

PRESS KIT -OCTOBER 2019

GIUSEPPE PENONE

MATRICE DI LINFA

PALAIS D'IÉNA - CONSEIL ÉCONOMIQUE, SOCIAL ET ENVIRONNEMENTAL (CESE), PARIS

15 - 24 OCTOBER 2019



PREVIEW MONDAY 14 OCTOBER

Press: 2 - 4PM

Professional Preview: 4 - 6PM

Opening and Cocktail: 6 - 8PM

Part of FIAC 2019 Invité d'Honneur Programme

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1. PRESS RELEASE

During FIAC this year, the Palais d'Iéna – the French Economic, Social and Environmental Council has invited Giuseppe Penone to exhibit his work in its great hypostyle hall. For his first exhibition in Paris since 2013, organized in collaboration with Marian Goodman Gallery, the artist is presenting his monumental work *Matrice di Linfa* accompanied by two new sculptures created especially for the exhibition. In the making of *Matrice di Linfa* Penone intervened in the history of a fir tree by removing eighty rings of its growth. This work is emblematic of the CESE's commitment to the environment and celebrates the 80th anniversary of Auguste Perret's architectural masterpiece.

Giuseppe Penone considers *Matrice di Linfa* as a shape with an animal force, it also evokes an open book, a "long sacrificial altar" or "a long and thin boat sailing back and forth in the space, pushed by the strength of its branches." This outstanding sculpture of two parts, each 20 meters long, made from a fir tree found in the Vallée des Merveilles in the French Alps, results from a multiplicity of gestures, typical of Penone's practice. After having cut the fir tree in half length ways Giuseppe Penone removed wood from the trunk, and following the growth rings, extracted part of the tree's memory. A red vegetal resin, resembling the tree's sap, was poured into the central cavity, in which the artist placed terracotta elements bearing imprints of his own body. The fir tree's branches, which grew season by season, now support the trunk, resting on large carpet of leather.

Matrice de Linfa, a work so emblematic of Giuseppe Penone, embodies the connection between the artist and the tree. The sculpture becomes a "matrix" condensing the essence of his sculptural practice. It was first exhibited 10 years ago at the Ecole nationale supérieure des beaux-arts in Paris.



At the Palais d'Iéna, *Matrice di Linfa* is exhibited for the first time with two sculptures from the *Pensieri di Foglie* series (2014 - 2017). The works are installed either side of the central columns, near the space between the two parts of the tree where visitors are invited to walk. The branches and leaves in bronze created by the artist combined with naturally sculpted stones from a riverbed, form together an anthropomorphic silhouette. As with *Matrice di Linfa*, the works *Pensieri di Foglie* reveal the history preserved within the materials and evoke the interdependence of man and nature.

Penone's work is part of a process that is closely linked to nature, from which he has drawn much inspiration since the late seventies and his early works. His simple gestures, interventions or formal explorations on natural materials such a wood, bronze, marble, stone, acacia thorns and leaves are often associated with body fragments or imprints, which connect man to nature. "What interests me, says the artist, it is when humans' work starts to become nature." A short documentary-film created for the exhibition and screened every day in the auditorium of the Palais d'Iéna, documents the creative process employed in the making of *Matrice di Linfa* and other works.

Giuseppe Penone will be in conversation with Germano Celant on Thursday 17th October at 5:30PM in the auditorium of the Palais d'Iéna (free admission).

Giuseppe Penone was born in 1947 in Gressio in Piemonte region, Northern Italy. He studied sculpture at the Accademia di Belle Arti in Turin; his early work was associated by Germano Celant with the *Arte Povera*. As a sculptor, he received the prestigious Praemium Imperiale award in 2014. In 2007 he represented Italy at the 52nd Venice Biennale. The Centre Pompidou in Paris organized a major retrospective show of his work in 2004. Giuseppe Penone lives and works in Turin, Italy.

