

LE MONDE

Press kit

COMME IL VA

at the Bourse
de Commerce

20 March —
2 September 2024

**Pinault
Collection**

With works from the Pinault Collection by
MAURIZIO CATTELAN / PETER DOIG /
MARLENE DUMAS /
PETER FISCHLI & DAVID WEISS /
GENERAL IDEA / ROBERT GOBER /
DAMIEN HIRST / ANNE IMHOF /
KIMSOOJA / MARTIN KIPPENBERGER /
KIKI KOGELNIK / JEFF KOONS /
BERTRAND LAVIER / LIU WEI /
GOSHKA MACUGA / SIGMAR POLKE /
DORIS SALCEDO / MOHAMMED SAMI /
CINDY SHERMAN / STURTEVANT /
SUN YUAN & PENG YU / POL TABURET /
WOLFGANG TILLMANS / SALMAN TOOR /
ROSEMARIE TROCKEL / LUC TUYMANS /
FRANK WALTER / FRANZ WEST /
CHRISTOPHER WOOL

and carte blanche to KIMSOOJA

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Three questions for François Pinault

How does the selection of works featured in the exhibition “Le monde comme il va” (“The World as It Goes”) reflect the major landmarks of your collection?

Any selection is subjective by its very nature, isn't it? It is the result of choices and an approach adopted by Jean-Marie Gallais, the exhibition's curator, to the collection that I have been building over the last fifty years. Other selections, other approaches, and other points of view are of course possible, and this is exciting because they can yield future exhibitions. I never wanted my collection to be subject to a monolithic rationale. Its gradual formation was guided by one thing and one thing alone: passion, a passion that has happily led me to very diverse artists and artistic experiences that have taken very different paths. At the same time, I wanted to avoid sampling a large number of artists of whose work I would only have one piece. I have instead sought to follow certain artists over time and to create significant ensembles that cover long arcs of their work. What we might call “landmarks” have often become that only in retrospect. They are first and foremost masterpieces, very particular creations that, for embodying a significant, unique moment in art history, resist the erosion of time, opinion, and criticism. And once the collection acquires a certain historical depth, one begins to espy the works that emerge as its cornerstones. These key aspects reveal a collector's tastes and sensibilities. It's not my job to analyse them. Others have done so, emphasising that my collection, for the diversity of its media and eras, was spurred by two major trends: a great interest in all radical and minimalist experiences of contemporary artmaking, and a focus on artists who seek to bear witness to—and be actors of—the history of humanity and the life of the world.

What reality about the state of the world is reflected in the diversity of these perspectives that have been brought together for this exhibition at the Bourse de Commerce?

It is clear to everyone that the world we live in is tense, anxious, conflicted, and often threatened. Artists have a particularly penetrating view of these realities that sometimes proves prophetic as well. In any case, their works can help us feel more alive, more responsible, and more aware. That said, I must clarify that this exhibition is not an exercise in collectively complaining about the state of the world “as it is”. It is instead an invitation to everyone to grasp the world in which we live more fully.

You gave Kimsooja carte blanche to create a new installation in the Rotunda. What prompted this decision?

Last year, Kimsooja took pride of place in the exhibition “Icônes” at the Punta della Dogana in Venice. I was impressed by her ability to understand and reinterpret a historical space (specifically the “Torino” at the museum in Venice), and so, I was very receptive to Emma Lavigne's and Jean-Marie Gallais' suggestion to invite her to the Bourse de Commerce. It was with great pleasure that I gave her carte blanche to take over the Rotunda, the display cases in the Passage surrounding it, and the lower level of the museum. I love the idea she has proposed of using the mirror to invert our perception of the Rotunda, and especially how this gives each visitor the opportunity to be more than just a spectator, to become an actor in a spatial arrangement of an almost infinite depth. The artist includes us in an incredibly stimulating conversation with a site, its history, and the genius of Tadao Ando, who provided the Bourse de Commerce with one of his great masterpieces.

The exhibition

Curated by: Jean-Marie Gallais, Curator at the Pinault Collection
Exhibition Design: Cécile Degos

Consisting exclusively of works from the Pinault Collection that underscore its breadth, vitality, and diversity, the exhibition “Le monde comme il va” (“The World as It Goes”) takes place in all spaces of the Bourse de Commerce, beginning on 20 March 2024. Featuring a vast selection of works made mainly from the 1980s to the present day, half of which the Pinault Collection is showing for the first time, the exhibition highlights François Pinault’s passionate commitment to a contemporary art that directly engages with our era.

In borrowing its title from a philosophical tale by Voltaire, this new exhibition at the Pinault Collection reveals artist’ “heightened awareness of the present”, according to its curator, Jean-Marie Gallais. From established figures (such as Maurizio Cattelan, Damien Hirst, Jeff Koons, Cindy Sherman, Sturtevant, and Rosemarie Trockel) to a younger generation of artists (including Anne Imhof, Mohammed Sami, Pol Taburet, and Salman Toor), François Pinault’s choices as a collector have always reflected his passion for art that is in sync with its time, be it engaged or simply observing, provocative or more sombre. In the face of the world’s excesses and paradoxes, the turmoil of our time, and a feeling of losing our bearings, artists become prophets, visionaries, and philosophers who are at times cynical and ironic, and often poets and re-enchanters.

Just like the main character in Voltaire’s tale—an observer sent to try to understand humanity—the visitor is confronted with an ambivalent vision that oscillates between the weaknesses and strengths of a world that seems headed for perdition, but which preserves a sense of hope and grace. The artists featured in “Le monde comme il va” have produced powerful images of this paradoxical state that are at times ironic, and at others violent. Two generations of works share the stage in this exhibition: those made in the 1980s and 1990s, and those created starting in the 2000s. In conjunction with the exhibition, the *carte blanche* given to Kimsooja in the museum Rotunda, a gesture as monumental as it is sensitive, uses an immense circular mirror placed on the ground to invert the entire architecture of the Bourse de Commerce, and the order of the world with it. The invisibility of the material, which simply reflects its surrounding environment, invites each visitor to realise that they are an actor in this narrative, one which continues in the display cases and on the lower level of the museum.

“Le monde comme il va” composes a sequence of images taken from the world’s motions, past and present, which resonates with the spirit that has animated the Pinault Collection for more than fifty years.

“‘Le monde comme il va’ alludes to the tumult and turbulence of current events. Stable reference points everywhere seem to be faltering and slipping away. Babouc, the narrator of *Le Monde comme il va*, Voltaire’s philosophical tale from which this exhibition season takes its title, asks, ‘Inexplicable humans, how can you hold so much lowliness and grandeur, so much virtue and so much crime?’ Art and artists have long been keen observers of these paradoxical human truths, producing powerful images of this paradoxical situation that are times ironic and, at others, even violent. Bringing together works mainly from the 1980s to the present day, the exhibition reveals this heightened awareness of the present”.

Jean-Marie Gallais

“It is the complexity of the works, their ability to reflect reality or, to the contrary, to create a *mise en abyme* around it, to resonate harmoniously or ironically with the past and present, and the flow of the images, more than their uniqueness, that have nourished the Pinault Collection for the last fifty years. In his masterful work *Le musée, une histoire mondiale* (2020), the historian Krzysztof Pomian emphasises how museums encourage society to look towards the future, but the exhibition orchestrated by Jean-Marie Gallais has delved into the Collection to offer us a kaleidoscopic, unstable vision of the present”.

Emma Lavigne

Overview of the exhibition

Mohammed Sami

As a prelude to the exhibition, Mohammed Sami's paintings highlight the ambivalences of a tormented world. In flouting the distinction between historical facts and personal narratives, the artist invokes the subjectivity of the viewer suspended between fascination and worry, whom Sami invites to decipher the representation of an environment that can be read in two ways. A young artist in the Pinault Collection, Sami reinvents our definition of historical painting.

SALON

Ground floor



Mohammed Sami, *One Thousand and One Nights*, 2022, mixed media on linen canvas, 286.1 × 556.9 cm. Pinault Collection.

Our gaze goes lost in the monumentality of the format and textural effects of Mohammed Sami's painting *One Thousand and One Nights*. At the same time, its title evokes the magic of the legends of the Golden Age of Islam. However, the unusual colour treatment evokes a different reality, which might be a representation of an anti-missile defence system seen through night goggles. The viewer is thus compelled to search for a truth that has gone lost between the title and what he or she sees. Born in 1984 in Baghdad, Mohammed Sami emigrated to Sudan in 2007 before moving to London, where he studied fine arts. His paintings often use memories in imaginary settings as their starting point. There are no figures in his canvasses, merely traces and ghostly presences. Mohammed Sami invents new ways of envisaging what historical painting might be in the present day.

The human comedy

GALLERY 2 / HALL OF LOST STEPS

Ground floor

The world as it goes... has it fallen into the hands of the clowns, acrobats, and circus animals who populate Sigmar Polke's canvasses? Is it directed by Sun Yuan's and Peng Yu's aging political figures? Does it move to the pace of Salman Toor's phantasmagorical dance, or is it haunted by Pol Taburet's ghosts? Amidst the shambles of a world of conflicting impulses, visitors here encounter a funfair of inconsistencies and anomalies.

LIU WEI



Liu Wei, *Library III* (detail), 2012, books, wood, iron, 3 elements (170 × 140 × 115 cm; 330 × 205 × 185 cm; 156 × 117 × 90 cm). Pinault Collection. Courtesy of the artist and of Long March Space. © Liu Wei / ADAGP, Paris, 2024.

