

**EVERYBODY TALKS ABOUT THE WEATHER
FONDAZIONE PRADA, VENICE**

“Everybody Talks About the Weather” is a research exhibition conceived by curator Dieter Roelstraete on view at the historic palazzo of Ca’ Corner della Regina, Fondazione Prada’s Venetian venue, from 20 May to 26 November 2023.

“Everybody Talks About the Weather” explores the semantics of “weather” in visual art, taking atmospheric conditions as a point of departure to investigate the emergency of climate crisis. More than fifty works by contemporary artists and a complementary selection of historical artworks trace the various ways in which climate and weather have shaped our histories and how humanity has dealt with our everyday exposure to meteorological events. The exhibition design created by New York-based studio 2x4 entwines the artistic dimension of the project with a series of in-depth scientific spotlights developed in collaboration with The New Institute Centre For Environmental Humanities (NICHE) at Ca’ Foscari University in Venice.

As stated by Miuccia Prada, President of Fondazione Prada, “the project arose from the idea of taking weather as a starting point to highlight the urgency of climate change, empirically equating meteorology and climatology, and using the tools of art and science together. The goal is to understand the environmental crisis and its undeniable impact on our lives by drawing attention to, representing, and analyzing meteorological phenomena. Climate is a global issue that influences the actions and destinies of people worldwide. Talking about the weather today therefore means talking and worrying about everyone’s future.”

Following the exhibitions “Human Brains: It Begins with an Idea”, presented in Venice in 2022, and “Cere anatomiche: La Specola di Firenze | David Cronenberg”, currently underway in Milan, this project represents another attempt to address broader cultural challenges with the conjoined tools of science and artistic creation: from the evolution of the study of human thought and the changing meanings of bodies in our societies to the current climate crisis. Through these activities, Fondazione Prada intends to disseminate new knowledge and share the latest results of academic and scientific research with a larger audience. It also aims to build connections between distant cultural contexts, point to new trajectories of study, and thus contribute to broadening the perspective with which we examine our present and future cultural tendencies.

The exhibition title derives from the slogan “Alle reden vom Wetter. Wir nicht” (“Everybody talks about the weather. We don’t”) reproduced in a poster created in 1968 by the Sozialistischer Deutscher Studentenbund (Socialist German Student Union) and depicting Karl Marx, Friedrich Engels and Vladimir Lenin. In 2019, German artist Anne-Christine Klarmann designed a variation on the original poster representing Judith Ellens, Carola Rackete and Greta Thunberg, twisting the original slogan to: “Alle reden vom Wetter. Wir

such” (Everybody talks about the weather. So do we).

As underlined by Dieter Roelstraete, “The message broadcast by the Socialist German Student Union was clear: while other political parties engaged in idle chatter ‘about the weather’, socialists, and leftists more generally, were committed to addressing the issues and questions that really mattered to the men and women in the street. ‘The weather’, in short, was the last thing a true progressive spirit should be caught talking about. Fifty-odd years on, it is hard to imagine a slogan as politically suicidal as this one, so defiantly claiming that ‘we don’t’ – for ‘the weather’ is simply the single most important fact of life everyone is either talking about already, or should really be talking about instead. ‘Everybody is talking about the weather’ – or everybody should be talking about the weather – for the simple reason that the current and ongoing climate crisis may well be the single greatest existential threat humankind has ever had to face in its 100.000-year history – and as such is well on its way to becoming the only thing we ever talk about anymore. For all that, however, climate change remains a subject that is oddly absent, curiously enough, from the broad sweep of mainstream art world attention.”

Here, Roelstraete seconds the argument of Indian writer and anthropologist Amitav Ghosh, who, in his 2016 book *The Great Derangement: Climate Change and the Unthinkable*, exposed the broader failure of contemporary culture to adequately address the threat of climate change as a legitimate source for high-profile content from the perspective of literature. What Ghosh called the cultural world’s “great blindness” is partly due to both the enormity and complexity of our current climatological predicament – the cause of an expansive sense of paralysis among many contemporary authors and artists. As explained by Roelstraete, “It may be good and wise to continue to talk about the weather rather than the climate, but to do so more reflectively – and this exhibition project proposes to marshal a ‘meteorological’ view of art as one historically dependable and conceptually rich way of facing the ‘unthinkable’, and possibly help pave a way out of our current conundrum.”

“Everybody Talks About the Weather” develops on two levels, the ground floor and first floor of Ca’ Corner della Regina, intertwining the two dimensions of research, the artistic and the scientific. The exhibition begins with a large LED wall that loops weather forecasts from a plurality of traditional and online media worldwide. The rooms of the Venetian building host historical and contemporary artworks which reveal artists’ long-standing interest in “talking about the weather”, from allegorical and *en plein air* paintings to recent multimedia installations and transnational activism.

A selection of the exhibited works are combined with texts and infographics including brief introductions to the artists and their works alongside scientific graphs, images and data. This alternate reading offers an in-depth insight into physical phenomena and environmental processes implicitly evoked or explicitly addressed by the artists and relating to different times in human history (from the Little Ice Age from the 16th to the 19th centuries to the future

of Venice at the end of the 21st century) and to distant geographic areas and cultures (from the desertification and expansion of Sahara to the impact of receding Arctic ice on Inuit life).

Pictorial works and prints by Old Masters such as Gustave Courbet, Katsushika Hokusai, Plinio Nomellini and Carlo Francesco Nuvolone space with recent or new works by artists like Giorgio Andreotta Calò, Theaster Gates, and Beate Geissler & Oliver Sann, establishing an ideal continuity between past, present and future or, conversely, triggering a short circuit between opposing visions and discordant notions. Colourful, diaristic pencil drawings by Inuit artist Shuvina Ashoona are juxtaposed with a photograph by German conceptual art pioneer Hans Haacke. Through their anecdotal descriptions of the phenomenon of evaporation forty years apart, both artists anticipate or openly address the emergency of global warming.

Clouds represent a motif of remarkable longevity and endurance in the history of Western art. Contemporary artists such as Iñigo Manglano-Ovalle and Chantal Peñalosa transform this subject of pure aesthetic contemplation or romantic yearning into an entity dense with political significance. Jitish Kallat, with his *Rain studies*, interacts with invisible and silent natural processes, while Pae White imitates the ephemeral nature of atmospheric phenomena, introducing elements of mystery and wonder. Kenyan painter Richard Onyango and Haitian artist Alix Oge create two variations on the archetypal image of the Flood on a different scale, two powerful representations of the uncontrollable and frightening force of nature.

Pieter Vermeersch exhibits two pieces in this show: on the first floor, a new work incorporating a signature geological element and, on the ground floor, a scenographic intervention integrating eight replicas of historical masterpieces by Giorgione, Pieter Brueghel the Elder, Hendrick Avercamp, Nicolas Poussin, John Constable, Caspar David Friedrich, William Turner and Claude Monet. These seminal paintings convey the evolving influence of changing weather patterns on art history.

A series of works by Jason Dodge is also featured on both exhibition floors. For *Above the Weather*, Dodge invites artisans and craftswomen from around the world to “weave yarn the colour of night and the length equaling the height from the earth to above the weather”. The second work on view is composed in part of ethically sourced dead bees and thereby inevitably invokes the spectre of a potential “insect apocalypse” and the catastrophic impact this would have on our ecosystems.

Usually described as a group of artists, media practitioners, curators, researchers, editors and catalysts of cultural processes, Raqs Media Collective operates at the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory. In “Everybody Talks About the Weather”, they present *Deep Breath*, an underwater film documenting the search of three divers for a fragment of an ancient Greek aphorism related

to the perils of forgetting – more specifically, the most basic and deadly form of amnesia, the so-called “forgetting of air”. This work also evokes the cataclysmic condition of their hometown Delhi, the most polluted capital city in the world.

A series of “research stations” features more than five-hundred books, scientific publications and articles, and a selection of video materials and interviews with scholars and activists. They allow the audience to freely consult the various bibliographic sources of the extensive research behind this project and delve deeper into the scientific and cultural issues addressed by the exhibition.

“Everybody Talks About the Weather” will be complemented by a public program scheduled in October 2023, featuring a series of lectures by international scientists, authors and scholars who will frame the themes explored in the exhibition from a broader perspective.

An illustrated book published by Fondazione Prada accompanies the exhibition. It includes an introduction by Miuccia Prada, President of Fondazione Prada; an essay by the exhibition curator Dieter Roelstraete; an interview by Roelstraete with Amitav Ghosh; a timeline conceived by Geissler & Sann; eighteen short essays by author, editor and curator Giovanni Aloï, contemporary art historian and critic Cristina Baldacci, editor and curator Shumon Basar, curator of Climate Change Soren Brothers, visual art and media scholar Giuliana Bruno, fashion historian Amber Jane Butchart, historian of architecture Barnabas Calder, architect and curator Pippo Ciorra, activist Selina Neirok Leem, curator Cornelia Mattiacci, linguist Andrea Moro, meteorologist Luca Mercalli, creative director, writer and teacher Michael Rock, curator and art critic Lucia Pietroiusti, scientist Björn Stevens, ecofeminist and climate activist Jennifer Uchendu, environmental journalist Gaia Vince and activist Giff Johnson; and a collection of poems by artist, author and activist Cecilia Vicuña. The book also contains the fundamental bibliography on climate dynamics consisting of nearly five-hundred texts accompanied by maps, diagrams, and other graphic representations.