His work has been shown in numerous major museums, such as the Saarlandmuseum, Moderne Galerie Saarbrücken (exhibition still on view); the Palazzo della Civiltà, Rome (2017); the Museum of Contemporary Art of Trento and Rovereto (MART) (2016); the Nasher Sculpture Center, Dallas (2015); the Musée Cantonal des Beaux-Arts, in Lausanne (2015); the Beirut Art Center (2014); the Musée de Grenoble (2014). Recently he has also installed monumental sculptures in prestigious public gardens or sculpture parks such as, the Yorkshire Sculpture Park in Wakefield (2018 - 2019); the domaine du Château La Coste in Le Puy Sainte Reparde, France (2017); the gardens of the Rijksmuseum in Amsterdam (2016); the park of Venaria Reale near Turin (2015); the Giardino di Boboli in Florence (2014) and the gardens of the Château de Versailles (2013).

The exhibition *Matrice di Linfa* is organized by the French Economic, Social and Environmental Council (CESE in French) in collaboration with Marian Goodman Gallery. The French Economic, Social and Environmental Council, one of the three constitutional assemblies of France, would like to underline, through its work as well as through the exhibitions it organizes, how culture should play a central role in the public debate and continue to broaden the necessary dialogue among citizens within the organized civil society.

The exhibition will be open to the public, free of charge, from the 15th to the 24th October, every day from 11AM to 6PM. An exhibition booklet as well as a signed and numbered artist's book (edition of 35) accompany the exhibition. Concurrently, a selection of drawings and a *Pensieri di foglie* sculpture directly related to this exhibition, are on display in the viewing room of Galerie Marian Goodman, 79 rue du Temple, Paris 3e, from the 15th to the 24th October.

The exhibition "Matrice di Linfa":

- 1 GIUSEPPE PENONE
Matrice di linfa, 2008
Fir tree, resin, terra cotta, leather, metal
131 x 4500 x 212 cm

- 2 GIUSEPPE PENONE
Pensieri di foglie, 2016
Bronze, river stones
188 x 120 x 341 cm
(23056)

- 3 GIUSEPPE PENONE
Pensieri di foglie, 2016
Bronze, river stones
189 x 132 x 315 cm
(23057)

2. MATRICE DI LINFA BY GIUSEPPE PENONE



The trunk of an overturned pine loses some of its vegetal nature and suggests a different, animal kind of nature; it brings to mind a caterpillar.

Its trunk divided in two along its twenty-five-metre length and displayed open like the pages of a book reveals in cross section all its growth rings, about a hundred.

Its branches, pushing out from its thickset storeys, cut off about eighty centimetres from the trunk, seem to sway in the emptiness.

They are legs beating the air, like the oars of an ancient galley beating the seawater.

A long, fine boat furrowing space, pushed by the power of the branches.

The branches that, moving in the wind, have pushed the tree towards the light, year after year, level after level, over a hundred seasons, rowing against gravity and raising the trunk, now surround it like a sacrificial altar forty metres long.

The two halves of this very long table have been hollowed, emptied out.

From their innards has been taken the form of the tree when eighty years old.

One might think that the naked tree is in the forest and that only twenty garments have been removed, twenty years of growth.

Its absence, like an imprint, of a body rising from sleep, recalls the bed of a river.

A river of sap runs through it, fills its emptiness and underscores the horizontality to which the implacable force of gravity subjects us all.

The amber red of the sap fills the matrix left by the tree and the core, its glow recalls the vital swelling of the body that dwelt within.

Its perfume fills and dilates the lungs which in turn become the matrixes of the forest space.

Giuseppe Penone, 2009

This text was published for the first time in the catalogue *Giuseppe Penone. Matrice de Sève* that accompanied the exhibition which was held at Ecole des Beaux-Arts in Paris from the 14th of May to the 17th of July 2009.

3. MATRICE DI LINFA BY LAURENT BUSINE

- *Gimpele, do men exist?*
- *No, men do not exist.*
- *What does exist?*
- *What exists: a body without eyes, a mouth that does not speak and a heart that does not beat.*
- *And yet, Gimpele, we think that the body sees, that the mouth speaks, that the heart beats.*
- *You see, Leyele, it is because our form is reflected in the lake, because the waters speak, that the trees blossom.*
- *Oh, tell me, Gimpele, what does a tree see in its dreams?*
- *Leyele, I am myself a tree, and in my dream, there is you.*

Moishe Kulbak

Can we plunge the gaze deep into another body in any way other than by metaphor?

The body is not only what I inhabit or what I shelter: this mass more or less made up of muscle, flesh, bones and water. Illness is at work there; accidents and their brutality, as well as the food I feed on and the pleasures I consume, give it shape.