Exhibited for the first time ever by the Pinault Collection, *Library III* (2012) is an installation composed of cities sculpted out of compressed books and supported by metal structures on wheels. On the verge of collapse, these models, cut out of piles of books, vessels of knowledge whose primary function has been subverted, create vacillating urban landscapes. Liu Wei provides a view of the world in chaos and of the power systems and mechanisms that lie at the heart of major social metamorphoses.

GOSHKA MACUGA



Goshka Macuga, *Of what is, that it is; of what is not, that it is not 1*, 2012, tapisserie, 520 x 1726 cm. Pinault Collection.
Courtesy de l'artiste et de la Galerie Rüdiger Schöttle. © Goshka Macuga / ADAGP, Paris, 2024.

Created for documenta 13 in 2012, the two monumental tapestries *Of what is, that it is; of what is not, that it is not 1* and *2* mix geographic indications and historical references. In the first part, Goshka Macuga depicts a crowd of Afghans and Westerners standing before the ruins of Darul Aman Palace, a Western style building in Kabul. In contrast, the second tapestry portrays a group of activists and personalities from the art world—including the artist herself—meeting in the gardens of the Orangerie in Kassel, an example of eighteenth century royal European architecture. These two historical settings were both partially destroyed in the twentieth century as the result of international conflicts. By exhibiting each of the works in the opposite country of what they depict, this Polish artist fostered the meeting of two societies with different cultural values, while emphasising their shared past through a historically laden medium.

SIGMAR POLKE



Sigmar Polke, *Zirkusfiguren (Circus Figures)*, 2005, acrylic, artificial resin, chalk on fabric, 300 x 500 cm (with the frame). Pinault Collection.
© Sigmar Polke / ADAGP, Paris, 2024.

Animals, clowns, and acrobats are in action here. Against a bi-colour background into which an old photograph of a street painted as a “cloud of dots” has been merged, these “circus figures”—as the work’s title calls them—seem orchestrated by the view of a child. Created on a printed fabric, this scene of a funfair combines various typical aspects of Sigmar Polke’s work, such as the juxtaposed figures cut out from circus posters. The artist’s penchant for texture and bright colours is also evident. *Zirkusfiguren* was exhibited for the first time by the Pinault Collection in a mirroring configuration with the painting *Die Trennung des Mondes von den Einzelnen Planeten* during the exhibition “Mapping the Studio” (2009–2011) at the Palazzo Grassi.

CINDY SHERMAN



Cindy Sherman, *Untitled #574*, 2016, dye sublimation print on metal, 116.8 × 99.1 cm. Pinault Collection. Courtesy of the artist and of Hauser & Wirth.

The bell hat, velvet gloves, satin dress, furry boa—everything about this alluring woman portrayed in this large-format photograph evokes the allure of women's fashion between the wars. Her rigid pose and coded, almost obsolete gestures echo the style of portraits made of movie stars in that era. The photographer Cindy Sherman stages herself in this artfully composed portrait, a simulacrum of an old fashion or movie photograph. It forms part of a similarly styled series depicting aging women. They are characterised by an old-fashioned look that evokes representations of American flappers, young women who freed themselves of conventions in the 1920s through their appearance and behaviour. Their emancipated, transgressive character is nevertheless absent in this portrait, which succumbs to a stereotypical view of femininity.

SUN YUAN & PENG YU



Sun Yuan & Peng Yu, *Old People's Home*, 2007, 13 life-sized sculptures and 13 electric wheelchairs, varying dimensions. Pinault Collection. Courtesy of the artists and of Galleria Continua. © Sun Yuan & Peng Yu / ADAGP, Paris, 2024.

These hyper-realist male figures seated in electric wheelchairs participate in a slow, strange choreography of soft collisions, a macabre dance of curled-up, sleepy bodies. The astounding nature of this silent, absurd, chaotic scene reveals a biting sense of irony as one begins to think that one recognises—without being able to identify them clearly—the traits of the world's great leaders, past and present: politicians, generals, religious leaders, dictators, philosophers, and others. They are all limited in their ability to act and move. Sun Yuan's & Peng Yu's old men embody a pathological, patriarchal view of power, as well as the decadence of governing bodies, supported by senility and the will to exist.

POL TABURET



Pol Taburet, *Toys and a Knife*, 2022, acrylic, oil pastel, and raw pigment on canvas, 195 x 110 x 2.5 cm. Pinault Collection.

A young artist in the Pinault Collection, Pol Taburet imbues her paintings with an array of references taken from hip-hop clips, cartoons, Caribbean voodoo, and Greco-Roman mythology. The artist depicts apparitions of persons and objects against solid-colour backgrounds, often with piercing, red-eyed faces and mouths filled with shiny grillz, the dental prostheses made from precious metals and that rappers use as symbols of their success. Her recent painting *Toys and a Knife* (2022) orchestrates a visual poem haunted by ghostly presences, black faces under electric-coloured hoods, about to step out of the frame. Sex toys and a knife lie on the bed, leading viewers to question the nature of this scene, which lies somewhere between the threatening and the grotesque, pleasure and mischief, and fear and fantasy.

SALMAN TOOR



Salman Toor, *Ghost Ball*, 2023, oil on linen canvas, 190.8 × 323.2 cm. Pinault Collection. Courtesy of the artist and of Luhring Augustine.

Shown for the first time by Pinault Collection, Salman Toor paints scenes involving characters (harlequins, sad clowns, and marionettes) between comedy and dreams and scattered with references to the history of western art. He imbues them with a contemporary queer tonality that stands in opposition to the generally homophobic context in which he grew up in Pakistan. Now a naturalised American citizen, his work explores the vulnerability of one's identity, duplication, and the anxiety or apprehension of the image one projects of oneself. The same figures appear: dark-skinned, slender heroes who are also self-portraits of the artist and his partner, depicted as actors and migrants living a bohemian lifestyle. These characters search for their place, feeling both isolated and in company, as in the dances in *Ghost Ball*, a swirling composition whose green background evokes an unreal, nocturnal ambiance—and the toxicity of poison.

Peter Fischli & David Weiss

Suddenly this overview: on the first floor of the Bourse de Commerce, the artist duo of Peter Fischli & David Weiss are exhibiting a part of their vast installation *Suddenly This Overview* (1981–2012), which Pinault Collection has never shown before. Made from clay, this hand-modelled work shapes a partial history of humanity, which it revisits with humorous snippets. At the entrance to the installation, the film *The Least Resistance* (1981) shows two characters, a rat and a panda, walking around in Los Angeles and discussing the latest developments in the art world.

GALLERY 3

Level 1

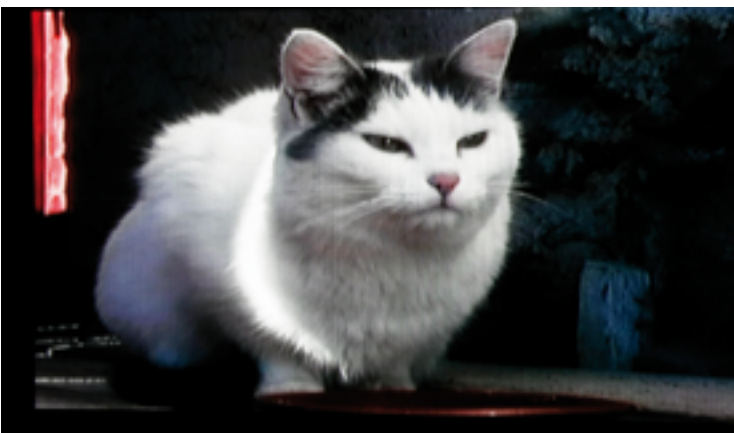


Peter Fischli & David Weiss, *Popular Opposites: Funny and Silly I et Things in my Pocket*, 1981-2012, 76 sculptures, argile non cuite, dimensions totales variables. Pinault Collection. Courtesy des artistes et de la Galerie Eva Presenhuber.

As the first sculptural epic by this Swiss duo, which began in 1981 and ended with David Weiss' death, *Suddenly This Overview* (1981–2012) consists of sketches modelled in clay whose titles act as punchlines to describe the inventoried situations. Raw clay, a material usually reserved to amateur craftspeople, is used here to form models that deviate from their primary meaning, and which are thus incomprehensible without their caption. A trinket dish, kibble for a dog, micro-landscapes, along with media, cultural, and intellectual figures; among the 76 figurines produced, the emphasis is on a popular, universal spirit that expresses a sense of joyful absurdity. Between materialism and human existence, Fischli & Weiss have drawn up an inventory lying at the intersection of an encyclopaedia and a comic strip that takes the form of 3-D vignettes.

DOUBLE HELIX STAIRWELL

Level 1



Peter Fischli & David Weiss, *Büsi*, 2001, Colour DVD, in a loop, 3 min. 31 sec. Pinault Collection. Courtesy of the artistes, the Eva Presenhuber Gallery, Sprüth Magers, and the Matthew Marks Gallery.

The double helix stairwell at the Bourse de Commerce is projecting Fischli & Weiss' films *Hunde* (2003) and *Büsi* (2001). *Büsi* was first shown on a giant screen in Times Square in New York. In its depiction of a cat lapping up milk, this touching image of an everyday scene acquired an unexpected sense of monumentality when it was projected into a public space dominated by large advertisements. As a twist on the feline sketch usually viewed on a home computer screen, the two artists seize on the cultural phenomena of their time, drawing inspiration from the collective imagination in order to hijack it. All of these works testify to Fischli & Weiss' ability to question and provide new, surprising, and ironic versions of ordinary images.