Complete list of exhibited artists

Sophia Al-Maria, Giorgio Andreotta Calò, Shuvinai Ashoona, Anonymous Veneto, Ursula Biemann, Nina Canell, Vija Celmins, Paolo Cirio, Gustave Courbet, Vittore Grubicy de Dragon, Jason Dodge, Ayan Farah, Theaster Gates, Beate Geissler & Oliver Sann, Antony Gormley, Hans Haacke, Ichoryusai Hiroshige, Katsushika Hokusai, Jitish Kallat, Anne-Christine Klarmann, Zdeněk Košek, Goshka Macuga, Iñigo Manglano-Ovalle, Santu Mofokeng, Plinio Nomellini, Carlo Francesco Nuvolone, Alix Oge, Richard Onyango, Chantal Peñalosa, Dan Peterman, Nick Raffel, Raqs Media Collective, Gerhard Richter, Thomas Ruff, Tiffany Sia, Himali Singh Soin, Vivian Suter, Fredrik Vaerslev, Pieter Vermeersch, Pae White, Tsutomu Yamamoto, Yang Yongliang.

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Information

“Everybody Talks About the Weather”

A research exhibition curated by Dieter Roelstraete

20 May – 26 November 2023

Fondazione Prada, Venezia

Ca' Corner della Regina

Santa Croce 2215, Venice

fondazioneprada.org

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Introduction by Miuccia Prada (President of Fondazione Prada) from the exhibition catalogue *Everybody Talks About the Weather* published by Fondazione Prada

For Fondazione Prada, “Everybody Talks About the Weather” is part of a journey to rethink the ways in which we conceive and conduct our activities, with growing attention to the global situation and today’s major issues, listening closely to developing concerns and problems, and taking into consideration the political repercussion and social sustainability of each of our actions.

The project arose from the idea of taking weather as a starting point to highlight the urgency of climate change, empirically equating meteorology and climatology, and using the tools of art and science together. The goal is to understand the environmental crisis and its undeniable impact on our lives by drawing attention to, representing, and analyzing meteorological phenomena. Climate is a global issue that influences the actions and destinies of people worldwide. Talking about the weather today therefore means talking and worrying about everyone’s future.

The works on show in “Everybody Talks About the Weather” testify a relationship with the climate in which our interest in the atmosphere and its agents is a central issue. Depictions of winter during the “Little Ice Age” in northern countries, or the perception of fog caused by industries in Turner’s paintings and Monet’s ships in the harbor of Le Havre may have arisen from contingency. The attention given to atmospheric phenomena by today’s artists is instead intentional. Condemnation and activism are explicit elements in the works we are presenting at Ca’ Corner della Regina together with books, reports, data, and analyses that narrate the changes happening on our planet. Pollution of the air, land, and seas, fires, droughts, and floods, but also extinctions and migrations are recurring themes in this exhibition, whose title sounds ironic in light of the current crises and the marginalization that ecological issues have long suffered in political and social debate.

Today we are facing the largest and fastest environmental change caused by humanity. For the first time we know we must do something to halt or reduce the impact of our actions. The climate issue is, however, enormous and complex and “Everybody Talks About the Weather” has no solutions to suggest. It is an experimental project, balanced between art and science, and between denunciation and study, with which we wish above all to encourage greater awareness of the climate crisis and, as we have already done with “Human Brains” and “Anatomical Waxes,” to emphasize the importance of scientific studies for life today and everyone’s future. Miuccia Prada President of Fondazione Prada

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Essay by curator Dieter Roelstraete from the exhibition catalogue *Everybody Talks About the Weather* published by Fondazione Prada

“One afternoon in 1920, a young pianist sat down in a shuttered room in the capital of defeated Germany and played a Bagatelle by Beethoven. At the return of the main theme, one of his fingers fractionally strayed, touching two keys instead of one. ‘Donnerwetter!’ (Dammit!), cried Wilhelm Kempff. He looked around and saw crestfallen faces. ‘That was very beautiful,’ said the machine operator, ‘but the recording is now ruined’.”¹

Sometime in the beginning of 1968 (of all years), a striking red poster by the Sozialistischer Deutscher Studentenbund appeared in the streets of West German university towns. Sporting the tried and trusted revolutionary triumvirate of Karl Marx, Friedrich Engels, and Vladimir Lenin, it defiantly declared that “Alle reden vom Wetter. Wir nicht”: “Everybody talks about the weather—we don’t.”² This latter-day icon of 1960s protest culture riffed off a similarly scripted poster first brought into circulation in 1966 to promote Germany’s national railway network, Deutsche Bahn³—another business venture that, much like the gospel of revolutionary politics, refused to be swayed by the inconveniences of mere ‘weather.’ The image at the center of the original poster showed a locomotive valiantly barreling through the snow: while everybody else was busy ‘talking about the weather,’ presumably blaming it for all manner of disturbances—and lazily calling it ‘force majeure’ in the process⁴—Deutsche Bahn just rode right through it. The message broadcast by the Socialist German Student Union was equally clear: while other political parties engaged in idle chatter “about the weather”—i.e., about inane niceties and innocuous nullities—Socialists, and leftists more generally, were committed to addressing the issues and questions that really mattered to the men and women in the street: affordable healthcare, say, or decent pay; collective ownership of the means of production; equal opportunities, job security, working-class pride. ‘The weather,’ in short—short, that is, for everything that was perceived to be without substance, superficial, irrelevant, inconsequential—was the last thing a true progressive spirit should be caught talking about.

¹ Jürgen Holtfreter and Ulrich Bernhardt, *Alle reden vom Wetter. Wir nicht*, 1968.

² Germany’s national railway advertising poster, 1966.

³ ‘Donnerwetter’ literally means thunderstorm, not ‘dammit.’ “The recording, Kempff’s first, was issued by Deutsche Grammophon with the serial number 62400 and became a sought-after rarity.” Norman Lebrecht, *The Life and Death of Classical Music* (New York: Anchor Books, 2007), p. 7.

⁴ Abnormal adverse weather conditions are commonly referred to in US law as ‘force majeure weather,’ and extreme weather events generally characterized as ‘Acts of God’—natural hazards occurring outside human control. Quite aside from the curiosity of this trace of theological and/or theocratic thinking in secular law, the question of ‘human control’ has of course become an increasingly contentious one in our current age of demonstrably anthropogenic global warming—and it is the popularizing perception of the human (rather than divine) origins of global warming that is increasingly driving the cause of climate justice.

Fifty-odd years on, it is hard to imagine a slogan as politically suicidal as this one, so defiantly claiming that ‘we don’t’—for ‘the weather’ is simply the single most important fact of life everyone is either talking about already, or should really be talking about instead. (A German artist called Anne-Christine Klarmann designed a parody of the original SDS poster⁵ back in 2019 featuring the likenesses of Judith Ellens, Carola Rackete, and Greta Thunberg, complete with the following twist on the original slogan: “Alle reden vom Wetter. Wir auch”; “Everybody talks about the weather—so do we.”⁶) And with the weather, we of course really mean the climate, that temperamental subject of ‘changes’ and ‘crises’ most emphatically embodied by the very real threat of irreversible global warming. (I first started writing some of this down in the summer of 2022, as most of northern Europe was groaning under some of the hottest temperatures ever recorded, as much of southern Europe was engulfed by forest fires, and as northern Italy was in the deadly grip of the worst drought in seventy years, reducing the mighty Po River to little more than a trickle. And I finished writing this text in the beginning of 2023, at a time when at least eight European countries registered the warmest January days on record and snowfall across the northern hemisphere hit record lows.) ‘Everybody is talking about the weather’—or everybody should be talking about the weather—for the simple reason that the current and ongoing climate crisis may well be the single greatest existential threat humankind has ever had to face in its 100,000-year history—and as such is well on its way to becoming the only thing we ever talk about anymore.⁷ For all that, however, climate change remains a subject that is oddly absent, curiously enough, from the broad sweep of mainstream art world attention. ‘Everybody is talking about the weather,’ sure, except for the art world, it may often seem.⁸ Indeed, one might even claim that the climate crisis has yet to spawn its first great corpus of critically acclaimed masterpieces, whether in the realm of visual art, literature, or cinema. (Speaking of the movies: even the critically acclaimed, and aptly titled *Don’t Look Up* did little more than look

⁵ Anne-Christine Klarmann, *Alle reden vom Wetter. Wir auch*, 2019.

