Rolf Schock Prize for the Visual Arts, Royal Swedish Academy of Sciences, Stockholm	
			AWARDS	

PREVIOUS MAD. SQ. ART EXHIBITIONS.

- 2013** Orly Genger *Red, Yellow and Blue*
Sandra Gibson and Luis Recoder *Topsy-Turvy: A Camera Obscura Installation*
- 2012** Leo Villareal *BUCKYBALL*
Charles Long *Pet Sounds*
- 2011** Jacco Olivier *Stumble, Hide, Rabbit Hole, Bird, Deer, Home*
Alison Saar *Feallan and Fallow*
Jaume Plensa *Echo*
Kota Ezawa *City of Nature*
- 2010** Jim Campbell *Scattered Light*
Antony Gormley *Event Horizon*
Ernie Gehr *Surveillance*
- 2009** Shannon Plumb *The Park*
Jessica Stockholder *Flooded Chambers Maid*
Mel Kendrick *Markers*
Bill Beirne *Madison Square Trapezoids, with Performances by the Vigilant Groundsman*
- 2008** Olia Lialina & Dragan Espenschied
Online Newspapers: New York Edition
Richard Deacon *Assembly*
Tadashi Kawamata *Tree Huts*
Rafael Lozano-Hemmer *Pulse Park*
- 2007** Bill Fontana *Panoramic Echoes*
Roxy Paine *Conjoined, Defunct, Erratic*
William Wegman *Around the Park*
- 2006** Ursula von Rydingsvard *Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns*
- 2005** Jene Highstein *Eleven Works*
Sol LeWitt *Circle with Towers, Curved Wall with Towers*
- 2004** Mark di Suvero *Aesop's Fables, Double Tetrahedron, Beyond*
- 2003** Wim Delvoye *Gothic*
- 2002** Dan Graham *Bisected Triangle, Interior Curve*
Mark Dion *Urban Wildlife Observation Unit*
Dalziel + Scullion *Voyager*
- 2001** Navin Rawanchaikul *I ♥ Taxi*
Teresita Fernández *Bamboo Cinema*
Tobias Rehberger *Tsutsumu N.Y.*
- 2000** Tony Oursler *The Influence Machine*

From 2000-2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.

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For more information on the Madison Square Park Conservancy and its programs, please visit madisonsquarepark.org.

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The Madison Square Park Conservancy is the public/private partnership with the New York City Department of Parks & Recreation that was established in 2002 as a nonprofit organization to operate Madison Square Park. The Conservancy is dedicated to keeping Madison Square Park a bright, beautiful, and active public park. The Conservancy raises the funds that support lush and brilliant horticulture, park maintenance, and security. The Conservancy also offers a variety of cultural programs for park visitors of all ages, including Mad. Sq. Art.



Madison Square Park Conservancy
11 Madison Avenue, 15th Floor
New York, New York 10010
madisonsquarepark.org

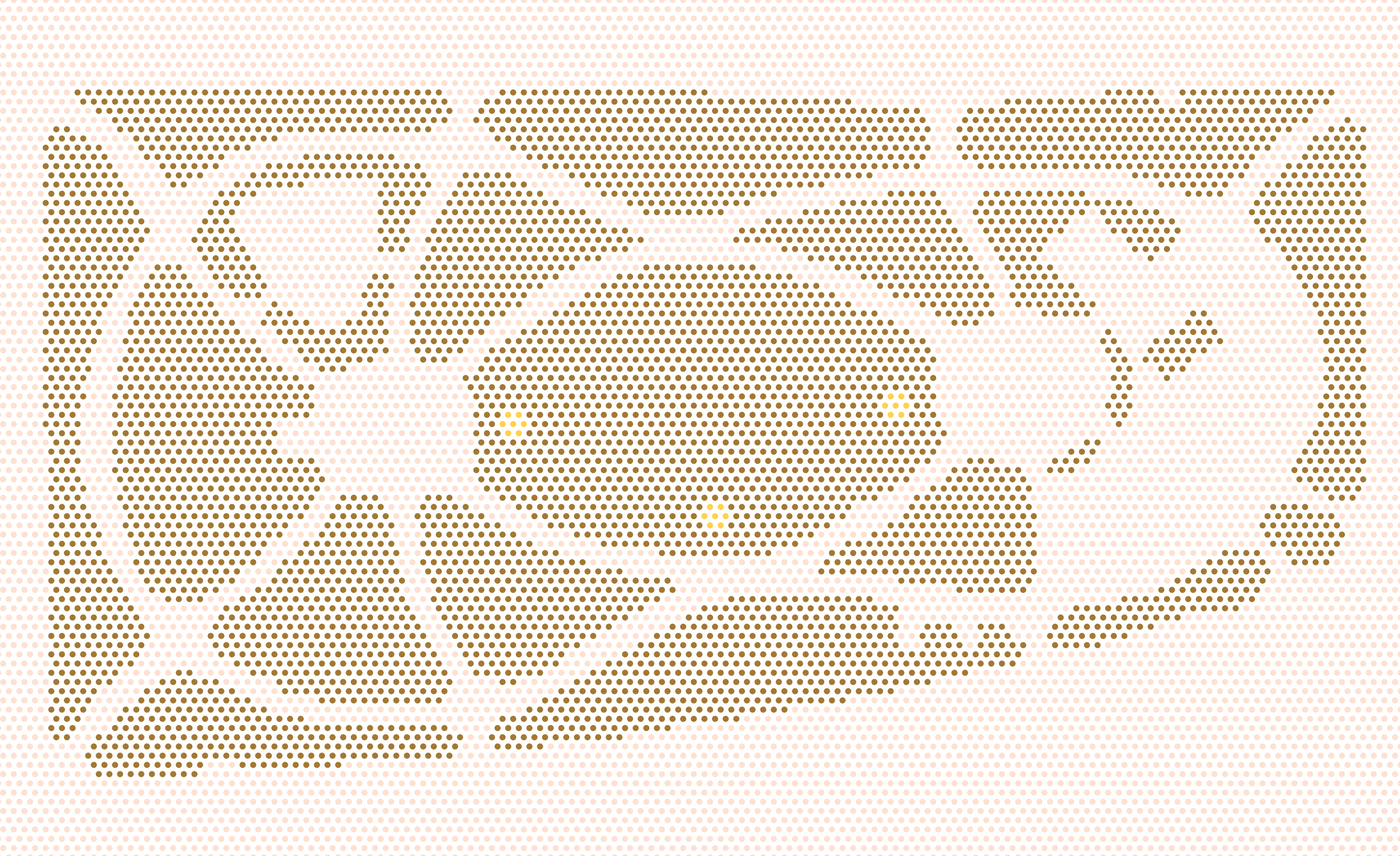
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