AUDITORIUM

Level -1



Peter Fischli & David Weiss, *The Way Things Go*, 1987, VHS video, colour and sound, 31 min., edition of 300. Courtesy of the artists.

From 14 February to 20 March, the experimental film *The Way Things Go* (1987) by this duo of Swiss artists will be screened at the Auditorium of the Bourse de Commerce. This short film lent by the artists has as its protagonist a vacillating structure consisting of furniture, everyday objects, and precarious materials (including chairs, brooms, bins, and wood planks, among others) that have been assembled in the manner of an immense exquisite corpse. This accumulation of "things", which articulates a particular view of order and chaos, explores the cycle of life of materials and human beings.

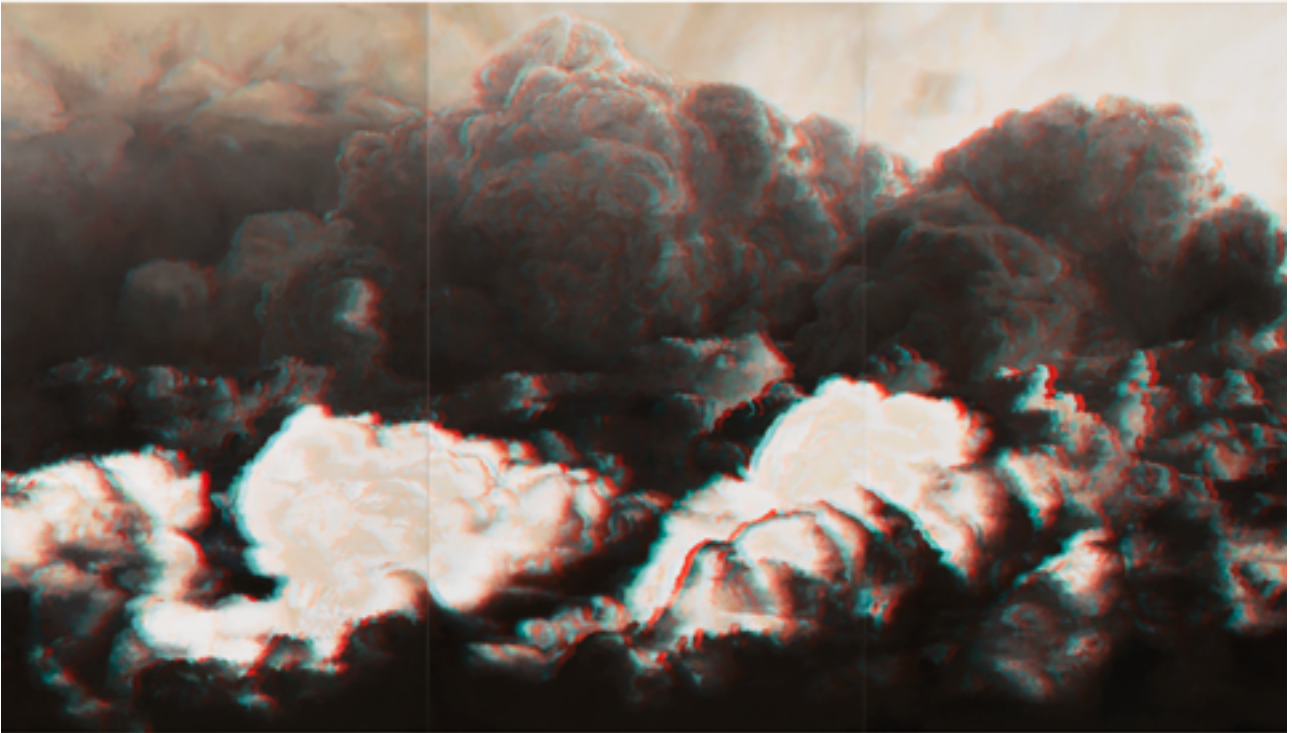
Making ruins

GALLERY 4

Level 2

On the second floor, two chaotic visions of the world by artists of different generations face off and come together: Bertrand Lavier's wrecked Ferrari, presented as a work of art, and an immense painting by Anne Imhof depicting a sky darkened by an explosion. Beyond this desolate spectacle, a human presence appears farther on in Kiki Kogelnik's ceramic heads, which are the oldest works in the exhibition.

ANNE IMHOF



Anne Imhof, *Untitled*, 2022, oil on canvas, 270 x 480 cm, 3 elements, 270 x 160 x 3.5 cm each. Pinault Collection. Courtesy of the artist and of the Buchholz Gallery.

“Imbued with both Baudelairean spleen and a dark romanticism, Anne Imhof’s paintings are haunted by the explosions of the present. Her triptych *Untitled* (2022) has no title, as if there were no words to describe the apocalyptic scene it portrays, in which atomic, twilight clouds seem to spill out of the frame and contaminate the space. As in Sigmar Polke’s alchemical pursuits, in which he responded to the world’s instability and the threat of nuclear war by making heat-sensitive paintings, Anne Imhof stages her painting in a huis-clos setting from which there is no escape. The dizzying image she conjures embodies the aesthetics of the sublime described by Irish philosopher Edmund Burke as passion tinged with awe at the earth’s convulsive beauty. It also resonates as a warning against the disasters inflicted on the planet in the Capitalocene era”. Emma Lavigne

KIKI KOGELNIK



Kiki Kogelnik, *R=R*, 1975, enameled ceramic, 33 x 44.5 x 28.6 cm. Pinault Collection. © Kiki Kogelnik Foundation. All rights reserved.

In 1974, Kiki Kogelnik made her first ceramic works at the instigation of her potter friend Renate Fuhry, whom she met in Vienna and whom she depicts here as a futurist biker. This portrait forms part of a series of female heads that the artist models as dismembered, transformed, mechanical avatars. In an era characterised by the conquest of space, the Cold War, and the evolution of technology, Kogelnik does not hesitate to immerse herself in the pop culture around her, from which she derived a comic strip aesthetic.

BERTRAND LAVIER



Bertrand Lavier, *Dino*, 1993, Wrecked Ferrari Dino 308 GT4, 130 x 420 x 180 cm. Pinault Collection. Courtesy of the artist. Photo: Rebecca Fanuele. © Bertrand Lavier / ADAGP, Paris, 2024.

Shown by Pinault Collection for the first time at the exhibition "Debout!" (2018) at the Couvent des Jacobins in Rennes, *Dino* is one of Bertrand Lavier's "projects". These sets were begun in the 1980s, and they coexist with one another. The artist can take them up at any time. The Ferrari, salvaged from a junkyard, is part of the "ready-destroyed" project, which furthers the trajectory of the "ready-made". "As the explosion of the ready-made makes death unacceptable", according to the artist, he chose a legendary car of enormous monetary value whose accident did not cause any death or serious injury, but which is imbued with a strong emotional charge and the suggestion of a backstory. Through the power of its visual impact and the artistic approach adopted, the sculpture also questions the status of the work of art.

Art, love, and politics

GALLERY 5

Level 2

In the 1980s and 1990s, strategies of provocation and subversion were deployed against established values, thereby destabilising the very definition of art. From Jeff Koons to Damien Hirst, and from General Idea to Robert Gober, these artists both followed in the tradition of the avant-garde and reflected the dynamics of their era. Each one attacked the mechanisms of different power structures (political, institutional, or cultural) to formulate their embittered commentary about this period, as the AIDS crisis was exploding and as our views of our bodies and sexuality began to be redefined.

GENERAL IDEA



Left: General Idea, *Playing Doctor*, 1992, lacquer on vinyl (digital print), 226.7 × 152.3 cm. Pinault Collection. Courtesy of the artists. © The Estate of General Idea.

Right: General Idea, *Complete Set Of Five Self-portraits* (detail), 1983–1994, lacquer on vinyl (digital print), with *Nightschool* (1989, 225.4 × 160 cm), *Fin de Siècle* (1994, 226.1 × 148 cm), *Playing Doctor*, (1992, 226.7 × 152.3 cm), and *Test Pattern Wallpaper installation*, 1989, silkscreen on wallpaper, of varying total dimensions, edition of 3. Pinault Collection. Courtesy of the artists. Photo: Andrea Rossetti. © The Estate of General Idea.

This series of self-portraits by the Canadian trio, made between 1983 and 1994, present their authors as members of an unabashed ménage à trois. General Idea appropriated a photographic technique often used by fashion magazines, namely airbrush retouching to create smooth, perfect surfaces. Whether evoking the style of a fantasy film (*Nightschool*, 1989) or a portrait of old nobility (*P is for Poodle*, 1983–1989), the images are characterised by a sense of constant derision, as in *Baby Makes 3* (1984–1989), an infantilised vision of three adults in the same bed. A dark sense of humour runs through *Fin de Siècle* (1994), in which baby seals take the place of the trio, alluding to their massacring for their furs, as it does in the photograph of the doctors who all examine each other (*Playing Doctor*, 1992). The wallpaper, which was also produced by General Idea, uses colours reminiscent of the test patterns generated by the cathode ray tubes of the time.

ROBERT GOBER



Robert Gober, *Death Mask*, 2008, plaster, watercolour, graphite, 25 x 16 x 18 cm. Pinault Collection.
Photo: Ron Amstutz. Courtesy of the artist and the Matthew Marks Gallery.