⁶ Judith Ellens is the founding director of Eaternity, a Swiss-based organization devoted to educating the general public about the environmental impact of our food choices and eco-friendly diets. Carola Rackete is a German-born sea captain and activist best known for safely shepherding refugees across the Mediterranean from North Africa to Europe. Greta Thunberg is quite likely the world’s most powerful millennial, and will likely continue to be the face of climate justice for a long time to come.

⁷ On January 24, 2023, the Bulletin of the Atomic Scientists released its yearly findings concerning the multiple hazards threatening global stability in the shape of its iconic Doomsday Clock—a symbolic clock housed at the University of Chicago representing how close humanity is to self-destruction—, which, at ninety seconds to midnight, has never been so close to the projected end of the world since its founding in 1947: “The Doomsday Clock was set at 90 seconds to midnight, due largely but not exclusively to Russia’s invasion of Ukraine and the increased risk of nuclear escalation. The new Clock time was also influenced by continuing threats posed by the climate crisis and the breakdown of global norms and institutions needed to mitigate risks associated with advancing technologies and biological threats such as COVID-19.” The Doomsday Clock has consistently been set to five minutes to midnight or less since 2007, when the Bulletin first made mention of climate change. (See: “A time of unprecedented danger,” thebulletin.org/doomsday-clock/#nav_menu, last access on April 12, 2023.) One of the many tragic outcomes of the Russian invasion of Ukraine has been its devastating effect on the oh-so-fragile emerging international consensus concerning the need to phase out our dependence on fossil fuels, as the loss of access to cheap Russian gas has forced many European countries to reignite their shuttered coal plants.

⁸ Much of the thinking informing this text took shape over the course of the summer of 2022, in the partial aftermath of the 59th edition of the Venice Biennale and the 15th edition of documenta, the two most important recurring exhibitions on the global arts calendar. The activist, tiers-mondiste credentials of the latter, and the importance of an eco-feminist perspective in the genesis of the former notwithstanding, the number of artworks on display in either exhibition that directly addressed the cataclysmic effects of climate change could be counted on the fingers of one hand.

away in the end, by refusing to talk about the weather, and opting for the much less probable narrative ploy of a comet hurtling towards Earth instead.) The relative (and perfectly understandable) sense of powerlessness that appears to pervade the contemporary art world in particular when facing the challenge of this singular moment in human history is one underlying concern of the current exhibition project, which has taken its cue in part from Amitav Ghosh's comparable line of thinking in *The Great Derangement: Climate Change and the Unthinkable*—much more pointedly titled *La grande cecità* (*The great blindness*) in its Italian translation. In this book, Ghosh speaks of the failure of contemporary culture to properly engage the threat of climate change as a legitimate source for high-profile content from the perspective of his own involvement in the literary field: "That climate change casts a much smaller shadow within the landscape of literary fiction than it does even in the public arena is not hard to establish. To see that this is so, we need only glance through the pages of a few highly regarded literary journals and book reviews [...]. When the subject of climate change occurs in these publications, it is almost always in relation to nonfiction; novels and short stories are very rarely to be glimpsed within this horizon. Indeed, it could even be said that fiction that deals with climate change is almost by definition not of the kind that is taken seriously by serious literary journals: the mere mention of the subject is often enough to relegate a novel or a short story to the genre of science fiction."⁹ The point that I want to make is that the same is true, *mutatis mutandis*, of the 'problem' of climate change in art, namely that climate change continues to cast much too small a shadow within the landscape of contemporary visual art than it seems reasonable to expect. Whence this peculiar, self-defeating blindness? Why can't we talk about 'the weather' more often? The Venetian framework of the 2023 Architecture Biennial, titled "The Laboratory of the Future," seems a particularly fitting context to raise this question. (For reasons that do not need expounding here, the field of architecture has of course long been much more responsive to the exigencies of the climate emergency than the adjoining world of art. Architecture, in many ways, has long been what separates art from 'weather,' in more ways than just the obviously physical one.)¹⁰ And needless to add that Venice, the fastest sinking city in the northern hemisphere, offers a particularly poignant platform for staging its very asking.¹¹

⁹ Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable* (Chicago: The University of Chicago Press, 2016), p. 7. Indeed, that any mention of climate change in a work of literary fiction suffices to relegate it to the demi-monde of science fiction is one of the drivers behind the emergence of the 'climate fiction' or cli-fi subgenre, a term first popularized in the early 2010s, and the subject of one of the artworks debuting in the context of the present exhibition, namely Geissler & Sann's *How Does the World End for Others?*. Geissler & Sann were among the artists included in the exhibition "The Chicago Cli-Fi Library," curated by the author at his institutional home at the University of Chicago, where Ghosh first delivered the lectures, incidentally, that went on to constitute the bulk of his *Great Derangement*.

¹⁰ Filarete, *Treatise on Architecture*, 15th century, II.I.140, sheet 4 verso (detail). Florence, Biblioteca Nazionale Centrale di Firenze, Fondo Nazionale.

¹¹ "Salvatore Settis is right [...] when he says that Venice is a 'thinking machine,' a universal toolbox of concepts through which we can 'ponder the very idea of city': 'to look at Venice and think only of Venice would be to miss the point entirely: the processes currently underway in that city [...] can be found everywhere else on the planet. [...] Thus, whatever happens in Venice requires special scrutiny as both an indication and a laboratory of what fate has in store for the cities of the future.'" Salvatore Settis, *If Venice Dies* (New York: New Vessel Press, 2016). Quoted in Cristina Baldacci et al. (eds.), *Venice and the Anthropocene: An Ecocritical Guide* (Venice: wetlands, 2022), p. 6. "Machines à penser" or "thinking machines" was the title, incidentally, of an exhibition curated by the author at Ca' Corner della Regina for the Fondazione Prada in 2018, in conjunction with the 16th edition of the Architecture Biennial.

Of course, 'everybody' is also 'talking about the weather' because that's what people do, and have done since time immemorial for all the obvious reasons of the weather's immediate physical impact on our daily lives, its sheer inescapability: 'weather' may well be the single most inexhaustible source of conversational subject matter for interactions among strangers and friends alike, and—should we want to prove the depth of our imagination's debt to the weather as a universal human concern—one could write a multi-part history of the 'weather' as the metaphor of choice for everything from the economy and politics to art practice and our sex lives. 'Everybody is talking about the weather' because it is nice (entertaining, relaxing, satisfying, self-evident etc.) to do so. Talking about the weather serves a universal human need for communicating and for sharing information at its most basic, and 'weather' might quite likely be the only truly global tool for engendering conversation—the alpha and omega of daily human interacting. (Even the most fanatical of climate change denialists is sure to start a conversation with a seemingly innocent remark about 'conditions outside.' And speaking of the political uses of meteorological metaphors: the most exhilarating discovery in this regard remains an anthology of polemical and satirical writings by the Italian communist philosopher Antonio Gramsci simply titled *Piove, governo ladro!*,¹² an allusion to the age-old Italian adage that governments can and should be blamed for everything, including rain.) And most importantly of all: 'talking about the weather' may well be the only way to sanely continue to talk about the climate without shutting down in understandable despair and inevitable despondency, because weather, in essence, is what happens to us. Indeed, part of the reason for what Ghosh has called the 'great blindness' on the part of the cultural realm in particular (one could equally call it a 'great muteness'—*la grande mutezza*) must surely be the sheer enormity of the cataclysm at hand: climate change and climate crisis are perhaps simply too paralyzingly vast a subject to wrap one's creative brain around (a 'hyperobject,' in Timothy Morton's celebrated phrase¹³), the immensity of its challenges far too much for the futile powers of human imagining, and frankly also much too depressing for your anxious everyday art world.¹⁴ For these reasons it may be good and wise to continue to talk about the weather rather than the climate, but to do so more reflectively, and this

¹² Antonio Gramsci, *Piove, governo ladro!*, 1996. Collection of articles published on L'Avanti newspaper between 1916 and 1918.

¹³ "The term hyperobjects [refers] to things that are massively distributed in time and space relative to humans. [...] Hyperobjects are directly responsible for what I call the end of the world." Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of the World* (Minneapolis: University of Minnesota Press, 2013), pp. 1–2. Morton is one of the leading voices in the object-oriented ontology movement in contemporary philosophy and a protagonist of the ecological turn in the humanities: "The end of the world has already occurred. We can be uncannily precise about the date on which the world ended. [...] It was April 1784, when James Watt patented the steam engine, an act that commenced the depositing of carbon in Earth's crust—namely, the inception of humanity as a geophysical force on a planetary scale." In a subsequent chapter titled "The End of the World," Morton notes how "a hyperobject [namely global warming] has ruined the weather conversation." *Ibid.*, p. 99.

