



T O P V E N I C E

Biennale Arte 2026 - In Minor Keys 9 maggio > 22 novembre 2026



Summer opening hours: 11 am - 7 pm (from May to September - last admission 6:45 pm)
Until the end of September, Arsenale venue only: on Fridays and Saturdays extended opening until 8 pm (last admission 7:45 pm)
Autumn opening hours: 10 am - 6 pm (from October to 22 November - last admission 5:45 pm)
Closed on Mondays (except 11 May and 16 November)

MULTIPLE-ACCESS TICKETS

3-day ticket € 40 (valid for 3 consecutive days – the weekly closing day is excluded from the day count) + 10 € pp topvenice commission

ONE-ACCESS TICKETS

ticket € 30 (valid for 1 entrance at Giardini and 1 entrance at Arsenale) + 5 € pp topvenice commission

In Minor Keys is the theme of the Biennale Arte 2026. Rather than focusing on spectacle or grand statements, the exhibition invites visitors to slow down and tune in to quieter forms of expression. Like music composed in a minor key, the artworks explore subtle emotions, intimate narratives, and moments of uncertainty or vulnerability.

The exhibition unfolds across the Biennale's two main venues—the Giardini and the Arsenale—each offering a distinct rhythm and atmosphere. In the Giardini, the journey moves through layered national pavilions, where intimate gestures and nuanced narratives emerge within close, concentrated spaces. At the Arsenale, the long, linear architecture allows works to resonate over time, encouraging extended attention, pauses, and a slower physical and emotional tempo.

Together, these sites frame a tour that emphasizes listening, reflection, and sensitivity to place. In Minor Keys invites visitors to experience the Biennale not as a sequence of statements, but as a continuous flow of tones, moods, and subtle shifts in perception.



T O P V E N I C E

Guggenheim - Peggy Guggenheim a Londra. Nascita di una collezionista April 25–October 19, 2026

Closed on tuesday

Ticket € 20 pp

Over 70 € 17

Under 10yo free (ID required)

Opening hours 10-18 - last entrance hour: 17.00



Peggy Guggenheim in London: The Making of a Collector brings together key works exhibited in those pioneering exhibitions, as well as similar works from the same period by artists including Eileen Agar, Salvador Dalí, Barbara Hepworth, Kandinsky, Rita Kernn-Larsen, Piet Mondrian, Henry Moore, Cedric Morris, Sophie Taeuber-Arp, and many others. The show also features archival material, bearing testimony to this period of intense experimentation and cultural vibrancy in the lead-up to World War II. After Venice, the exhibition will travel to the Royal Academy of Arts, London, in the fall of 2026, and to the Guggenheim New York in spring 2027.



T O P V E N I C E

Punta Dogana

Closed on tuesday

Ticket valido per Palazzo Grassi

Opening hours 10-19 - last entrance h 18.00

Lorna Simpson 29.3-22.11

In 2026, Punta della Dogana will dedicate a major exhibition dedicated to American artist Lorna Simpson, presenting for the first time in Europe on such a scale a comprehensive panorama of her work focused on over a decade of painting practice. Organized in partnership with the Metropolitan Museum of Art in New York — where an initial version, "Source Notes", was presented in spring 2025— the exhibition is curated by Emma Lavigne, General Director of the Pinault Collection and Chief Curator, in close collaboration with the artist. The Venetian iteration offers a renewed, and expanded, selection conceived specifically for the spaces of the Punta della

Dogana. It brings together around fifty works —including paintings, but also collages, videos, sculptures, and installations— drawn from private collections, international institutions, as well as from the artist's personal archive.



Paulo Nazareth 29.3-22.11

On the upper level of the Punta della Dogana, Brazilian artist Paulo Nazareth invites visitors to follow him on his journeys. For more than fifteen years, he has been methodically travelling across the Americas and the African continent, walking mostly barefoot to step on the same soil and pay respect to his enslaved ancestors who were deprived of footwear as a symbol of subjugation. This ongoing performance reveals how colonial cartography and systemic racism have shaped the landscapes of modernity. The artist's deliberate, slow journeys transform travels into a form of storytelling, revealing how movement engraves stories into bodies, languages and borders. The exhibition draws on an exceptional group of works by the artist held by the Pinault Collection.