Death Mask continues Robert Gober's exploration of the torments of identity, a dynamic that has been near and dear to him since he made his art world debut in the late 1970s. In the tradition of the death mask, which preserves the traits of the deceased to maintain their presence among the living, Gober creates a hybrid figure mixing his own face with a moulding of the snout of his dog Paco who died in 2008, as if the identity of the canine companion had ended up imprinting itself on the human being it had accompanied. In Gober's work, the boundary between inner and outer, normal and bizarre, and natural and composite remains blurry, thereby delineating the contours of a complex, disturbed world that is never clearly defined.

DAMIEN HIRST



Damien Hirst, *The Fragile Truth*, 1997–1998, glass, stainless steel, and drug packaging, 250 × 368 × 25.8 cm. Pinault Collection.
© Damien Hirst and Science Ltd. All rights reserved. © Damien Hirst / ADAGP, Paris, 2024.

As an allegory of the power of the pharmaceutical industry as well as of man's attempts to improve, if not overcome, his condition, medicines are featured recurrently in Damien Hirst's work. In 1989, when he was still a student at Goldsmiths College of Art in London, Hirst built a series of shelves that he named for Sex Pistols songs, on which he coldly lined up various boxes of medicines, starting with his grandmother's. In the vein of curiosity cabinets, *The Fragile Truth* (1997–1998) juxtaposes various boxes and vials of medicines that have been meticulously organised to suggest a form of vanitas that reflects the inevitability of our human fate. The amply filled piece of furniture becomes a symbol of the clinical, symbolic, and spiritual fight against an inescapable death and emphasises the glorification of science as a "new religion". Through this imposing ready-made accumulation, the leading figure of the Young British Artists continued his deconstruction of dominant power structures and suggested the idea of an impossible remedy, encapsulated under glass.

JEFF KOONS



Jeff Koons, *Balloon Dog (Magenta)*, 1994–2000, mirror-polished stainless steel with transparent colour coating, 307.3 × 363.2 × 114.3 cm. Pinault Collection. Photo: Santi Caleca. Courtesy of the artist.

Considered one of the most emblematic works in Jeff Koons' series *Celebration*, *Balloon Dog (Magenta)* depicts a balloon shaped like a dog. Moulded in mirror-polished stainless steel and painted in a bright colour, the work immediately evokes the playful nature of childhood. By modifying the material and the dimensions of a regular inflated balloon, Koons toys with the notions of permanence and the ephemeral. The artist thus takes a familiar image out of its usual context to highlight less obvious associations. Koons has said, "It's a very optimistic piece; it is a balloon that a clown might have twisted for you at a birthday party. At the same time, it's a Trojan horse. There's something else going on inside: the object's sexuality". The work's monumentality and materiality elevate the subject of the sculpture to the status of an artwork that exudes an ecstatic, sensual character, specifically through the masculine and feminine forms it reveals.

Fantasies and failures

GALLERY 6

Level 2

Although the 1980s continued to surf on the pop aesthetic of the 1960s, the idyll of the post-war years slowly turned into a dystopia. The 1990s expressed a certain disenchantment with the world; the fields of politics, society, and the environment were left deeply shaken, and their breakdown provided fodder for the artists of this decade, between nihilism and postmodernism.

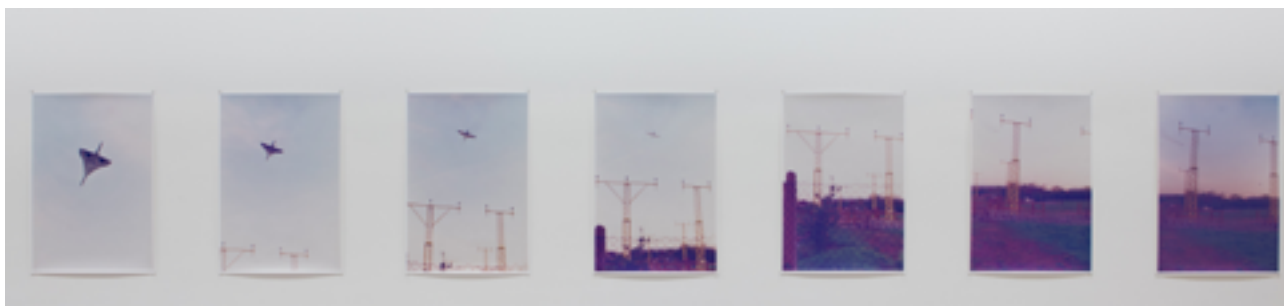
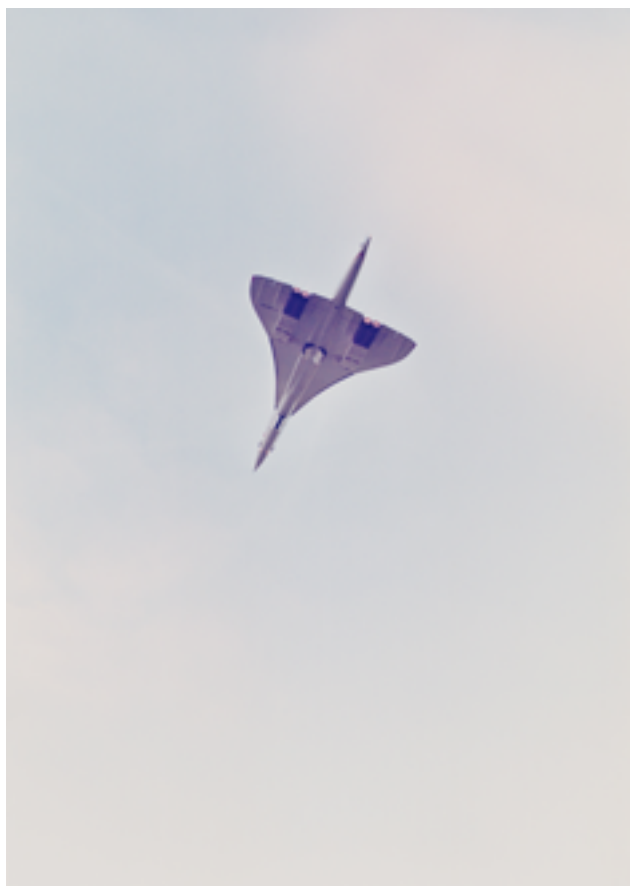
DORIS SALCEDO



Doris Salcedo, *Tabula Rasa VII*, 2018–2020, wood, 83.5 x 164 x 84 cm. Pinault Collection.
Photo: Oscar Monsalve. Courtesy of the artist and of White Cube.

“Tabula Rasa” is a series of sculptures by Colombian artist Doris Salcedo that address the issues of sexual violence, and the fluctuations of one’s identity and sense of self against the backdrop of the armed conflict in Colombia. In Latin, *tabula rasa*, the clean slate, symbolises the human spirit before any representation. This expression entails a dynamic value of complete renewal, of “starting from scratch”, which the artist keeps at a distance as she stages the struggle to rebuild after suffering trauma. Known for her unique use of everyday objects, Salcedo demolished this slate into a thousand pieces and then had it be patiently reconstructed by architects who painstakingly glued it back together, piece by piece. Like a human body that has suffered a fracture, steel rods have been embedded into the table’s structure to stabilise it and “bring it back to life”. Holes and scratches of different colours dot the sculpture, testifying to the delicate process of the table’s repair.

WOLFGANG TILLMANS



Wolfgang Tillmans, *Concorde L449-19, 21, 22, 23, 25, 27, 28*, 1997, installation of 7 inkjet prints on paper, clips, 255 x 1,392 cm (total dimensions). Pinault Collection. Courtesy of the artist and of the Buchholz Gallery.

Photographed through the fences of London Heathrow airport on numerous occasions, the Concorde was of ambiguous interest to Tillmans. The metal machine frozen in the sky, denied the speed for which it is renowned, evokes both a utopia of a 1960s futuristic modernity, which still fascinates those who watch it go by thirty years later, as well as a deleterious, noisy, polluting nightmare. This conflicting view was heightened in recent memory by the sudden halting of its flights in 2003, which made the Concorde a modern myth. This photographic installation composed of seven images reveals Wolfgang Tillmans' freedom in his choice of his subjects—at times anodyne and ordinary and at others, universal and laden with references—his playing with the sense of scale, and the spatial arrangement of his prints, all of which characterise his work.

ROSEMARIE TROCKEL



Rosemarie Trockel, *Trauma*, 1992, iron, enamel-painted stove, heating elements, 125 x 140 x 11.3 cm. Pinault Collection.
Courtesy of the artist and of Sprüth Magers. © Rosemarie Trockel / ADAGP, Paris, 2024.

In the 1980s, Rosemarie Trockel used strategies of infiltration to breathe freedom and protest against conventions into her art. Her sculptures, paintings, assemblages, drawings, installations, and videos comment ironically on the discrepancies between the real world and its representations as reflections of obsolete hierarchical systems. Inspired both by ready-mades and abstraction, she turns the heating elements in *Trauma* into an abstract, conceptual canvas that adopts the gendered colour of household chores. By orienting the piece vertically and introducing an irregular positioning to the composition of the heating elements, the artist transforms this pop dot painting into “an anxious allegory of modernity”.

CHRISTOPHER WOOL



Christopher Wool, *Untitled (Black Book Drawings)* (details), 1989, enamel paint on paper, suite of 22 drawings, 101.6 × 66.04 cm each. Pinault Collection. Courtesy of the artist.