¹⁴ One reason why the contemporary art world may feel uniquely ill-suited to address the challenges of climate change may be its sense of shame for being an especially wasteful integral part of the global entertainment and/or luxury industry. If the art world's reluctance to take a more active stance in shaping the debate around climate change is really rooted in such feelings of embarrassment or guilt, it would at least reveal a degree of self-awareness that is often missing from the enthusiasm with which many sectors of the contemporary art world regularly engage in perfunctory critiques of commodity and consumer capitalism. More often than not, the art world has historically been part of the problems it has felt called upon to help solve.

exhibition project proposes to marshal a 'meteorological' view of art as one historically dependable and conceptually rich way of facing the 'unthinkable,' and possibly help pave a way out of our current conundrum. Consider, in this regard, the viral deluge of climate protests aimed at world-famous artworks, many of which took place at the time of this project's inception and conceptualization: it is the fact of these artworks' very fame as present-day, secular icons, as well as the fact of their being housed in the temples of global secular culture, that got us talking—one of those things art can occasionally be good for, still.

'Everybody talks about the weather' also in art, and 'the weather' has inevitably been a formative force in shaping the trajectories of art's histories through the centuries, millennia even. (The defining event powering the narration of the world's oldest surviving literary text, the Epic of Gilgamesh,¹⁵ is a flood¹⁶ caused by a 'frightful' storm.) Curiously enough, however—a function, perhaps, of the perceived banality of our daily preoccupation with the weather's hold on our lives—, the study of the elements as prime (indeed, elemental) iconographic motifs in art continues to be a somewhat marginal affair. We may be inundated, at present, by a glut of books, catalogues, and texts charting the relationship between art and climate change, but the relationship between art and weather remains surprisingly undertheorized, possibly shadowed by what I already characterized as feelings of guilt or shame at the seeming irresponsibility of marveling at the mundane magic of 'weather' (a gust of wind! A rain shower! A glorious setting sun!) at a time of such dire climatological prospects. It is interesting to consider, in this regard, how often my research into the iconography of weather phenomena in art has led me back to the aesthetic enchantment of the cloudscape (to name but the most emphatic example), a motif of remarkable longevity and resilience in Western art history from the dawn of the modern age to the present day. (One could very easily fill multiple biennials with drawings and paintings and photographs and sculptures and videos of clouds alone.) Not only are clouds the endlessly fascinating objects of philosophical speculation,¹⁷ indeed philosophy's very habitat—as evinced in the notion of having one's head in the clouds.¹⁸ They are also, as perennial challenges to the hard-nosed logic of representation, a long-standing site of aesthetic deliberation: the closest thing we might have, in Western art history, to the founding image of abstraction (and therefore modernity) in art. Think, for instance, of the cloudy skies painted by Jacob van Ruisdael, John Constable, J.M.W. Turner, Caspar David Friedrich, and Claude Monet, or of

¹⁵ The Flood Tablet, Epic of Gilgamesh, tablet 11, 7th century BCE. London, The British Museum.

¹⁶ Akkadian cylinder with boat scene, c. 2400–2200 BCE. London, The British Museum.

¹⁷ Robert Fludd, *Utriusque cosmi maioris scilicet et minoris metaphysica, physica atque technica historia: in duo volumina secundum cosmi differentiam diuisa*, 1617–21.

¹⁸ Not for nothing was one of the primary documents of medieval English mysticism titled *The Cloud of Unknowing* (14th century). Clouding equals ignorance: "When the playwright Aristophanes set out to satirize the state of 5th-century Athenian philosophy, he cast a chorus of clouds as the source of the 'airy' thinking that was the principal target of his scorn." Richard Hamblyn, *Clouds: Nature and Culture* (London: Reaktion Books, 2017), p. 7. In denouncing philosophy as typically 'airy' or a certain cast of philosophers as 'airheaded,' however, the question is inevitably begged as to what might compel us to vify the notion of 'air' in this manner.

the more recent cloudscapes authored by Vija Celmins, Tacita Dean, Gerhard Richter, and Ed Ruscha.¹⁹ Looking up at the clouds and immortalizing them on canvas or paper may well be the ultimate aesthetic gesture, and the absolute expression of a detached relationship to the world as mere aesthetic stimulus (the locus classicus of this particular impulse remains Caspar David Friedrich's *Wanderer Above the Sea of Mists*, an image that is closely associated with the dawn of modernity). Drawing or painting clouds, then—or evoking the gentle spray of summer rain in print or on film, say—is not unlike 'talking about the weather': part escapist fantasy and idle chatter, archetypally human in its desire to mine aesthetic pleasure in the most ethereal and evanescent of objects, part soothsaying, subterfuge, and symbolism. What the cloudy sky full of imaginary beings above our heads really asks of us is the following: can 'weather' ever be enjoyed still for its own sake, as an autonomous source of aesthetic delectation, or must it henceforth always be a portent of a disaster of our own making (pollution, nuclear fallout, the coming firestorm of an "uninhabitable earth"²⁰)? To return to Timothy Morton's mournful phrase: is the weather conversation ruined for all time by an unspeakable new hyperobject in our midst?

The exhibition "Everybody Talks About the Weather" invites us to regain some of the lost joys of that conversation in the realization that the world made of weather will forever remain a wonder—and one of the most basic determinants, for better or worse, of who, how, and what we are, at home on Earth. In learning to simply yet thoughtfully 'talk about the weather' as seen through the enlightening prism of half a millennium's worth of art history, from the early stirrings of the modern era in Giorgione, Bruegel and co. to the present day and beyond, we may gain different ways of engaging with cold and heat, rain and wind, clouds and sunshine—the bodily facts of our daily exposure to the physical world that is our only home.

¹⁹ In a well-known art-historical treatise published in 1972, French theorist Hubert Damisch immodestly proposed a "history of painting" as seen from the vantage point of his titular "theory of /cloud/," zeroing in on the pivotal motif of the cloud as an agent of subversion snuck into the well-ordered universe of Renaissance art and culture by Mannerist and proto-Baroque painters like Correggio and his ilk. Damisch's theory of /cloud/ is essentially one of complication, corruption, and soiling, seeking to sabotage the well-tempered master narrative of our modern insistence on clarity, linearity, transparency, and the like: "If /cloud/ thus marks the closure of the system, it does so in opposition to the formal principle by which signs are governed, through its lack of any strict delimitation, as a 'surfaceless body.' [...] If /cloud/ assumes a strategic function in the pictorial order, it is because it operates alternately, now as an integrator, now as a disintegrator, now as a sign, now as a nonsign (the emphasis here being placed on the potential negativity of a figure, on whatever in it contradicts the order of the sign, the effect of which is to loosen the hold of the latter)." Damisch continues: "Cloud is the obligatory accompaniment—if not the motor—of ecstasy and all other forms of ascent or rapture. More generally, it is regularly associated with an irruption of otherness or of the sacred. Beyond a certain point, a proliferation of clouds, more or less deliberate and controlled, seems to be a symptom: it signals the beginning of the dissolution of an order (but not its deconstruction)." And finally: "Cloud is a theme that, thanks to the textural effects to which it lends itself, contradicts the very idea of outline and delineation and through its relative insubstantiality constitutes a negation of the solidity, permanence, and identity that define shape, in the classic sense of the term." Hubert Damisch, *A Theory of /Cloud/: Toward a History of Painting* (Stanford: Stanford University Press, 2002), pp. 15, 202. This broad allegorical reading firmly establishes the cloud as an archetypal symptom of modernity and modernization, the process that, in Karl Marx's celebrated formulation, requires that "all that is solid melts into air": evaporation as the curse of present-day being.

²⁰ Cf. David Wallace-Wells, *The Uninhabitable Earth: Life After Warming* (New York: Tim Duggan Books, 2019). The cover of Wallace-Wells' book features the ominous image of a dead bee. As a particularly poignant symbol of insect decline as one of global warming's most catastrophic consequences—of the kind that has been driving sober scientific talk of the 'sixth extinction' and the 'collapse of nature'—dead bees actually make an appearance in one of the artworks on view in "Everybody Talks About the Weather."