It is as if we are stuck in a cramped house where we hold court; it is the volume that stands as my citadel and that disappears when all that is left is memory.

The sculptor was looking for a tree. He went to the Valley of Marvels and recognised the one he had in mind: an isolated fir tree. The tree, which would soon be chopped down for safety reasons, had kept all its branches from base to top.

Giuseppe Penone knew, not what tree he wanted to find, but what form, what height, what kind of branches the conifer should have. All this was precise and clear, sharp in the image that he already had within him and that he wanted to make real. He also knew that he would need all these staggered branches for the severed trunk to be able to rest on numerous legs like a somewhat monstrous, gutted animal, supported by rough limbs all green, black and grey.

After having had it cut, he took the fir tree into his studio, bit by bit; parts of the trunk still had their branches, cut off at around eighty centimetres.

Having seen it at this moment, I can say that this tree in pieces had some uncanny presence I cannot define; troubling, because the powerful mass of the fir formed a considerable heap, filled an enormous volume, and also because the overlapping branches created an indistinct tangle which gave the impression that the ensemble could set itself in motion in the slowness or surprise of seemingly sleeping beasts.

Giuseppe Penone sawed the trunks across the middle and each part presented a clear surface of varying width, more or less narrow, long like a table, like a workbench, like a work surface. One could see with great precision the succession of growth rings going from the centre to the black bark; from the last, the youngest year, which is fine like a thread, up to the first, the oldest year, as wide a half-wheel.

Then, he cut into the heart of the table, sent chips flying, tore bits away, removed whole pieces of wood, took away years one after another until, having preserved a certain thickness on each of the outer edges, and determined the volume to be extracted, he made a cavity appear, a ring, a smooth skin previously hidden in the secret of the old tree, and he stripped it along the tens of metres of the fir tree's length, from wide at its base to narrow and gathered at the top. This demanded patient work, careful gestures, repeated attention, so as not to wound or bruise out of clumsiness or haste this ancient, fine, soft and fragile mucous membrane.

For the form that this vaguely cylindrical skin makes visible is not uniform but marked with pits, furled grottoes, round domes, folds, soft festoons, rounded crevices and swollen curves. The sculptor also introduced his gouges, his chisels and knives into the long, narrow, deep orifices of the elongated branches and revealed the openings and the round holes. Meticulously, prudently, patiently and delicately – or, better, tenderly – he cleared away the living substance, in the flesh, in the wood, with the branch pressed into the matter like a cylinder, a finger that slips and pushes apart the flesh, the lips.



Giuseppe Penone dug into the ends of the branches that form tunnels in the body and emptied them out. The tree kept all the phases of its growth, all the way to the tiniest or most insignificant: one little branch had been broken, another twig had shrivelled. The sculptor removed from the mass of tiny and large memories of this singular and common life of over a century, when humanity was making war or peace but when men and women made children that they fed and taught, helped to grow, to become adults, to keep memories, great or small, and to procreate.

The work is slow and gentle because what the sculptor removes is a considerable, heavy mass, which is linked to the rest of the tree by the life that produced it. Part of the tree's memory is removed in order to make visible to the gaze another part of the tree's memory: the obscene depth of the open wound, the body's nine orifices, nacreous tones, blond, pale mucous membranes – the interior, in a word, where the eye ventures and observes what is evident, the unabashed obviousness of the nacreous oblong form, opened in the heart of the flesh, streaming with its secretions. For Giuseppe Penone poured a liquid wave of ginger resin that spread out in the body of the tree; and here, from the outside, from the gathered bark, it now runs through the valleys and the arms, the beds and the torrential slopes of the body's insides, freer and calmer, too; horizontal when, alive, it was just a vital upwards thrust; it now takes up the ineluctable position of universal gravity.

The colour of the viscous resin is very close to that of coagulating blood – when it escapes from the tortuous paths of veins and arteries and slowly congeals in tones that are reddish, brownish or blackish depending on the thickness of the scabs and sores. It flows over the white skin of the empty body like the nourishing, penetrative blood that runs through the flesh. "Dragon's blood" is the name given to a dark red colour made up of resins.