Since the 1980s, Christopher Wool has been a key figure in New York's underground and punk scenes. In his paintings, works on paper, photographs, and posters, he uses signs and gestures that he then calls into question by erasing, fragmenting, or duplicating them, as if to flee from meaning and give art another reason to exist in an image-saturated world. His 22 *Black Book Drawings* (1989) display a litany of words, generally nine letters long and split between three lines, for the viewer to recompose. Created using industrial stencils and black ink on white paper, these qualifiers are vivid both for their aesthetic and structural aspects, and for their meaning. In an urban context, they evoke advertising more than graffiti, becoming a visual poetry lying between black humour and an echo of violence, if not the impossibility of relations.

The silence of the world

GALLERY 7

Like the Ferrari and the cloud at the start of this section of the exhibition, Luc Tuymans' explosion in a bubble that resembles a fruit or a planet and Anne Imhof's inversions and suppressed violence form a new spectacle to which Franz West's spectral figures bear witness. A punching bag hanging in a corner seems to provide an outlet for this contained violence, but its status as a museum piece prevents us from touching it. This frustration gives rise to a symbolic melancholy represented by Imhof's portrait of a nude body seen from the back, with a sole inscription in the figure's hair, the leitmotif "NOW AND FOREVER", which becomes a contemporary vanitas.

ANNE IMHOF



Anne Imhof, *Untitled*, 2016, punching bag, 164 x 35 x 35 cm. Pinault Collection. Courtesy of the artist and of the Buchholz Gallery.

In *Untitled* (2016), Anne Imhof presents a punching bag suspended from a rack. She uses this object and performance to convey a kind of violence that testifies to our contemporary malaise. A piece of sports equipment becomes the subject. Its vertical position evokes the simplified image of a hanging body as much as its ready-made quality suggests a striking point that invites the body to express itself. The motif of boxing has appeared repeatedly in the artist's installations. It also recalls one of her first performances in a strip-tease club in Frankfurt, which was based on a match between several young performers.

LUC TUYMANS



Luc Tuymans, *Eternity*, 2021, oil on linen canvas, 314.9 × 275.4 cm. Pinault Collection. Photo: Luc Tuymans Studio. Courtesy of the artist and of David Zwirner.

This recent painting by Luc Tuymans is based on the image of the glass dome that Werner Heisenberg built in his laboratory in 1937 to model the explosion of a hydrogen bomb, which here is reproduced at a monumental scale that greatly exceeds that of the original object. A major figure of theoretical physics, Heisenberg directed Germany's attempts to build nuclear weapons during WWII, although we don't know whether he was ultimately helping or hindering this effort. The subject of Tuymans' paintings does not reside in the atrocities themselves, instead in the way they are integrated into the historical narrative and collective memory through images that are potentially indeterminate, multi-specific, and often hard to interpret.

FRANZ WEST



Franz West, *Lemurenköpfe (Lemure Heads)*, 1992, plaster, gauze, cardboard, iron, acrylic paint, foam, and rubber, 4 elements (243.8 x 127 x 121.9 cm; 243.8 x 137.2 x 76.2 cm; 218.4 x 124.5 x 53.3 cm; 221 x 109.2 x 73.7 cm). Pinault Collection.
© Franz West Archive . © Estate of Franz West.

This set of four “lemur heads” made of gauze and plaster take the form of imposing, eyeless, facial protuberances mounted on thin steel stands. Their disturbing, almost martyred physiognomy consists merely of a gaping mouth and nostrils. Franz West liked to say that the inspiration for these figures originated with the phenomenon of “pareidolia”, which involves spotting familiar forms (such as faces or silhouettes) in indeterminate surfaces such as clouds or stones. From another world, these lemur heads refer to their origins in Roman mythology as damned, silent souls who, unable to find peace, haunt the spaces in which they once lived. With their ghostly, carnivalesque appearance, the figures interact with viewers, who, “cornered” between dread and comedy, contemplate these mute presences in a state of shock.

Vacillations of the subject

GALLERY 7

Level 2

Huis clos paintings, substituting figures, self-portraits as biblical or fictional characters, a close-up, or a figure's dissolution into the background all raise questions about identity in the works of Peter Doig, Marlene Dumas, Martin Kippenberger, and Frank Walter. These four artists confront us with changing, inscrutable figures, as if the subject wanted to disappear, even though it seems all the more central for doing so: the artist punished in the corner or as a cross-dresser in Kippenberger's work, a figure turning towards the viewer as it steps into the light within a suspended landscape in Peter Doig's painting, the change of skin colour in Frank Walter's self-portraits, and the emotions contained in the bodies and faces depicted by Marlene Dumas, beyond all appearances.

PETER DOIG



Peter Doig, *Pelican (Stag)*, 2003–2004, oil on canvas, 278.4 x 202.7 cm (with the frame). Pinault Collection.
Photo: Mark Woods. © Peter Doig / ADAGP, Paris, 2024.

Pelican (Stag), which was painted in Trinidad in the Caribbean in 2003, is striking for its composition and the effect of the light at its centre. Peter Doig creates a balance between the appearance of the central figure turning towards the viewer, the palm fronds in the upper part, and the painting's materiality, asserted through clear gestures such as the colours. The man thus seems to float in an indefinite space without a horizon line, in a liquid world. This scene was constructed from the memory of a cruel event: the artist encountering a man killing a pelican on a beach. Doig has erased the animal and replaced the man with another whom he painted using a photograph of an Indian fisherman. All that remains is the turning figure in a cascading light with the look of someone caught in the act, calling our own voyeurism into question.

MARLENE DUMAS



Marlene Dumas, *Militaristic Monomaniac*, 2013, oil on canvas, 80 x 60 cm. Pinault Collection. Courtesy of the artist and of David Zwirner © Marlene Dumas.

There are several books in Marlene Dumas' studio on physiognomy—specifically the belief once held up as a science that facial traits are also psychological indicators—the images from which have at times served as inspiration for her works. This South African artist's paintings probe faces and the invisible things they cover, such as our emotions. Dumas has often made use of precedents in art history, such as the portraits of old ladies and monomaniacs by the painter Théodore Géricault (1791–1824). In 2013, during a Géricault retrospective in Germany, the painting *The Man with Delusions of Military Command* (ca. 1819–1822) could not be lent for the exhibition; consequently, the museum decided to commission Marlene Dumas to provide her own free interpretation of this painting. In treating the master's painting like a living model, Marlene Dumas in turn tries, by using a tight, enlarged framing, to capture the expression of the face that Géricault saw in real life.

MARTIN KIPPENBERGER



Martin Kippenberger, *Untitled (Martin Kippenberger)*, from the series *Window Shopping Until 2 a.m.*, 1996, oil on canvas, 180 x 150 cm. Pinault Collection. Courtesy of the artist.

In 1996, Martin Kippenberger, a leading figure in the new German painting of the 1980s, painted a series that he dubbed *Window Shopping Until 2 a.m.*, which proved to be one of his last. Conceived for an exhibition at his gallery in Vienna, the paintings consist of portraits, sometimes half-naked, fragments of bodies, and a self-portrait of the artist in a colourful kimono. Kippenberger found the motifs on slides taken by his girlfriend Elfie Semotan, a fashion photographer, who had just completed a series about flowery clothing for a magazine. The piercing gaze, the cross-dressing, the strange deformation of the artist's body and his hypertrophic head make this painting an odd world of its own—a unique and irreverently celebrated medium.

FRANK WALTER



Frank Walter, *Self-Portrait as Christ on the Cross*, n. d., oil on masonite, 85.8 × 59.2 cm (with the frame). Pinault Collection.
Photo: HV Studio. Courtesy of the Frank Walter Family and Xavier Hufkens.

An artist who resisted categorisation, Frank Walter developed a body of work intimately linked to his personal journey. Originally from the Caribbean, he travelled to Europe in 1953, where he experienced discrimination and racism. His skin colour (“I was darkened by the sun during industrial progress”, he wrote) and his roots became an obsession that he channelled into paintings that he made on found media and sculpture. His hundreds of small, often-damaged paintings often reveal a complex world that merges fiction with autobiographical reality. Walter’s identity shifts, for example when he imagines himself as a black Christ in *Self-Portrait as Christ on the Cross*. Through his paintings, especially his imaginary self-portraits, Frank Walter travelled through time to ward off fate, escaping into a fantastical epic where skin colour is both a condemnation and an escape.

Ghosts of the past

GALLERY 7

Level 2

In the works of Maurizio Cattelan, Luc Tuymans, and Cindy Sherman, figures emerge from a bygone era, while Sturtevant's monumental installation offers an immersion in an inaccurate past. These unfaithful representations echo the problem with the notions of authorship and authenticity first raised by Marcel Duchamp, and they join the many found, transformed or hand-made objects in the exhibition—as envisaged by Gober, Trockel, Salcedo, Hirst, and Koons.

MAURIZIO CATTELAN



Maurizio Cattelan, *Him*, 2001, wax, human hair, costume, polyester resin and pigments, 101 × 43.1 × 63.5 cm. Pinault Collection.

When visitors walk around this kneeling figure, they discover that it is Hitler and not the innocent child they were expecting. The disturbing nature of this piece by Maurizio Cattelan resides in the paradox it offers us: the body of a child and the face of horrifying criminal who expresses the entire collective history of one of the greatest traumas of the twentieth century. By titling this portrait *Him* (2001), Cattelan refers to what we struggle to name and identify, what we perceive at first from afar and from behind, and which, as we walk around it, becomes this kneeling adult, his hands clasped, perhaps in prayer.

CINDY SHERMAN



Cindy Sherman, *Untitled #571*, 2016, dye sublimation print on metal, 137.2 × 176.5 cm. Pinault Collection. Courtesy of the artist and of Hauser & Wirth.