**EVERYBODY TALKS ABOUT THE WEATHER
FONDAZIONE PRADA, VENICE**

List of exhibited artworks

Giorgione (or Giorgio or Zorzi da Castelfranco) (1478-1510)

La tempesta [*The Tempest*], c. 1502

Tempera grassa, walnut oil mixed with egg, 82 x 73 cm

Exhibition copy

Venice, Gallerie dell'Accademia

Pieter Bruegel (1520?-1569)

Jagers in de Sneeuw [*Hunters in the Snow (Winter)*], 1565

Oil on panel, 116.5 cm x 162 cm

Exhibition copy

Vienna, Kunsthistorisches Museum Wien, Gemäldegalerie, inv. no. 1838

Hendrick Avercamp (1585-1634)

Winterlandschap met schaatsers [*Winter Landscape with Ice Skaters*], c. 1608

Oil on panel, 77.3 x 131.9 cm

Exhibition copy

Amsterdam, Rijkmuseum (SK-A-1718)

Carlo Francesco Nuvolone (1609-1662)

Ritratto di donna [*Portrait of a Lady*], c. 1640

Oil on canvas, 201.5 x 120 cm

Bologna, Collezioni Comunali d'Arte – Musei Civici d'Arte Antica di Bologna

Nicolas Poussin (1594-1665)

L'Hiver ou Le deluge [*Winter or The Flood*], 1660 – 64

Oil on canvas, 118 x 160 cm

Exhibition copy

Paris, Musée du Louvre, Inv. 7306

Anonymous From Veneto (Anonimo Veneto)

La laguna ghiacciata alle Fondamenta Nuove 1708 [*Frozen Lagoon at Fondamenta Nuove 1708*], c. 1709

Oil on canvas, 95 x 129 cm

Venice, Fondazione Querini Stampalia

John Constable (1776-1837)

Cloud Study, 1822

Oil paint on paper on board, 47.6 x 57.5 cm

Exhibition copy

London, Tate (N06065)

Caspar David Friedrich (1774-1840)

Das Eismeer [The Sea of Ice], 1823 – 24

Oil on canvas, 96.7 x 126.9 cm

Exhibition copy

Hamburg, Hamburger Kusthalle

Katsushika Hokusai (1760-1849)

Fugaku Hyakkei [One Hundred Views of Mount Fuji], 1834

Woodcut on paper, 24.4 x 14.4 cm

Venice, Museo d'Arte Orientale – Direzione Regionale Musei Veneto

Joseph Mallord William Turner (1775-1851)

Rain, Steam, and Speed – The Great Western Railway, 1844

Oil on canvas, 92 x 121.8 cm

Exhibition copy

Ichiryusai Hiroshige (1797-1858)

Mount Haruna under the Snow, 1853

Polychrome woodcut in oban format, 36.4 x 23.8 cm

Private collection

Gustave Courbet (1819-1877)

La vague [The Wave], 1869

Oil on canvas, 52 x 70 cm

Private collection, Milan

Claude Monet (1840-1926)

Impression, Soleil Levant [Impression, Sunrise], 1872

Oil on canvas, 50 x 65 cm

Exhibition copy

Gift of Eugène and Victorine Donop de Monchy, 1940. Inv. 4014. Paris, Musée Marmottan Monet

Vittore Grubicy De Dragon (1851-1920)

Monta la nebbia da la valle... [Mist Rising from the Valley...], 1895

Oil on canvas, 34 x 50 cm

Rome, Galleria Nazionale d'Arte Moderna e Contemporanea

Plinio Nomellini (1866-1943)

Sole E Brina [Sun And Frost], 1905 – 10

Oil on Canvas, 125 x 125 cm

Novara, Galleria Giannoni, Musei Civici Di Novara

Jürgen Holtfreter (Germany, 1937)

Alle reden vom Wetter. Wir nicht, 1968

Poster, screen print, 100 x 70 cm

Exhibition Copy

Hans Haacke (Germany\USA, 1936)

Snow Pile: Melting and Evaporating, February 10, 11, 12... 1969, 1969

Inkjet print, 65.7 x 94.6 cm

Exhibition Copy

Courtesy the artist and Paula Cooper Gallery, New York

Alix Oge (Haiti)

Storm, 1969

Oil on canvas, 48.3 x 63.5 cm

Stokes Haitian Art

Vija Celmins (Latvia-USA, 1938)

Untitled (Sky), 1975

Lithograph, 42 x 52 cm

Los Angeles, Cirrus Gallery & Cirrus Editions LTD

Zděnek Košek (1949-2015)

Untitled, c. 1985

Ink and colored pencil on weather paper, 21 x 15 cm

Collection Antoine Frérot, Paris

Zděnek Košek (1949-2015)

Untitled, c. 1986

Ink and colored pencil on weather paper, 21 x 15 cm

Collection Antoine Frérot, Paris

Zděnek Košek (1949-2015)

Untitled, c. 1990

Marker, graphite, and ballpoint pen on paper, 21 x 15 cm

Treger Saint Silvestre Collection on long term deposit at Centro de Arte Oliva

Santu Mofokeng (1956-2020)

Winter in Tembisa, 1991

Digital print, 67.0 x 100.0 cm

Exhibition Copy

© Santu Mofokeng Foundation. Courtesy Lunetta Bartz, MAKER, Johannesburg

Zděnek Košek (1949-2015)

Untitled, 2000

Marker, graphite, and ballpoint pen on paper, 21 x 15 cm

Treger Saint Silvestre Collection on long term deposit at Centro de Arte Oliva

Iñigo Manglano-Ovalle (Spain, 1961)

Plume, 2003

Archival digital print, 121.9 x 101.6 cm each

Courtesy the artist

Richard Onyango (Kenya, 1960)

Tsunami, 2005

Acrylic on canvas, 160.5 x 365 cm

Geneva, The Jean Pigozzi African Art Collection

Santu Mofokeng (1956-2020)

Senaoane, Soweto, 2006

Digital print, 38 x 58 cm

Exhibition Copy

© Santu Mofokeng Foundation. Courtesy Lunetta Bartz, MAKER, Johannesburg

Santu Mofokeng (1956-2020)

South Beach, Replacing of Sand Washed Away During The Floods and Wave Action, Durban, 2007

Digital print, 67 x 100 cm

Exhibition Copy

©Santu Mofokeng Foundation. Courtesy Lunetta Bartz, MAKER, Johannesburg

Santu Mofokeng (1956-2020)

Dust-storms at Noon on The R34 Between Welkom and Hennenman, Free State, 2007

Digital print, 67 x 100 cm

Exhibition Copy

© Santu Mofokeng Foundation. Courtesy Lunetta Bartz, MAKER, Johannesburg

Tsutomu Yamamoto (Japan, 1980)

Interbeing Cloud 10.04, 2010

Acrylic board, RGB, LED, glass, and MDF, 91.2 x 45.7 x 11 cm

Geneva, The Jean Pigozzi African Art Collection

Ayan Farah (Somalia-Sweden, 1978)

Red Storm, 2011

Red earth and dye on polyester cotton blanket, 170 x 130 cm

Courtesy the David and Indré Roberts Collection © The artist

Fredrik Værslev (Norway, 1979)

Untitled (indipendenza studio #3), 2012

Primer, spray paint, corrosion on cotton canvas, 220 x 200 cm

Private collection

Shuvinai Ashoona (Cape Dorset, 1961)

Eguuonaliaveeniq, 2013

Graphite and colored pencil on paper, 76.2 x 111.3 cm

Toronto, Dorset Fine Arts

Ursula Biemann (Switzerland, 1955)

Deep Weather, 2013

HD video, 9'

Courtesy the artist

Dan Peterman (USA, 1963)

Plastic Horizon (W/Distant Weather Event), 2014

First generation post-consumer reprocessed plastics, 40 x 52 x 6 cm

Courtesy the artist Dan Peterman, Peterman Studio, Chicago, Illinois, USA

Dan Peterman (USA, 1963)

Plastic Horizon (W/Dark Atmosphere), 2014

First generation post-consumer reprocessed plastics, 40 x 52 x 6 cm

Courtesy the artist Dan Peterman, Peterman Studio, Chicago, Illinois, USA

Dan Peterman (USA, 1963)

Plastic Horizon (dark ground and smoke drift), 2014

First generation post-consumer reprocessed plastics, 40 x 52 x 6 cm

Courtesy the artist Dan Peterman, Peterman Studio, Chicago, Illinois, USA

Dan Peterman (USA, 1963)

Plastic Horizon (w/blue, white, black), 2014

First generation post-consumer reprocessed plastics, 40 x 52 x 6 cm

Courtesy the artist Dan Peterman, Peterman Studio, Chicago, Illinois, USA

Dan Peterman (USA, 1963)

Plastic Horizon (w/dirty fog), 2014

First generation post-consumer reprocessed plastics, 40 x 52 x 6 cm

Courtesy the artist Dan Peterman, Peterman Studio, Chicago, Illinois, USA

Dan Peterman (USA, 1963)

Plastic Horizon (w/ mottled band above dark ground), 2014

First generation post-consumer reprocessed plastics, 40 x 52 x 6 cm

Courtesy the artist Dan Peterman, Peterman Studio, Chicago, Illinois, USA

Dan Peterman (USA, 1963)

Plastic Horizon (w/ five aerial zones and a hole), 2014

First generation post-consumer reprocessed plastics, 40 x 52 x 6 cm

Courtesy the artist Dan Peterman, Peterman Studio, Chicago, Illinois, USA

Dan Peterman (USA, 1963)

Plastic Horizon (w/ vertical fractures and pink bands), 2014

First generation post-consumer reprocessed plastics, 40 x 52 x 6 cm

Courtesy the artist Dan Peterman, Peterman Studio, Chicago, Illinois, USA

Antony Gormley (England, 1950)