T O P V E N I C E

Palazzo Grassi

Closed on tuesday

Ticket valido per Punta Dogana

Opening hours 10-19 - ultimo ingresso h 18.00

Michael Armitage 29.3.2026 -1.1.2027



At Palazzo Grassi, Pinault Collection brings together an exceptional group of works by Kenyan-born painter Michael Armitage (born in 1984), created over the past ten years. Here, references to East Africa blend with mythology and Western art history in dense, flamboyant compositions, often monumental in scale. Some works address sensitive subjects from Kenya's recent history. The exhibition, which includes large-format paintings and drawings, is structured around themes that run through Armitage's practice, such as the expression of politics in individual and collective narratives, mythology and sexuality, and migration issues. At the Palazzo Grassi, Michael Armitage presents a comprehensive overview of his practice, interweaving personal memory, collective history and symbolic imagination to give free rein to visions and landscapes that are both inhabited and hallucinatory.

Amar Kanwar 29.3.2026 -10.1.2027

On the upper floor of the Palazzo Grassi, Indian artist Amar Kanwar (born in 1964) presents his latest major installation, *The Peacock's Graveyard* (2023), part of the Pinault Collection. This unique cinematic experience is a profound meditation on impermanence and the cycle of life, inviting visitors to reconfigure their viewing of non-canonical wisdom as they search for new ways of resistance, reconciliation, and politics. For this exhibition, Amar Kanwar also includes other works that offer deep insights into a moment of history in which every truth seems to have an opposite brutal truth.





T O P V E N I C E

Gallerie dell'Accademia - Transforming Energy by Marina Abramovich 6.5-19.10

Closed on monday

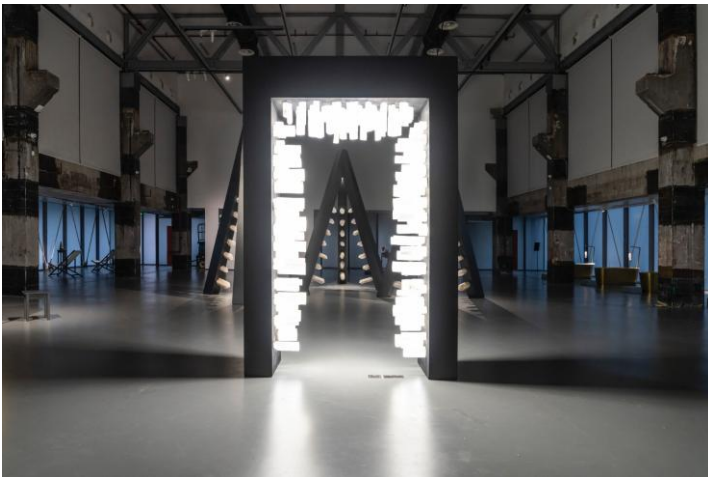
Tickets € 22 pp

Free Under 18s (ID required)

Opening hours 9.00 - 19.15 - last entrance h 18.00

Marina Abramovich - Transforming Energy

Internationally acclaimed artist Marina Abramović will make history in 2026 as the first living woman artist to be honored with a major exhibition at the Gallerie dell'Accademia in Venice. Marina Abramović: Transforming Energy, presented during the 61st Venice Biennale Arte, will open on May 6, 2026 and run until October 19, 2026. The exhibition marks the artist's 80th birthday and establishes a profound dialogue between her pioneering performance art and the Renaissance masterpieces that have shaped the cultural identity of Venice. Curated by Shai Baitel, Artistic Director of the Modern Art Museum (MAM) Shanghai, in close collaboration with the artist, the exhibition unfolds across both the museum's permanent collection galleries and its temporary exhibition spaces — a first in the institution's history — embedding Abramović's practice within the very heart of Venetian patrimony.