Here is honey, gold and amber-coloured liquors: red, garnet, carmine, humours; tawny, coppery, golden brown, earthy liquids.

But this blond, smooth and undulating openness, which continues to palpitate in the light, is the fruit of the liquids that shaped it, in accordance with the model of the previous rings, including the accidents, the avatars of growth: humidity or dryness, strong wind or calm clouds, the earth and the stones where the roots grew. It is a skin laid in a pre-existing mould, forced through by the dogged sap that pushes apart the growth rings, pushes back the bark and raises the top of the tree: a considerable force, a colossal power that shaped this giant. Like the water that dislocates stones, undoes mountains and hollows valleys, this fertile liquid makes the tree grow, stretches it skywards by slowly insinuating itself inside, pushing apart the agglutinated flesh, gaining one interstice and then another in the heavy masses, creating flows, breaches that, little by little, open up in the expanding body.

For the tree preserves in its heart the precise form of the ages that it knew and, in this sense, one could say that it is constantly the matrix of its own accreted images. It holds the image of its first year, of its second year, of its third year, and so on, progressively, different and close depending on the clemency or the rigour of the seasons, and it invariably conserves them in the order of their succession: the tree in the secret of its own life.

The sculptor Giuseppe Penone gives an image of this, extracts and adds what makes it possible to see the tree's invisible present existing in the wooden heart by sawing it, by scooping it out, by placing it on the structure of its branches, by laying it down, by filling it with resin, by closing off the extremities with earth, by marking that earth with the imprints of his own body, by affirming that his hands, his fingers, his face have laboured to create the work by empty traces, just as the tree's former place is now empty: its core, in its heart. This particular core is like the invisible centre of a bronze statue, for example, enclosed within the matter, and which in form vaguely resembles the exterior; or again, the little piece of wood placed inside a violin, between two plates, which makes the wood of the instrument sing.

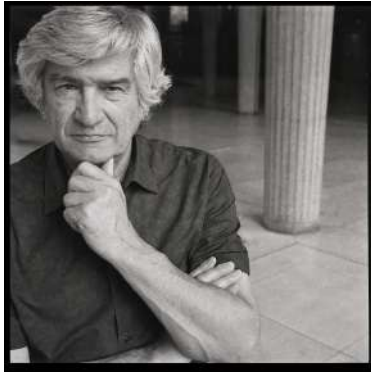
The open tree resonates like a book of stories. Gazes dive into its belly and discover its core (its soul); placed on a carpet of brown tanned cowhides, it contains the memory of a unique life which, by virtue of the sculptor's work, has become exemplary of all those lives, in the vegetable, animal or mineral kingdoms, that form the face of the world at any moment in time.

It is an oblong opening hollowed from the ligneous mass: milky, nacreous, pink and pale; surrounded, bristling with black rods: nymphs, secret guardians of caves and springs.

Laurent Busine

This text is a slightly different version of the text originally published in the catalogue of the exhibition *Giuseppe Penone. Des veines au ciel ouvertes*, held at the Grand-Hornu, Musée des Arts Contemporains, Belgium, from the 31st of October 2010 to the 13th of February 2011.

4. BIOGRAPHY OF GIUSEPPE PENONE



Born: Garessio, Italy, 1947

Education: Diploma di Scultura, Accademia di Belle Arti, Turin, Italy, 1970

Awards: McKim Medal, Roma, Italy, 2017
Praemium Imperiale, International Arts Award for Sculpture, Tokyo, Japan, 2014
The Schock Prize for the Visual Arts, Kungl Vetenskapsakademien, The Royal Swedish Academy of Science, Stockholm, Sweden, 2001