Horizon II, 2014

Carbon and casein, tempera on paper, 19.5 x 28 cm

© Antony Gormley, 2023

Giorgio Andreotta Calò (Italy, 1979)

Carotaggi (Venezia), 2014

Caranto, steel, and PVC drilling tube

Ed. unique (installation of n°8 unique elements)

Courtesy Giorgio Andreotta Calò

Ursula Biemann (Switzerland, 1955)

Subatlantic, 2015

HD video, 11'

Courtesy the artist

Jitish Kallat (India, 1974)

Rain Study (the hour of the day of the month of the season) II, 2016

Epoxy wax on Arches paper, 43.5 x 31 x 3.5 cm

Courtesy the artist and Templon, Paris – Brussels – New York

Jitish Kallat (India, 1974)

Rain Study (the hour of the day of the month of the season) IV, 2016

Epoxy wax on Arches paper, 59 x 38 x 3.5 cm

Courtesy the artist and Templon, Paris – Brussels – New York

Jitish Kallat (India, 1974)

Rain Study (the hour of the day of the month of the season) IV, 2016

Epoxy wax on Arches paper, 43.5 x 31 x 3.5 cm

Courtesy the artist and Templon, Paris – Brussels – New York

Jitish Kallat (India, 1974)

Rain Study (the hour of the day of the month of the season) VII, 2016

Epoxy wax on Arches paper, 43.5 x 31 x 3.5 cm

Courtesy the artist and Templon, Paris – Brussels – New York

Jitish Kallat (India, 1974)

Rain Study (the hour of the day of the month of the season) VIII, 2016

Epoxy wax on Arches paper, 43.5 x 31 x 3.5 cm

Courtesy the artist and Templon, Paris – Brussels – New York

Shuinai Ashoona (Cape Dorset, 1961)

Going with Melting, 2016

Colored pencil and ink on paper, 58.5 x 76.1 cm

Toronto, Dorset Fine Arts

Sophia Al-Maria (Qatar-USA, 1983)

The Future was Desert Part I and II, 2016

Single-channel HD video part I: 5'17"; part II: 4'35"

Edition 2 of 3

Courtesy the artist and Project Native Informant, London

Yang Yongliang (China, 1980)

Time Immemorial – Other Shore, 2016

Film in lightbox, hand made wood box, 20 x 20 cm (film size)

Courtesy Yang Yongliang Studio

Yang Yongliang (China, 1980)

Time Immemorial – The Flock, 2016

Film in lightbox, hand made wood box, 20 x 20 cm (film size)

Courtesy Yang Yongliang Studio

Iñigo Manglano-Ovalle (Spain, 1961)

You Don't Need a Weatherman (Version 3), 2017

Archival digital print, mounted to panel, diptych: 184 x 110.5 cm each panel

Courtesy the artist

Jitish Kallat (India, 1974)

Wind Study (Hilbert Curve), 2017

Burnt adhesive, watercolor pencil, and graphite on paper, 240.5 x 152.5 x 5 cm

Courtesy the artist and Templon, Paris – Brussels – New York

Chantal Peñalosa (Mexico, 1987)

Untitled, 2018

Inkjet prints on photographic paper, 53 x 64 x 3 cm each

Courtesy Galeria Proyectos Monclova & Chantal Peñalosa

Himali Singh Soin (India, 1987)

we are opposite like that, 2018 – 2019

Two channel video (color and sound) 12'54''

Site-specific installation

Courtesy the artist

Anne-Christine Klarmann (Germany, 1963)

Alle Reden Vom Wetter. Wir Auch, 2019

Poster, screen print, 100 x 70 cm

Private Collection

Chantal Peñalosa (Mexico, 1987)

Santa Aña Winds, 2019

Acrylic painting, ashes on canvas, 5 paintings, 22.4 x 25.4 x 4 cm each

Courtesy Galería Proyectos Monclova & Chantal Peñalosa

Raqs Media Collective (India-based collective)

Deep Breath, 2019/2022

Single screen digital video projection, 25'

Exhibition copy

Courtesy the artist and Frith Street Gallery, London

Gerhard Richter (Germany, 1932)

Wolke, 2021

Hybrid raster dissolved offset/digital high quality art print on Rives 260 gsm paper, 70 x 100 cm

Edition of 500

London, Baldwin Contemporary

Paolo Cirio (Italy, 1979)

Climate Culpable series, 2021

6 flags (Abu Dhabi National Oil, Lukoil, BP, Peabody, Pemex, Aramco),

Print on fabric, used engine oil

Variable dimensions

Each flag 140 x 100 cm, freestanding

Courtesy of the artist/Galleria Persano, Torino

Tiffany Sia (Hong Kong, 1988)

A Wet Finger in the Air, 2021

Single-channel video, 60' in loop, infinite duration

Edition of 3 + 2 AP

Courtesy the artist and FELIX GAUDLITZ, Vienna

Beate Geissler & Oliver Sann (USA-based collective)

How Does the World End (For Others)?, 2022

17 mounted and framed photographs, 37 mounted and framed typewriter pages

Approx. 1000 x 2500 x 50 cm

© Beate Geissler & Oliver Sann by SIAE 2023

Goshka Macuga (Poland, 1967)

Who Gave Us a Sponge to Erase the Horizon?, 2022

Woven tapestry, 290 x 460 cm

Edition of 5 + 2 AP

Courtesy the artist and Kate MacGarry, London

Nick Raffel (USA, 1982)

Fan, 2022

Balsa wood, carbon fiber, stainless steel, steel, Baltic birch plywood, ca. 315 cm overall

Courtesy the artist

Pae White (USA, 1963)

Kinked Rain / Gold, 2022

Cotton, polyester, Lurex, 250 x 390 cm

Courtesy the artist and kaufmann repetto Milan / New York

Thomas Ruff (Germany, 1958)

jpg to01, 2022

Inkjet, DiaSec Face, wooden frame, 251 x 186 cm

Ed. 01/04

Courtesy the artist

Nina Canell (Sweden, 1979)

Moody (Variations), 2023

3 Sculptures of lightning rod spheres

Courtesy the artist and kaufmann repetto Milan / New York

Pieter Vermeersch (Belgium, 1973)

Troubled Air -Tribute to Sunn O))), 2023

Acrylic on wood, 4 x 44 m

Courtesy Galerie Greta Meert (Brussels), Galerie Perrotin (Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai, Dubai), ProjecteSD (Barcelona), and P420 (Bologna)

Pieter Vermeersch (Belgium, 1973)

Untitled, 2023

Oil on marble, 32 x 52 x 2 cm

Courtesy the artist and P420, Bologna

Pieter Vermeersch (Belgium, 1973)

Untitled (Nausea), 2023

Oil on canvas, 250 x 180 cm

Courtesy the artist and P420, Bologna

Theaster Gates (USA, 1973)

The Flood, 2023

Color video with sound, 16'9"

Theaster Gates Studio

Vivian Suter (Argentina, 1949)

Untitled, 2023

Mixed media installation, variable dimension

Copyright Vivian Suter / Courtesy the artist and Karma International, Zurich; Gaga, Mexico City; Gladstone Gallery, New York/ Brussels; Proyectos Ultravioleta, Guatemala City; and Stampa, Basel

Jason Dodge (USA, 1969)

Medardo Rosso: Bambino Ebreo 1892-1893 wax over plaster

Jason Dodge (USA, 1969)

In Alvorada, in Brazil, Vera Juanqueira wove wool yarn the color of night and the same length as the distance from the earth to above the weather

Collezione Marco Ghigi, Bologna

Jason Dodge (USA, 1969)

In Kashan, Iran, Pari Soltani dyed wool the color of night and wove the distance from above the weather to the earth

Courtesy the artist and Galleria Franco Noero, Torino

Jason Dodge (USA, 1969)

In Minsk, Natallia Yarmalinskaya wove a piece of thread the color of the night in Belarus that would stretch from the earth to above the weather

Courtesy the artist

Jason Dodge (USA, 1969)

In Taunggyi, Burma, the weaver Khin Win Kyi wove thread made from lotus the color of the night sky, and the length from above the weather to the ground

Private collection

FONDAZIONE PRADA, VENICE: ARCHITECTURE AND RESTORATION PROJECT

Ca' Corner della Regina, built between 1724 and 1728 by Domenico Rossi for the Corner family of San Cassiano, is a Venetian palazzo overlooking the Grand Canal and located in the Sestiere of Santa Croce. It was erected on the ruins of the Gothic building in which Caterina Corner, the future queen of Cyprus, was born in 1454. The architecture echoes the style of the nearby Ca' Pesaro designed by Baldassare Longhena. The frescoes on the first noble floor represent a series of episodes from Caterina Cornaro's life.