Cindy Sherman lends her features to the stereotypical figure of the elegantly dressed and made-up woman. Her languid, mannered posture, set against the backdrop of a Mediterranean landscape, echoes the genre of the photographic portrait of an actress exuding a charm of yesteryear. Shown for the first time by the Pinault Collection at the exhibition “Dancing with Myself” (2018) at the Punta della Dogana in Venice, this large-format image forms part of a series that describes the female flapper of the 1920s.

STURTEVANT



Sturtevant, *Duchamp 1200 Coal Bags*, 1973–1992, various material, varying dimensions. Pinault Collection.
Photo: Pierre Antoine. Courtesy of the Musée d'art moderne de la Ville de Paris and Galerie Thaddaeus Ropac.

In 1973, Sturtevant reproduced from memory the installation of *1200 Coal Bags*, Marcel Duchamp's legendary room at the International Exhibition of Surrealism in 1938. This composition of a series of ready-mades suspended from the ceiling in a dark room (including coal bags, pans, bottle racks, and a bicycle wheel, among other objects) constitutes an incorrect copy that this American artist has made by hand. It echoes the problems with the notions of authorship and authenticity first raised by Duchamp. This critical dimension of the value of the artwork at the time of its technical reproducibility lies at the heart of Sturtevant's practice from the 1960s on. By creating meticulous replicas of canonical works by her contemporaries, she questions the right of reproduction. Whether an homage or a misappropriation, *Duchamp 1200 Coal Bags* provides us with an immersion into an inexact past.

Carte blanche to Kimsooja: *To Breathe—Constellation*

Carte Blanche Curator: Emma Lavigne, General Director of the Collection,
General Curator, Pinault Collection

Kimsooja has been given carte blanche as part of the exhibition “Le monde comme il va”. Her installation in the Rotunda of the Bourse de Commerce is both monumental and ethereal: an immense mirror on the floor that, as one approaches, inverts the architecture and the order of the world with it, the sky opening up in the middle of the building, beneath our feet. Kimsooja is also taking over the 24 display cases in the Passage and the lower level of the museum with works and video installations that address her favourite themes: identity, borders, memory, exile, movement, and weaving.

ROTUNDA

Ground floor



Simulation of the installation *To Breathe—Constellation* by Kimsooja in the Rotunda of the Bourse de Commerce.
© Kimsooja / ADAGP, Paris, 2024. © Pinault Collection.

“I would like to create works that are like water and air, which we cannot possess but which can be shared with everyone”, Kimsooja says. Since the late 1970s, her work has asserted itself on the international art scene as an essential, universal experience. After studying painting in Seoul, she distanced herself from all art teachings and practice, embracing everyday gestures such as sewing to explore the issues of identity, involvement, individual and collective memory, and the individual’s place in the world. In the performance in 1997 that made her famous, she spent eleven days travelling across Korea perched atop a lorry loaded with *bottaris*, the traditional, shimmering Korean fabric bundles used to mark major events in people’s lives, from birth to marriage to death. As a nomadic artist, Kimsooja metaphorically uses her own body like an anonymous, almost invisible presence whose immobility and verticality become a kind of needle that threads through the fabric of the world.

The mirror that she has used to cover the floor of the Rotunda of the Bourse de Commerce plays a similar role to that of the needle or of her own body. “The mirror replaces the body, observing and reflecting the other”, she explains. “By using it, our gaze acts like a sewing thread that moves to and fro, entering into the depths of our self and of the other, reconnecting us to their reality and inner world. A mirror is a fabric woven by own gaze in an ebbing and flowing motion”.¹ Kimsooja transfigures the architecture into a dizzying, levitating space, an inversion of the world in which the sky in the glass dome becomes a deep abyss, thereby altering our perception of the space and our sense of the gravitation of bodies. She hollows out the architecture and leaves an empty space to generate new sensations and perhaps also the sense that our body acts like the one in *Needle Woman*²: an axis that binds the sky to the earth.

In resonance with the thinking of Tadao Ando and his quest for an architecture of the empty and the infinite, Kimsooja has covered the floor of the Rotunda with a mirror. She thereby transforms an artwork into something more than just an object, an installation, or an image; it instead becomes an essential experience. Between appearance and disappearance, contemplation and astonishment, light-headedness and amazement, the thus-transfigured empty space is no longer, in the words of François Cheng, “an inert presence; it is filled with breaths that connect the world we can see to the one we cannot”. The mirror that Kimsooja offers us also moulds the space into a gathering, the possibility of a totality that invites us all to create a world together.

“What I have tried to do in this magnificent, historically laden rotunda is to emphasise its architecture by reflecting it in its entirety, so that the public may experience the space as if it were inside a sphere or a globe, where one’s body becomes a vertical axis. I invite visitors to become unwitting interpreters who might recognize their own being and their own movement as it is reflected, enveloped, and expanded within the Rotunda. All the activities they do consciously and unconsciously—gazing, breathing, walking—will comprise the spectrum and totality of *To Breathe—Constellation*... I also consider the mirror as an extended canvas surface. Our gaze, our breathing, walking, and standing on this mirror canvas are seen as acts of painting that question one’s identity, the self and the other, life and death, and the location of our mind-body on the edge of reality and virtuality... The dome alludes to an architectural *bottari*, a concept of totality I have been developing for a long time, which has inspired me to complete the other half of its structure. At the same time, when I saw this breathtaking opening into the sky framed by the historic painting, I felt an urge to bring the upper world down below my feet and reinforce its existing structural beauty”.
Kimsooja

¹ Oliva Maria Rubio, *Entretien avec Kimsooja*, 2006, in *Kimsooja*, catalogue for the exhibition at the Musée d’art moderne et contemporain—Saint-Étienne Métropole, 2012, p. 76, éd. Silvana Editoriale.

² See Kimsooja, *A Needle Woman*, 1999–2000 (page 7).

PASSAGE

Ground floor



Simulation of the display cases taken over by Kimsooja in the Passage at the Bourse de Commerce. © Kimsooja / ADAGP, Paris, 2024. © Pinault Collection.

An artist of movement, crossings, and a profound nomadism, Kimsooja has filled the display cases in the Bourse de Commerce with a constellation of works covering almost forty years of her artistic practice, as if she were finally setting down her bags after a long journey. She gives form and life to objects that may seem inert, and which express her interest in intangible presences that blend delicately with the invisible and the ephemeral. She sets works in motion that are often spherical, from grains of sand to flax seeds, porcelain and clay marbles, fabric *bottaris*, and earth-coloured “moon jars”. These compositions form miniature worlds, microcosms within the closed space of the display cases. It is as if they have been put back into circulation, like an intangible choreography, driven by the gestures of the artist who brought them into being and spurred on by the slow, inexorable course of the stars that move across the immense glass oculus.

In his *Spheres* trilogy (1998-2004), Peter Sloterdijk sketches a philosophical history of humanity through the prism of this fundamental form of the sphere, which he believes enables humans to invent their own material, symbolic, and cosmological environment, which in turn allows them to inhabit the world. Each clay sphere, fashioned in the hollow of Kimsooja’s hand, participates in the formation of a universal cosmogony and awakens the power of the archetypes and myths contained in the clay, the raw material of the human body. Each *bottari* is like a skin that envelops the body from birth to death, like a shroud. As a metaphor and extension of the human body in its constant mobility throughout the cycle of life, the *bottari* interweaves Asian and Western cultures, the everyday and the artistic, the individual and the universal, the past and present, life on earth and cosmic time.

FOYER & STUDIO

Level -2



Kimsooja, *A Needle Woman*, 1999–2000, video installation with 4 video projections filmed and produced in Tokyo, Shanghai, Delhi, and New York, 6 min. 30 sec. each. Pinault Collection. Courtesy of the Kimsooja studio. © Kimsooja / ADAGP, Paris, 2024.

The enigmatic *A Needle Woman* (1999-2000) is a performance video by Kimsooja in the Pinault Collection. Kimsooja stages herself at the four corners of the Earth (Shanghai, Delhi, Tokyo, and New York), standing alone, her back to the camera, immobile, like an axis interacting with—and resisting—the tumult of urban life. In this work exhibited on the lower level of the Bourse de Commerce, Kimsooja makes metaphorical use of her own body, which becomes an anonymous, almost invisible presence. Through its immobility and verticality, it threads the fabric of the world like a needle, humbly stitching up its tears and snags. With this performance, the artist provides spectators with a symbolic mirror that reflects both the image of a world in constant acceleration and her own identity in relation to that of others.

AUDITORIUM

Level -2



Kimsooja, *Thread Routes—Chapter I*, 2010, 24 min. 52 sec., single-channel video, 5.1 sound, 16 mm film transferred to HD. Courtesy of the Kimsooja studio. © Kimsooja / ADAGP, Paris, 2024.

For the first time ever, Kimsooja will screen her complete series of 16mm films titled *Thread Routes* in the Auditorium at the Bourse de Commerce, starting on 20 March. In six chapters, each one filmed in different regions of the world, the artist creates a cultural mosaic around fabrics in which human relations, gestures, artisanal know-how, architecture, nature, and agriculture all become interwoven. Part documentary and part visual anthropology, *Thread Routes* highlights weaving and its metaphor as a contribution to the world. This cycle of films forms an epic poem based on gestures both minimal and virtuous, as seen by Kimsooja.

Works on site

On the occasion of the exhibition "Le monde comme il va", the Bourse de Commerce is re-presenting works from the Pinault Collection in its interstitial spaces.