At its core, Transforming Energy is an encounter between past and present, material and immaterial, body and spirit. Visitors are invited to experience a series of interactive Transitory Objects — stone beds and structures embedded with crystals — by lying, sitting, or standing upon them, activating what Abramović calls "energy transmission." Iconic works such as Imponderabilia (1977), Rhythm 0 (1974), Light/Dark (1977), Balkan Baroque (1997), and Carrying the Skeleton (2008) appear alongside projections of early performances, while new works created for the occasion bring her decades-long

exploration of endurance, vulnerability, and transformation into sharp relief.

A highlight of the exhibition is the presentation of Pietà (with Ulay) (1983), placed in direct dialogue with Titian's Pietà (c. 1575-76), his final, unfinished masterpiece completed by Palma Giovane. This historic pairing, on the 450th anniversary of Titian's Pietà, reframes Renaissance typologies of grief, transcendence, and redemption through a contemporary lens, and underscores the enduring role of the human body as a site of both suffering and spiritual elevation.

In Venice — a city that has for centuries been a crossroads of culture, commerce, and the movement of rare materials — Abramović's use of quartz, amethyst, and other natural elements resonates with the history of Venetian mosaic and the Renaissance pursuit of material and metaphysical transformation. By placing the visitor's own body at the center of the work, the exhibition invites a durational form of looking: one that is less about passive observation and more about presence, participation, and the possibility of inner change.





T O P V E N I C E

Fondazione Prada - "Helter Skelter: Arthur Jafa and Richard Prince 9.5 - 23.11

Closed on tuesday

Tickets 15.00 € sale to be confirmed

Free Under 18s (ID required)

Opening hours 10.00 -18.00

"Helter Skelter: Arthur Jafa and Richard Prince" will constitute a dialogue between two prominent visual artists curated by Nancy Spector. The exhibition will be presented in Venice from 9 May to 23 November 2026 during the Art Biennale.

Born a decade apart, they share an ethos of lawlessness when it comes to the appropriation and manipulation of images siphoned from movies, pulp novels, comic books, YouTube videos, sci-fi stories, album covers, record sleeves, rock 'n' roll posters, first-edition Beat volumes, news reels, celebrity memorabilia, and social-media posts. Trafficking heavily in American popular culture, they expose its grit and grift, while embracing many of its myths and perversions. Both artists chart peculiar topographies specific to the United States: Jafa's reflecting his identity as an African American man coupled with a mission to invigorate Black cinema and art; Prince's hovering between a self-conscious critique of white masculinity and a fascination with the underbelly of the American psyche.

Ca Pesaro - Jenny Saville 28.3 - 22.11

Closed on monday

Tickets 15.00 € costo - 17.00 € sale

Over 65 and kids 6-14 yo 7.5 € costo 10 € sale

Free up to 5yo (ID required)

Opening hours 10.00 - 18.00



Jenny Saville a Ca' Pesaro is the first major exhibition of the artist's work in Venice. Bringing together nearly thirty paintings from the 1990s to the present, it aims to trace the development of her practice, which is deeply rooted in the history of painting. At Ca' Pesaro Saville's monumental canvases will be in dialogue with the great Venetian artists of the past, creating a unique encounter between contemporary painting and the city's artistic heritage. The final room of Jenny Saville a Ca' Pesaro features never-before-seen works created in response to Venice. The

exhibition coincides with the 61st Biennale di Venezia and is supported by Gagolian.



T O P V E N I C E

Fondazione Dries Van Noten at Pisani Moretta



Housed within the historic Palazzo Pisani Moretta, overlooking the Canal Grande, Fondazione Dries Van Noten celebrates craftsmanship as a vital language of cultural identity. Here, ideas take form through material, gesture, and the patient passage of time, as mind and hands meet in the act of creation. The Fondazione inhabits a space of transition, carrying traditions forward while continually reinventing them. Opening in April 2026, the Fondazione will bring together established voices and emerging creators alike across art, design, fashion, architecture, food, and beyond. By encouraging cross-pollination between disciplines, it sparks fresh perspectives, bridges history with the present, and connects local talent with global creativity.