In 1800, the palazzo became property of Pope Pius VII, who assigned it to the Congregation of the Padri Cavanis. Until 1969, it hosted the Monte di Pietà, whereas between 1975 and 2010 it became the home of the ASAC – the Historical Archive of Contemporary Art of the Venice Biennale. Since 2011, it has been the Venetian headquarters of Fondazione Prada, which has launched 11 temporary projects in this venue until today, concurrently with a preservation and repair program of the palazzo.

Ca' Corner della Regina is built on three main levels: the ground floor and two piani nobili. An attic and two mezzanines, located between the ground floor and the first floor, complete its structure. The façade on the Grand Canal is made of Istrian stone, rusticated over the ground floor and mezzanine. The interiors feature two spectacular symmetrical staircases, aligned with the water entrance, which connect the ground floor hall with the second mezzanine. The two piani nobili host some imposing porteghi, decorated with stuccos and frescoes.

The preservation and repair program of Ca' Corner della Regina, which has been drawn up in line with the directives of the Soprintendenza per i Beni Architettonici e Paesaggistici di Venezia e della Laguna, is being developed in several phases.

The first stages had the primary aim of securing and preserving the surfaces of artistic and architectural value, the study of all the inappropriate equipment plants, the maintenance of the wooden doors, windows and shutters, the removal of non-original partition walls and the reclamation of spaces that have been used as offices and service rooms. As for the preservation of the decorative apparatus, the ornamental frescoes, stuccos and stonework in the portego and eight rooms on the building's principal piano nobile have been secured. Afterwards, work was carried out to consolidate and secure the surfaces of the mezzanine, the restoration of which brought to light a fresco in the central hall, previously hidden, in 2019. On the second floor, a restoration project focused on the walls and the stucco and marmorino veneziano decorations of the side rooms.

FONDAZIONE PRADA: CULTURAL STATEMENT

Since 1993 Fondazione Prada's activities have analyzed intentions and relevance through an evolution of projects. These have included 'Utopian' monographic artist commissions, contemporary philosophy conferences, research exhibitions and initiatives related to the field of cinema. Being active in three permanent venues in Milan and Venice, inaugurated between 2011 and 2016, and, as of 2018, also in three external spaces in Shanghai, Tokyo and New York, Fondazione Prada offers new opportunities to expand and enrich our learning processes.

'What is a cultural institution for?' This is the central question of today. We embrace the idea that culture is deeply useful and necessary as well as attractive and engaging. Culture should help us with our everyday lives and understand how we, and the world, are changing. This assumption is key for Fondazione's activities.

Our main interest are ideas, and the ways in which mankind has transformed ideas into specific disciplines and cultural products: literature, cinema, music, philosophy, art and science. Each field is afforded its autonomy, but all have the same overall aim: expanding the range of knowledge. They co-exist with one another, leading to unpredictable resonances and cultural intersections.

An attitude of openness and invitation characterizes the political mood of Fondazione Prada. We assert the possibility of participation at all levels for all generations. We try to find new ways to share ideas. Attempts to redefine education programs will go alongside a strong commitment to scientific dissemination. Another possible question is how a contemporary art institution can engage with the cinema without becoming a film festival.

Arts and cultural expressions are Fondazione's given instruments of working and learning. A territory of freethinking in which established, indelible figures—as well as emerging approaches—are welcomed. Culture is conceived as a resource of perspectives and of potential energy. We invite different kinds of people to provide new interpretations of undetected ideas: curators, artists, and architects but also scientists and students, thinkers and writers.

This emphasis on range and repertoire of knowledge is reflected explicitly in the spatial composition of Milan's premises of Fondazione Prada in Milan. Formerly a distillery dating back to the 1910s, its transformation led to an architectural configuration that combines preexisting buildings with three new structures. The result is a campus of post-industrial and new spaces, alternately intimate and expansive, while the courtyards provide a common public ground, open to the city. This rich spatial array encourages quick and improvised reactions to cultural stimuli.

Fondazione's institutional structure embodies the overall aim towards reinvention. It is an open structure where ideas are freely exchanged between the Presidents, the internal departments, the independent curators and researchers and the Thought Council, a group of individuals invited to engage with the program for different durations of time. These and other contributions and voices bring to the process their own unique views on the present moment.

FONDAZIONE PRADA: ACTIVITIES (1993 – 2023)

VISUAL ARTS AND ARCHITECTURE

33 temporary exhibitions in the Milan venue from 2015 to 2023: “Serial Classic” (2015); “An Introduction” (2015); “In Part” (2015); “Trittico” (2015); “Gianni Piacentino” (2015); “Recto Verso” (2015); “Goshka Macuga: To the Son of Man Who Ate the Scroll” (2016); “L’image volée” (2016); “Kienholz: Five Car Stud” (2016); “Nástio Mosquito: T.T.T.-Template Temples of Tenacity” (2016); “Theaster Gates: True Value” (2016); “Betye Saar Uneasy Dancer” (2016); “William N. Copley” (2016); “Slight Agitation” (2016-2018); “Extinct in the Wild” (2017); “Atlas” (2017); “TV 70: Francesco Vezzoli guarda la Rai” (2017); “Leon Golub” (2017); “H.C. Westermann” (2017); “Famous Artists from Chicago. 1965-1975” (2017); “Post Zang Tumb Tuuum. Art Life Politics: Italia 1918-1943” (2018); “John Bock: The Next Quasi-Complex” (2018); “Sanguine - Luc Tuymans on Baroque” (2018); “Lizzie Fitch | Ryan Trecartin: Whether Line” (2019); “Il sarcofago di Spitzmaus e altri tesori” (2019); “Liu Ye: Storytelling” (2020); “The Porcelain Room” (2020); “K” (2020); “Simon Fujiwara: Who the Bær” (2021); “Domenico Gnoli” (2021); “Elmgreen & Dragset: Useless bodies?” (2022); “Recycling Beauty” (2022); “Cere anatomiche: La Specola di Firenze | David Cronenberg” (2023).

7 permanent projects in the Milan venue: “Dan Flavin at Chiesa Rossa” (1996); Robert Gober / Louise Bourgeois (2015); “Processo grottesco” (2015) by Thomas Demand; “Die Geburt des Buches aus dem Geiste der Natur” by Andreas Slominski (2015); “Atlas” (2018); “Le Studio d’Orphée” (2019) and “Accent-sœur” (2019) by Jean-Luc Godard.

1 virtual reality installation in the Milan venue: “CARNE y ARENA” (2017).

10 exhibitions in the Osservatorio venue in Milan from 2016 to 2022: “Give Me Yesterday” (2016-2017); “EU: Satoshi Fujiwara” (2017); “Questioning Pictures: Stefano Graziani” (2017); “Torbjørn Rødland: The Touch That Made You” (2018); “The Black Image Corporation” (2018); “Surrogati. Un amore ideale” (2019); “Training Humans” (2019); “Sturm&Drang” (2021); “Role Play” (2022); “Dara Birnbaum” (2023).

11 temporary exhibitions in the Venice venue from 2011 to 2022: “Fondazione Prada_Ca’ Corner” (2011); “The Small Utopia. Ars Multiplicata” (2012); “When Attitudes Become Form: Bern 1969/Venice 2013” (2013); “Art or Sound” (2014); “Portable Classic” (2015); “The Boat is Leaking. The Captain Lied.” (2017); “Machines à penser” (2018); “Jannis Kounellis” (2019); “Stop Painting” (2021); “Human Brains: It Begins with an Idea” (2022); “Everybody Talks About the Weather” (2023).

10 exhibitions presented by Prada with the support of Fondazione Prada at Prada

Rong Zhai, Shanghai from 2018 to 2023: "Roma 1950-1965" (2018); "Liu Ye: Storytelling" (2018); "Goshka Macuga: What was I?" (2019); "Li Qing: Rear Windows" (2019); "Alex Da Corte: Rubber Pencil Devil" (2020); "Theaster Gates: China Cabinet" (2021); "Nathalie Djurberg and Hans Berg: A Moon Wrapped in Brown Paper" (2021); "Michael Wang: Lake Tai" (2022); "Human Brains: Preserving the Brain" (2023).

3 exhibitions presented by Prada with the support of Fondazione Prada at Prada

Aoyama, Tokyo from 2021 to 2022: "Sturm&Drang Preview Services (2021); "Role Play" (2022); "Simon Fujiwara: Who the Bær" (2022).

24 solo shows in Milan from 1993 to 2010 by artists: Eliseo Mattiacci (1993); Nino Franchina (1993); David Smith (1995); Anish Kapoor (1995); Michael Heizer (1996); Louise Bourgeois (1997); Dan Flavin (1997); Laurie Anderson (1998); Sam Taylor-Wood (1998); Mariko Mori (1999); Walter De Maria (1999); Marc Quinn (2000); Carsten Höller (2000); Enrico Castellani (2001); Barry McGee (2002); Tom Friedman (2002); Andreas Slominski (2003); Giulio Paolini (2003); Francesco Vezzoli (2004); Steve McQueen (2005); Tom Sachs (2006); Tobias Rehberger (2007); Nathalie Djurberg (2008); John Baldessari (2010).