SELECTED SOLO EXHIBITIONS

- 2019 *Giuseppe Penone*, Saarlandmuseum – Moderne Galerie, Saarbrücken, Germany
- 2018 *Giuseppe Penone*, Yorkshire Sculpture Park, Wakefield, United Kingdom
- 2017 *Giuseppe Penone, A Question of Identity*, Marian Goodman Gallery, New York, USA
Des corps de pierre, Château La Coste, Le Puy Sainte Reparade, France
Matrice, Palazzo della Civiltà Italiana, Rome, Italy
Germination, Commande du Louvre Abu Dhabi, United Arab Emirates
- 2016 *Giuseppe Penone, Sculpture*, MART Rovereto, Italy
Penone in the Rijksmuseum Gardens, Rijksmuseum, Amsterdam, The Netherlands
Fui, Sarò, Non sono (I was, I will be, I am not), Marian Goodman Gallery, London, United Kingdom
Ebbi, Avrò, Non Ho (J'eus, J'aurai, Je n'ai), Galerie Marian Goodman, Paris, France
- 2015 *Giuseppe Penone*, Marian Goodman Gallery, New York, USA
Nasher Sculpture Center, Dallas, Texas, USA
Giuseppe Penone, Deseins, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland
- 2014 *Giuseppe Penone, Prospettiva Vegetale*, Giardino di Boboli, Forte di Belvedere, Florence, Italy
Giuseppe Penone, Breath Is A Sculpture, Beirut Art Center, Beirut, Lebanon
Giuseppe Penone, Musée de Grenoble, Grenoble, France
- 2013 *Giuseppe Penone*, Kunstmuseum Winterthur, Winterthur, Switzerland
Penone Versailles, Château de Versailles, Versailles, France
Giuseppe Penone, Ideas of Stone, Madison Square Park, New York, USA
Non basta ricordare, MAXXI, Rome, Italy

- 2012-13 *Giuseppe Penone, Spazio di Luce*, Whitechapel Gallery, London, United Kingdom
- 2012 *Giuseppe Penone*, Centre d'arts et de nature, Parc du Château, Domaine de Chaumont-sur-Loire, France
- 2010 *Giuseppe Penone, Drawings and Sculptures*, Fondation De Pont, Tilburg, The Netherlands
Giuseppe Penone, Des veines, au ciel, ouvertes, Musée des Arts Contemporains du Grand-Hornu, Hornu, Belgium
- 2009 *Giuseppe Penone*, Museo de la Ciudad, Quito, Ecuador
Giuseppe Penone, Matrice de sève, Ecole nationale supérieure des Beaux-Arts, Paris, France
- 2008 Museo d'Arte Moderna di Bologna (MAMbo), Bologna, Italy
 Art Gallery of Ontario, Toronto, Ontario, Canada
 Académie de France à Rome, Villa Medici, Rome, Italy
- 2007 *Giardino delle Sculture Fluide*, 2003 – 2007, Reggia di Venaria Reale, Turin, Italy
Sculture di linfa, Esposizione Internazionale d'Arte, La Biennale di Venezia, Venice, Italy
- 2006 Giuseppe Penone, Museum Kurhaus Kleve, Kleve, Germany
- 2004 *Giuseppe Penone, The Imprint of Drawing*, The Drawing Center, New York, USA; Milton Keynes Gallery, Central Milton Keynes, United Kingdom
Giuseppe Penone, Centre Georges Pompidou, Paris, France; Fundacio La Caixa, Barcelona, Spain
- 2001 *Elevazione*, Rotterdam, The Netherlands
- 1999 *Giuseppe Penone*, Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain
- 1997 De Pont Foundation for Contemporary Arts, Tilburg, The Netherlands
Giuseppe Penone, The Veins of Stone, The Toyota Municipal Museum of Art, Toyota Aichi, Japan
 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, Argentina
- 1988 Musée Rodin, Paris, France
- 1986 Musée des Beaux-Arts, Nantes, France
Creuser la mémoire de la boue, Palais des Beaux-Arts, Charleroi, Belgium
- 1984 ARC/Musée d'Art Moderne de la Ville de Paris, Paris, France
- 1983 Museum of Contemporary Art, Chicago, Illinois, USA
 National Gallery of Canada, Ottawa, Ontario, Canada
- 1980 Stedelijk Museum, Amsterdam, The Netherlands
- 1976 Studio De Ambrogio, Milan, Italy
- 1968 Deposito d'Arte Presente, Turin, Italy

5. THE PALAIS D'ÉNA AND MARIAN GOODMAN GALLERY

LE PALAIS D'ÉNA, SEAT OF THE CESE

The third constitutional assembly of the French Republic with the National Assembly and the Senate, the French Economic, Social and Environmental Council (CESE in French) represents key economic, social and environmental fields, promoting cooperation between different socio-professional interest groups and ensuring they are part of the process of shaping and reviewing public policy.