T O P V E N I C E

Anish Kapoor at Palazzo Manfrin
5 may - 9 August



"For a long time I'd been thinking of my work as potential architecture. I've always been convinced by the idea that to create new art you have to create new space." – Anish Kapoor

During the 61st International Art Exhibition of La Biennale di Venezia, Anish Kapoor unveils an ambitious new exhibition at Palazzo Manfrin, a Venetian landmark in Cannaregio with layers of history dating back to the 16th century. The exhibition brings together large-scale installations and architectural models spanning the last 50 years, alongside a series of mirror and stainless-steel works.

Kapoor has become world renowned for making sculptural objects on an architectural scale, and for architecture that exists as sculptural object; from monumental works such as *At the Edge of the World* (1998) and *Descent into Limbo* (1992), both included in the show, to the world's first inflatable concert hall *Ark Nova* (2013) and the recently opened Monte Sant'Angelo Metro Station in Naples, Italy; the genesis of such monumental works is always the sketchbook and the model.



T O P V E N I C E

Berengo foundation Murano - Glass stress May - November



Opening hours: from 10.00 till 17.00 (Tuesday-Sunday). Free entry.

Closed: Monday

Location: Fondazione Berengo Art Space, Campiello della Pescheria 4, Murano (VE)

Glasstress is a project by Adriano Berengo to further his mission of marrying contemporary art and glass. Artists of all disciplines from sculptors to musicians have been invited to collaborate with the maestros in creating art in glass. Launched in 2009 as an official collateral event of the Biennale di Venezia, today it is the world's leading showcase of this collaboration of craft and creativity, forging a new trajectory for glass and a new path for contemporary artists.

Glasstress has also been presented in prominent museums and institutions worldwide including the Makslas Muzejs "Rigas Birža" in Riga, Millesgården Museum in Stockholm, the Museum of Arts and Design (MAD) in New York, the Beirut Exhibition Center (BEC) in Beirut, the London College of Fashion and The Wallace Collection in London, the Ptuj City Gallery in Ptuj, Slovenia.

Since 2014, Glasstress has been made possible through the support of Fondazione Berengo and during the 2015 Venice Biennale of Art, Glasstress was a joint project of Fondazione Berengo and The State Hermitage Museum in St. Petersburg, Russia.



T O P V E N I C E

The Sandretto Re Rebaudengo - San Giacomo island



The Sandretto Re Rebaudengo foundation of Turin bought the island of San Giacomo in Venice and the institution's plans include a lot of cultural and artistic activity at 360 ° for the next few years.

In modern times, the first time that the figure of the collector arrived in the lagoon was with the famous and always well remembered in the city Peggy Guggenheim. The second most important person who arrived and decided to stay there taking in order the purchase of Palazzo Grassi was Francois Pinault. He loves the city so much that he has restored a landmark building in Venice such as Punta della Dogana and he set up his second exhibition venue, this time not

buying but renting it for some decades, giving back the city a special place. After them, Miuccia Prada came to the lagoon with her foundation. She bought Ca' Corner della Regina, she restored it and every year during the Biennale she inaugurates an exhibition with an international appeal.

The absolute novelty, however, was to discover that Patrizia Sandretto Re Rebaudengo and her foundation have decided to buy an island and make there the fourth pole of art by FSRR. Patrizia Sandretto Re Rebaudengo is a member of the International Council of New York's MoMA, the International Council of London's Tate Gallery, the Leadership Council of New York's New Museum, the Contemporary Art Committee of Philadelphia's Museum of Art, the Board of Center for Curatorial Studies of New York's Bard College, the Board of Directors of Lyon's Ecole Nationale Supérieure des Beaux-Arts (ENSBA), of the Advisory Committee of the Shanghai's Rockbund Art Museum. On May 7, coinciding with the 61st Venice Biennale, featuring Matt Copson's first solo exhibition in Italy, a group exhibition drawn from the collection, and permanent outdoor installations in dialogue with the lagoon landscape."