3 architectural projects in Milan from 2001 to 2011: "Herzog & de Meuron, OMA/AMO Rem Koolhaas. Projects for Prada. Works in Progress" (2001); "Unveiling the Prada Foundation" (2008); "Rotor: Ex Limbo" (2011).

4 solo shows in Venice from 1995 to 2009: "Mark di Suvero a Venezia" (1995); "Francesco Vezzoli. Trilogia della Morte (Trilogy of Death)", Fondazione Giorgio Cini (2005); Thomas Demand "Processo Grottesco" and "Yellowcake", Fondazione Giorgio Cini (2007); "John Wesley", Fondazione Giorgio Cini (2009).

13 external projects from 1995 to 2017: "Angelo Savelli", Centro per l'Arte Contemporanea Luigi Pecci, Prato (1995); "Mariko Mori Dream Temple", Rooseum, Malmö (2000); "Mariko Mori Pure Land", Museum of Contemporary Art, Tokyo (2002); "Enrico Castellani", Kettle's Yard, Cambridge (2002); "Foujita. A Japanese Artist at the Teatro alla Scala", Prada Aoyama Epicenter, Tokyo (2003); Carsten Höller "The Double Club", London (2008-2009); Nathalie Djurberg "Turn into Me", Prada Trasformer, Seoul (2009); Francesco Vezzoli "24h Museum", Palais d'Iéna, Paris (2012); "Auguste Perret, Huit Chefs d'oeuvre !/?", Palais d'Iéna, Paris (2013-2014); "Driftwood, or how we surfaced through currents", Athens (2017); "Mutterzunge", Berlin (2017-2018); "The Prada Double Club Miami", Miami (2017).

CINEMA

34 cinematographic projects from 2004 to 2023: "Tribeca Film Festival at Fondazione Prada", Milan (2004); "Italian Kings of the Bs. The Secret History of Italian Cinema 1949-1976" Milan (2004); "Italian Kings of the Bs. The Secret History of Italian Cinema", 61st Venice Film Festival, Venice (2004); "Italian Kings of the Bs", Tokyo FILMeX, Tokyo (2004); "The Secret History of Asian Cinema", Milan (2005); "Italian Kings of the Bs. The Secret History of Italian Cinema 1949-1976" and "The Secret History of Asian Cinema" 62nd Venice Film Festival, Fondazione Giorgio Cini and Lido, Venice (2005); "A Centenary of Chinese Film", Film Society of Lincoln Center, New York (2005); "Italian Kings of the Bs. The Secret History of Italian Cinema 1949-81 at Tate Modern", Tate Modern, London (2006); "The Secret History of Russian Cinema" 63rd Venice Film Festival, Venice (2006); "The Secret History of Russian Cinema", Milan (2007); "Roman Polanski: My Inspirations", Milan (2015); "Flesh, Mind and Spirit", Milan (2016); "Belligerent Eyes | 5K Confinement", Venice (2016); "The New American Cinema Torino 1967", Milan (2017); "Alexander Kluge film program", Milan (2017), "Soggettiva Damien Hirst", Milan (2018); "Artists under the big Top: Perplexed 2018-1968 (with new films)", Venice (2018); "Soggettiva Theaster Gates", Milan (2018); "Soggettiva Luc Tuymans", Milan (2018); "Soggettiva Nicolas Winding Refn", Milan (2019); "Soggettiva Pedro Almodóvar", Milan (2019); "Lizzie Fitch | Ryan Trecartin: The Movies" (2019); "Soggettiva John Baldessari", Milan (2019); "Soggettiva Danny Boyle", Milan (2020); "Multiple Canvases", Milan (2021); "Proof. Incorporated", Milan (2021); "Soggettiva Ava DuVernay", Milan (2022); "Multiple Canvases", Milan (2022); "Soggettiva Pietro Marcello" (2023); "Soggettiva Jonas Carpignano" (2023); "Soggettiva Albert Serra" (2023); "Soggettiva Lucrecia Martel" (2023); "Soggettiva Joanna Hogg" (2023).

SCIENCE

1 multidisciplinary project from 2020 to 2023: "Human Brains", Milan, Venice and Shanghai.

PERFORMING ARTS AND MUSIC

4 performing art projects from 2015 to 2021: Virgilio Sieni: "Atlante del gesto" (2015); Billy Cowie: "Attraverso i muri di bruma" (2016); Elie Tass: "Entrata di emergenza" (2019); Virgilio Sieni: "Aura, sul toccare le cose" (2021).

4 musical projects from 2018 to 2022: "I WANT TO LIKE YOU BUT I FIND IT DIFFICULT" (2018-2019), Milan; "Riccardo Muti Italian Opera Academy" (2021), Milan; "Luigi Nono, Contrappunto dialettico alla mente", Venice (2022); "Maria W Horn: Dies Irae" Chiesa di Santa Maria Annunciata in Chiesa Rossa, Milan (2022).

DIGITAL

16 digital projects from 2015 to 2023: "Fragments" (2015); "SPIRITI" by Ila Bêka and Louise Lemoine (2015); "Intersections" (2018); "Accademia Aperta" (2020); "Readings" (2020); "Perfect Failures" (2020); "Life-Edit. A Companion to Streaming and Solitude" (2020); "Love Stories – A Sentimental Survey by Francesco Vezzoli" (2020); "Finite Rants" (2020); "Human Brains: Culture and Consciousness" (2020); "Free to play" (2021); "Sturm&Drang Studio" (2021); "Who's Online" (2021); "Human Brains: Conversations" (2021-2022); "Questioning Bodies" (2022); "Treccani Arte x Recycling Beauty" (2023).

PUBLISHING ACTIVITIES

90 publications from 1993 to 2023: 50 catalogues, 34 issues of the Quaderni series by Fondazione Prada; 4 books on architecture, the report of the conference "The Challenge" and "Tribeca Talks".

PUBLIC PROGRAM

1 scientific conference realized in Milan: "Human Brains: Preserving the Brain - Forum on Neurodegenerative Diseases" (2022);

3 conversations presented by Prada, with the support of Fondazione Prada, at the Broadway Epicenter, New York: "Prada Possible Conversations: Shaping A New Discourse" (2021); "Thinking Forests" (2022); "Shaping Water" (2022); "Possible conversation: The Intersection of Video and Art" (2023).

7 multidisciplinary conferences from 2002 to 2021: "The Challenge" in collaboration with the Casa Circondariale- Milano San Vittore prison, Milan (2002); "Art and Icon", Milan (2006); "Ideologia dell'allestimento", Milan (2018); "Inside the Machines: a symposium devoted to 'Machines à penser': Architecture, Art, Philosophy", Venice (2018); "Stop Painting Talk", Venice (2021); "Il metodo espositivo di Germano Celant alla Fondazione Prada: dalle mostre a carattere monografico all'interdisciplinarietà dei linguaggi nelle collettive" Milan (2022).

3 philosophy symposia in collaboration with University Vita-Salute San Raffaele, Milan: "Philosophy facing History: thinking over September 11" (2005); "Art and Terror" (2005); "Philosophical Dialogue on 20th-Century Thought in Europe and Japan" (2005) with the Philosophy Center of the University of Tokyo (2005).

EDUCATIONAL

Accademia dei Bambini, Milan (2015 – ongoing).

5 editions of the graduation award Fondazione Prada (2018 – 2022).

Curate, international award in partnership with Qatar Museums (2013 – 2015).

Fondazione Prada Chair for Aesthetic, held by Professor Massimo Cacciari, at the University of Vita-Salute San Raffaele (financial support from 2003 to 2006).

**INFORMATION FOR THE PUBLIC
FONDAZIONE PRADA, VENICE**

ADDRESS

Calle de Ca' Corner, Santa Croce 2215, Venice

OPENING DAYS AND TIMES

Every day: 10am - 6pm (closed on Tuesdays)

ADMISSION FEE

Full 12 euros

Concessions 9 euros

Students under 26

Visitors over 65

FAI card holders

Carers/companions to visitors with disabilities

Free

Visitors under the age of 18

Visitors with disabilities

Journalists with a valid press card

Visitors over 65 residents in the Municipality of Venice with valid ID card (only on Wednesdays)

Tickets are available at the ticket desk until one hour before the closing of the exhibition spaces. The entrances are limited by time slots, so it is strongly recommended to buy the ticket online and it is mandatory to respect the selected time slot.

DIRECTIONS

Vaporetto

Line 1 - San Stae or Rialto Mercato stop

GUIDED TOURS

All guided tours (both groups and individuals) must be booked at least 48 hours prior to visit through Fondazione Prada visitor services: +39 39 041 81 09 161; visit.venezia@fondazioneprada.org.

VISITOR SERVICES

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