Maurizio Cattelan, *Untitled*, 1998

VESTIBULE
Ground floor



Maurizio Cattelan, *Him*, 2001, wax, human hair, costume, polyester resin and pigments, 101 × 43.1 × 63.5 cm. Pinault Collection.

Exhibited for the first time by Pinault Collection as part of the exhibition *Post-Pop* (2006–2007) at the Palazzo Grassi in Venice, *Untitled* (1998) features a gigantic, cartoon-style head of Pablo Picasso emerging from the striped sailor shirt for which the painter became known. In 1998, during a project for MoMA in New York, Maurizio Cattelan staged an actor dressed this way to welcome visitors. As a relic of this performance, the work merges an icon of modern art with one of popular art to sacralise the figure of the artist.

Martin Kippenberger, *Untitled*, 1989

(New permanent work)

GROUND FLOOR



Martin Kippenberger, *Ohne Titel*, 1989, iron, lacquer, glass, light bulb, cable, variable dimensions. Pinault Collection.
© Tadao Ando Architect & Associates, Niney et Marca Architectes, agence Pierre-Antoine Gatier. Photo: Aurélien Mole / Pinault Collection.

In 1990, the exhibition “The Disenchantment of the World” at the Villa Arson introduced viewers to this “street lamp for drunks” made one year earlier by Martin Kippenberger. As useless and winding as a cartoon figure, its improvised structure broken down into several elements serves as a sad companion to lonely nights and is a symbol of existential turmoil. The artist made a series of these, which he considered his alter-egos, accumulating vices in their antihero melancholy as they point the way to the *Rotlichtviertel*, the red-light district where prostitution reigns.

Sun Yuan & Peng Yu, *Waiting*, 2006

COVERED PASSAGEWAY



Sun Yuan & Peng Yu, *Waiting*, 2006, fiberglass, silicone, feather, 127 x 75 x 164 cm. Pinault Collection
© Tadao Ando Architect & Associates, Ninoy et Marca Architectes, agence Pierre-Antoine Gatier. Photo: Aurélien Mole / Pinault Collection.

Placed in the frame of an interior window of the museum, a threatening vulture observes visitors. Although it appears to be a stuffed bird, it is actually a hyperrealist sculpture made of fibreglass, silicone, and feathers. The work of Sun Yuan & Peng Yu expresses the duo's constant obsession with death, which is mixed with an almost comical interest in the macabre. The raptor humorously embodies the cruelty of the modern world, in which we become potential prey for this scavenger who watches and waits.

Maurizio Cattelan, *Untitled*, 1997

MACHINE ROOM

Level -2



Maurizio Cattelan, *Untitled*, 1997, dog skeleton and Libération newspaper, 40 x 80 x 50 cm. Pinault Collection. © Maurizio Cattelan.

In his series of animal sculptures, in which bodies are replaced with skeletons, Maurizio Cattelan lends this fictional, comical image a funereal aspect. The amusing aspect of the situation—a dog we imagine bringing the paper to its master—reveals the duality between humour and death that runs through the work of this Italian artist.

Artist biographies

Maurizio Cattelan

Provocation, irreverence, and derision run through the work of Maurizio Cattelan (born in 1960 in Padua, Italy), a major artist of the Pinault Collection and in the history of contemporary art. In the last twenty years, his many installations, sculptures, and performances have routinely used real-world objects and people, which he hijacks and stages, most often with sense of macabre irony. Cattelan likes to flirt with the limits of perception and morality.

Peter Doig

Born in 1959 in Edinburgh, Scotland, Peter Doig grew up in the Caribbean and in Canada before studying in London. The immeasurable character of nature and its metaphysical power mark his paintings. Inspired by German Romanticism, Edward Hopper, Edvard Munch, as well as by horror films and popular culture, Doig paints wild, untamed places crossed by traces left by man, such as dwellings, canoes, and silhouettes. His vocabulary painted from a reality altered by photography endows his canvasses with an enigmatic dimension under their almost naive exterior. As a professor at the Kunstakademie in Düsseldorf, Doig strives to create a dialogue between his work and that of his students, thereby furthering the history of a school which has played a considerable role in the development of contemporary German painting.

Marlene Dumas

A Dutch painter born in South Africa, Marlene Dumas has for thirty years sought to represent the human figure in its barest state. "My art lies between the tendency of pornography to show everything and the tendency of eroticism to hide what it's all about", she says. Marlene Dumas' work addresses sensitive issues, starting with men and women haunted by their feelings. Their painted faces reflect suffering, ecstasy, fear, or desire. She also addresses thorny social and cultural questions such as gender and racial segregation. The Pinault Collection gave her a large retrospective at Palazzo Grassi in Venice in 2022–2023 titled "open-end".

Peter Fischli & David Weiss

Swiss artists Peter Fischli (born in 1952) and David Weiss (1946–2012), both originally from Zurich, Switzerland, began their collaboration in 1979. With humour and detachment, the duo contemplates our relationship to the images that surround us and the assumptions they peddle through a variety of mediums including video and trompe-l'œil sculpture. With their eccentric perspective that invites us to view contemporary society in an offbeat manner, their works are infused with a popular, everyday aesthetics of the supermarkets and pets that populate their universe.

General Idea

Composed of Canadian artists Felix Partz (1945–1994), Jorge Zontal (1944–1994), and AA Bronson (born in 1946), the Canadian collective General Idea developed a body of work between 1969 and 1994 that deeply questioned the status of images in our consumer society. Through humour, appropriation, and diversion, the trio subverted forms of popular culture to raise awareness of significant social issues, such as productions consisting of, among other things, installations, editions, photographs, and performances, the Canadian trio draws on the creative world of communicators, journalists, and advertisers, paradoxically to dismantle it.

Robert Gober

Originally from Connecticut, Robert Gober (born in 1954), projects his childhood memories onto objects that appear ordinary at first glance, but whose aspect is ultimately disturbing. By giving form to the evocative images that haunt his mind, he has created a protean body of work that explores sexuality, religion, human relationships, and nature. Gober's evocation of memories is intertwined with an artisanal approach. His work is the result of painstaking handiwork involving a broad range of materials, such as wax, plaster, and newsprint. His outstanding sculptural skills enable him to express a form of alienation of the object with unsettling realism.

Damien Hirst

The leading figure of the Young British Artists, Damien Hirst was born in 1965 in Bristol, England. Since the late 1980s, his work has highlighted the deep links between art, science, and religion, whose common fund is the human experience and death. Hirst's exploration of death's various dimensions —whether clinical, symbolic, or spiritual—takes the form of installation, drawing, sculpture, and painting. With these iconic and spectacular works, the artist deconstructs our contemporary societies belief and value systems. In 2017, an exhibition titled Treasures from the Wreck of the Unbelievable was devoted to his work by the Pinault Collection in Venice at Palazzo Grassi and the Punta della Dogana.

Anne Imhof

Painting occupies an essential place within the polyphonic oeuvre of Anne Imhof, born in 1978 in Giessen, Germany. She won the Golden Lion at the 2017 Venice Biennale for the best national participation as a representative of her home country for her performance Faust. In its mingling of themes such as the flow of time, our relationship to space, and the duality between the living and the inert, the radical nature of her work emphasises the fleeting, intense nature of our contemporary world.

Kimsooja

Born in 1957 in Taegu, South Korea, Kimsooja has spawned a body of work that transcends geographic and artistic frontiers, embracing all media in the process. A nomadic artist who grapples with the questions of exile, collective memory, and urban space, she calls herself "needle woman". She earned an international reputation as soon as she finished her studies in painting in Seoul and engraving in Paris. In her early works, she used fabric, her favourite material because of its visual possibilities, cultural connotations, and traditional roots. In the late 1990s, she began to combine performance and video, documenting spaces and crowds amidst which she remains frozen, lying down or seen from behind, balancing journeying and immobility.

Martin Kippenberger

From the end of the 1970s, Martin Kippenberger (1953–1997), a German artist from Dortmund, produced in all directions, in large quantities, with no hierarchy. In its proliferation and eclecticism—painting sculpture, installation, engraving, collage, music, writing, and exhibition curation—his work is as diverse as his approach is unique. Early on in his career, Martin Kippenberger, who studied with Sigmar Polke, expressed his intention not to adopt one identifiable style. He never ceased to experiment with all media and vary his modes of production. By the time of his premature death in 1997, Kippenberger established a protean, vastly influential oeuvre that continues to inspire contemporary artists today.

Kiki Kogelnik

Born in Bleiburg, Austria, Kiki Kogelnik (1935–1997) studied at the Academy of Fine Arts in Vienna before turning away from European abstraction and moving to New York in the early 1960s and joining a community of artists of which Jasper Johns, Roy Lichtenstein, Claes Oldenburg, and Andy Warhol were the most representative. At a time marked by the conquest of space and the Cold War, Kogelnik was fascinated by the uncertainties and possibilities of a technology-driven future and the changing representation of women. Her paintings and drawings depict bodies that have been dismembered and transformed by technology into mechanically augmented avatars. Later on, her work drew on punk and no wave countercultures.

Jeff Koons

The undisputed master of kitsch, Jeff Koons (born in 1955 in York, Pennsylvania in the United States) is a major figure in contemporary art whom François Pinault has been collecting for many years. His works, driven by an "aesthetics of communication", are veritable fetish objects that explore the link between art and consumption. Jeff Koons started as an artist in the mid-1980s, after training at the Maryland Institute of Art and working as a trader on Wall Street. Inspired by ready-mades, Andy Warhol's Pop Art, and American popular imagery, his first serie represents everyday objects such as household appliances and plays with references to the history of art and of interior design. Several major exhibitions have been devoted to his work in recent years, including at the Château de Versailles (2018–2019) and the MUCEM (2021).