The French Economic, Social and Environmental Council (CESE in French) has a major role to play in these times of economic, social and environmental change. It advises the Government and National Assembly, and participates in the development of economic, social and environmental policies.

The Council is composed of public figures and representatives of the associative sector, employers and employees. Representing millions of French citizens, the CESE is at the heart of significant social issues and develops new proposals related to major topics which will have an impact on the French society today and in the future.

Built in 1939, the Palais d'Éna is a monument inspired by classical architecture but also a very modern architectural masterpiece at that time. Designed by famous French architect Auguste Perret, known as the « concrete poet », the Palais d'Éna's main material is reinforced concrete. Perret proved that concrete could rival cut stone in terms of prestige and elegance. This year the Palais d'Éna celebrates its 80th anniversary.

Originally built to house the Musée des Travaux Publics, the Palais d'Éna was from the start a prestigious monument with a cultural purpose. The great hypostyle hall was intended for Auguste Perret to be multifunctional and versatile: « *Today it contains civil engineering equipment. Tomorrow we can exhibit sculpture* ».

Reconnecting with its initial mission the CESE organizes exhibitions of modern and contemporary art. Since 2012 the Palais d'Éna has welcomed the following artists: Antony Gormley, Francesco Vezzoli, Carlos Cruz-Diez, Artur Lescher, and in 2018 a group exhibition entitled *Suspension, a history of abstract sculpture. 1918-2018*.

MARIAN GOODMAN GALLERY

For over forty years, Marian Goodman Gallery has played an important role in introducing European artists to American audiences and helped to establish a vital dialogue among artists and institutions working internationally. Marian Goodman Gallery was founded in New York City in late 1977. In 1995 the gallery expanded to include an exhibition space in Paris and in 2014 another space in London. In late 2016 Marian Goodman realized her dream of opening a bookstore and project space in Paris.

Since then, Marian Goodman has used her gallery to show artists who are leaders of their generation: Eija-Liisa Ahtila, Chantal Akerman, Giovanni Anselmo, Leonor Antunes, Nairy Baghramian, John Baldessari, Lothar Baumgarten, Dara Birnbaum, Christian Boltanski, Marcel Broodthaers, Maurizio Cattelan, James Coleman, Tony Cragg, Richard Deacon, Tacita Dean, Rineke Dijkstra, Cerith Wyn Evans, Luciano Fabro, David Goldblatt, Nan Goldin, Dan Graham, Pierre Huyghe, Cristina Iglesias, Amar Kanwar, William Kentridge, Steve McQueen, Julie Mehretu, Annette Messenger, Sabine Moritz, Juan Muñoz, Maria Nordman, Gabriel Orozco, Giulio Paolini, Giuseppe Penone, Gerhard Richter, Anri Sala, Matt Saunders, Tino Sehgal, Ettore Spalletti, Thomas Struth, Hiroshi Sugimoto, Niele Toroni, Adrián Villar Rojas, Danh Vo, Jeff Wall, Lawrence Weiner, James Welling, Francesca Woodman and Yang Fudong.

6. IMAGES FOR THE PRESS

EXHIBITION VIEWS (SELECTION):



Exhibition view, Giuseppe Penone, *Matrice di Linfa*, Palais d'Iéna, October 2019. GIUSEPPE PENONE, *Matrice di linfa*, 2008
Fir tree, resin, terracotta, leather, metal , 131 x 4500 x 212 cm
Photo credit: Rebecca Fanuele © Palais d'Iéna, architect Auguste Perret, UFSE, SAIF
Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



Exhibition view, Giuseppe Penone, *Matrice di Linfa*, Palais d'Iéna, October 2019. GIUSEPPE PENONE, *Matrice di linfa*, 2008
Fir tree, resin, terracotta, leather, metal , 131 x 4500 x 212 cm
Photo credit: Rebecca Fanuele © Palais d'Iéna, architect Auguste Perret, UFSE, SAIF
Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



GIUSEPPE PENONE, *Matrice di linfa*, 2008 (detail)
Fir tree, resin, terracotta, leather, metal , 131 x 4500 x 212 cm
Photo credit: Rebecca Fanuele
Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



GIUSEPPE PENONE
Pensieri di foglie, 2016
Bronze, river stones, 188 x 120 x 341 cm
(23056)
Photo credit: Rebecca Fanuele © Palais d'Iéna, architect Auguste Perret, UFSE, SAIF
Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



GIUSEPPE PENONE
Pensieri di foglie, 2016
Bronze, river stones, 189 x 132 x 315 cm
(23057)
Photo credit: Rebecca Fanuele © Palais d'Iéna, architect Auguste Perret, UFSE, SAIF
Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London

ADDITIONAL IMAGES:



GIUSEPPE PENONE, *Matrice di linfa*, 2008 (detail)

Fir tree, resin, terracotta, leather, metal

131 x 4500 x 212 cm

Photo © Philippe de Gobert, Brussels

Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



GIUSEPPE PENONE, *Matrice di linfa*, 2008 (detail)

Fir tree, resin, terracotta, leather, metal

131 x 4500 x 212 cm

Photo © Sebastiano Pellion di Persano

Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



GIUSEPPE PENONE, *Matrice di linfa*, 2008 (detail)

Fir tree, resin, terracotta, leather, metal

131 x 4500 x 212 cm

Photo © Sebastiano Pellion di Persano

Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



GIUSEPPE PENONE, *Matrice di linfa*, 2008 (detail)

Fir tree, resin, terracotta, leather, metal

131 x 4500 x 212 cm

Photo © Beatrice Hatala

Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



GIUSEPPE PENONE, *Matrice di linfa*, 2008 (detail)

Fir tree, resin, terracotta, leather, metal

131 x 4500 x 212 cm

Photo © Camillo Osorio Suarez

Courtesy Archivio Penone and Marian Goodman Gallery, New York, Paris, London



GIUSEPPE PENONE, *Matrice di linfa*, 2008 (detail)

Fir tree, resin, terracotta, leather, metal

131 x 4500 x 212 cm

Photo © Julien Fiant

Courtesy Archivio Penone and Marian Goodman Gallery, New York,
Paris, London



GIUSEPPE PENONE, *Pensieri di foglie*, 2014

Pencil and watercolor on paper

24,2 x 33 cm

Photo © Archivio Penone

Courtesy Archivio Penone and Marian Goodman Gallery, New York,
Paris, London



GIUSEPPE PENONE, *Pensieri di foglie*, 2014

Pencil and watercolor on paper

24.2 x 33 cm

Photo © Archivio Penone

Courtesy Archivio Penone and Marian Goodman Gallery, New York,
Paris, London



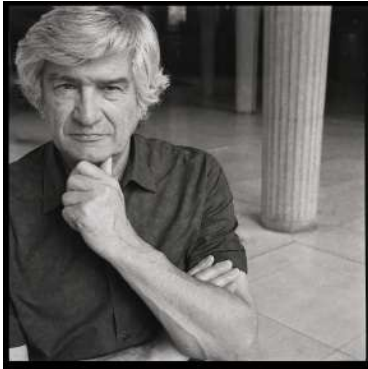
Portrait of Giuseppe Penone working on *Matrice di linfa*, 2008

Photo © Archivio Penone

Courtesy Archivio Penone and Marian Goodman Gallery, New York,
Paris, London



Portrait of Giuseppe Penone working on *Matrice di linfa*, 2008
Photo © Archivio Penone
Courtesy Archivio Penone and Marian Goodman Gallery, New York,
Paris, London



Portrait of Giuseppe Penone at Palais d'Iéna, 2019
Photo credits Laurence Sudre
Courtesy Archivio Penone and Marian Goodman Gallery, New York,
Paris, London

7. USEFUL INFORMATION

GIUSEPPE PENONE

Matrice di Linfa

15 - 24 October 2019

The exhibition will be open to the public, free of charge, from the 15th to the 24th October, every day from 11AM to 6PM.

GIUSEPPE PENONE & GERMANO CELANT IN CONVERSATION, Thursday 17 October at 5:30pm at the auditorium, Palais d'Iéna
Free admission.

An exhibition booklet as well as a signed and numbered artist's book (edition of 35) accompany the exhibition.

Concurrently, a selection of drawings and a *Pensieri di foglie* sculpture directly related to this exhibition, will be on display in the viewing room of Galerie Marian Goodman, 79 rue du Temple, Paris 3e, from the 15th to the 24th October.

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