Bertrand Lavier

A horticulturist by training, Bertrand Lavier was born in 1949 in Châtillon-sur-Seine, France. Since the start of his artistic career in the 1970s, he has expressed a deep interest in hybridisation. In combining popular imagery, Duchampian ready-mades, and an interest in everyday objects, his unique approach transcends the traditional categories of art. In blurring the boundaries between painting, sculpture, and installation, Bertrand Lavier's work plays with codes and humorously questions the art world's mechanisms for assigning value. The Pinault Collection holds several sculptures by this leading international artist that were shown in 2021–2022 in the display cases of the Bourse de Commerce in Paris.

Goshka Macuga

A curator, researcher, and set designer, Goshka Macuga was born in 1967 in Warsaw, Poland. She has built her artistic practice using archival documents, historical and scientific research, films, and photographs. Her raw material is the historical, political, sociological, and ethnographic documentation that she combines with her own images or works by other artists. By juxtaposing documented reality and personal vision, she creates compositions that can be read on different levels. Macuga approaches her installations as an archivist, each project beginning with a period of extensive research.

Sigmar Polke

The subject of a retrospective in 2016 at Palazzo Grassi in Venice, Sigmar Polke is one of the figures who has contributed most extensively to the development of contemporary art. Polke, born in 1941 in the former German village of Oels in Silesia, now in Poland, founded "capitalist realism" in the 1960s together with Gerhard Richter and Konrad Lueg. Within this movement, with its ironic echoes of "socialist realism" and responses to American Pop Art, Polke became interested in the materialist symbolism of the German economic miracle. He went on to create raster paintings, or Rasterbilder based on recovered images that he enlarged and painted, dot by dot. In the 1980s, his work was characterised by an experimentation with pigments. Like a modern-day alchemist, Polke uses forgotten colours such as lapis-lazuli and creates daring combinations of materials, going so far as to develop a heat-sensitive painting.

Doris Salcedo

Born in Bogota, Colombia in 1958, Doris Salcedo's production focuses mainly on sculptures and installations concerning collective memory and individual violence, both physical and psychological. Similar in sensibility to Joseph Beuys, her work consists of domestic objects such as furniture and clothing that refer to the political instability and armed conflict in her country in which she is immersed.

Mohammed Sami

Born in 1984 in Baghdad, Iraq, Mohammed Sami emigrated to Sudan in 2007 before moving to London, where he studied fine arts. His paintings often use memories in imaginary settings as their starting point. There are no figures in his canvases, only traces and ghostly presences.

Cindy Sherman

A landmark artist in the Pinault Collection, which presented several of her historic series at the inaugural exhibition of the Bourse de Commerce, Cindy Sherman was born in 1954 in Glen Ridge, New Jersey, in the United States. In her photographic series, she adopts multiple personalities in front of and behind the lens, playing the role of both subject and photographer. "I used to dress up when I was a kid, and even later, as a student, I used to wear a lot of makeup. I wanted to see just how much I could transform myself", she has said. In her self-portraits the artist questions the status of women and their representation in contemporary society, specifically through a critique of the image and role assigned to middle-class American women in the 1960s and 70s.

STURTEVANT

Originally from Lakewood, Ohio in the United States, Sturtevant (1926–2014) adopted a critical relationship to the art system and the concept of authorship. In the 1960s, she began making meticulous replicas, executed from memory, of works by artists who defined the twentieth century: Warhol, Johns, Duchamp, Beuys, and Gonzales-Torres. Bypassing copyright, this American artist revolutionised the question of originality and authorship, concepts that would become omnipresent in the art world. To make these copies of paintings, photographs, sculptures, videos, and installations, Sturtevant rigorously learned the original techniques to the point that she was able to reproduce them extremely precisely; however, some inaccuracies persist.

Pol Taburet

Of Guadeloupean origin, Pol Taburet was born in 1997 in Paris, France. After graduating from the Paris-Cergy national school of fine arts, this young artist began to develop a mythology in his works that was both personal and collective, free of all temporal reference points. Taburet also draws inspiration from ancient religious island cults, Caribbean beliefs, and contemporary culture. In his figurative painting, characterised by the use of bright, often primary colours, the artist populates his canvases with strange characters placed in settings with indeterminate perspectives.

Wolfgang Tillmans

Born in 1968 in Remscheid, West Germany, Wolfgang Tillmans is a photographer whose protean corpus comprises a multitude of subjects presented side by side to form a series of constellations in which human relations intersect with fragments of nature and moments of vulnerability. Also a musician, exhibition curator, and advocate for causes as varied as access to housing, the fight against racism, and the rights of the LGBTQIA+ community, he began collaborating in the 1980s with various fashion magazines and became known for his photographs of rave culture and of the post-punk generation. In the 1990s, he began to produce stagings that he presented indiscriminately alongside his "spontaneous" works within exhibitions for which he himself designed the means of their presentation.

Salman Toor

A young artist featured in the Pinault Collection, Salman Toor was born in 1983 and grew up in Lahore, Pakistan in a generally homophobic environment. Now a naturalised American citizen who lives in New York, his work explores vulnerability of one's identity, duplication, and the anxiety or apprehension of the image one projects of oneself. He adopts a queer tonality to explore the desire and hopes specific to his own immigration story in paintings populated with characters that are both comical and tragic.

Rosemarie Trockel

The creator of an oeuvre that is as subtle as it is provocative, Rosemarie Trockel, born in 1952 in Treckel, Germany, stages banality and intimacy, often humorously. Using many media, from drawing—her preferred mode of expression—to painting, sculpture, and video, she has developed a unique, subversive, feminist production that has paved the way for an entire generation of women artists. In her quest to escape norms, Trockel passionately addresses the theme of metamorphosis and mutation to bear witness to the instability of social conventions. Trockel likes to create new forms in her installations by subverting political and social symbols.

Luc Tuymans

"The philosopher-thug of contemporary painting", according to the critic Jarrett Earnest, Luc Tuymans (born in 1958 in Mortsel, Belgium) is a major figure on today's international scene. His figurative paintings, in dialogue with photography and art history, radically question the human condition through violent subjects. His approach to image brings him closer to the approaches of Gerhard Richter and Marlene Dumas; he chooses archive images from the media, the cinema or found on the Internet, which he then photographs with his smartphone or a Polaroid. What he paints then appears more and more enigmatic, mysterious, as if suspended in time. In 2019, the Pinault Collection devoted a large monograph exhibition to his work titled *La Pelle* ["The Skin"] at Palazzo Grassi in Venice.

Liu Wei

Born in 1965 in Beijing, China, Liu Wei belongs to a generation of artists who grew up in the 1970s, a period of rapid urbanisation and environmental and social change. Considered one of the major figures of cynical realism, an artistic movement that satirises socio-political realities in opposition to dominant ideologies, Wei often stages the deviancies of the contemporary world in his paintings, installations, drawings, and sculptures.

Frank Walter

Frank Walter was born in 1926 in Antigua, in the Caribbean. Of mixed race and descended from both European slave owners and slaves themselves, at age 22 he became the first person of colour to become manager of a plantation on his native island. The victim of racism and discrimination during his stay in Europe in 1953 to learn new agricultural technologies, he returned to Antigua in fragile health and began photographing, painting, and sculpting. He died in 2009, just as the breadth of his work began to be discovered.

Franz West

Through mainly sculptural work, Franz West (1947–2012) explored ways to approach an art object, often inviting observers to interact with them. Prompted to touch, handle and use the works, they become active participants in them, becoming one with the complex, anthropomorphic creations of this artist originally from Vienna, Austria that are deeply rooted in Viennese Actionism and the performance art of the 1960s and 70s. In New York, MoMA gave him his first solo exhibition in 1997.

Christopher Wool

The composite work of Christopher Wool (born in 1955 in Chicago, Illinois in the United States) puts painting at the heart of mass culture's media-led experiments. Combining pictorial practice and reproduction techniques, Wool paints, repeats, juxtaposes and reduces, in a conceptual and minimalist vein. The result is an oeuvre that sheds light on the artist's permanent questioning of artistic practice. Marked by New York's urban energy in the 1980s, Christopher Wool first concretised the union between urban art and studio creation with striking figurative works. Then his practice strove for formal freedom through monumental abstract compositions. Wool's research has more recently led him to sculpture.

Sun Yuan & Peng Yu

Sun Yuan and Peng Yu (born respectively in 1972 and 1974) are among China's most engaged and provocative contemporary artists. Trained at the Central Academy of Fine Arts in Beijing, the duo formed a partnership in the late 1990s. Their often interactive installations use non-conventional materials and explore the themes of death, aging, and violence, never shying away from confronting the viewer with disturbing scenes and from defying political systems and social authority.

List of the exhibited works

Maurizio CATTELAN

Untitled, 1997
Dog skeleton and Libération newspaper
40 × 80 × 50 cm
Pinault Collection

Untitled, 1998
Polystyrene, resin, cotton, leather 217.2 × 139.7 × 59.7 cm
Pinault Collection

Him, 2001
Wax, hair, costume, polyester resin, pigment
101 × 43.1 × 63.5 cm
Pinault Collection

Others, 2011
52 taxidermised pigeons
Variable dimensions Pinault Collection

Peter DOIG

Pelican (Stag), 2003–2004
Oil on canvas
276 × 200.5 cm
Pinault Collection

Marlene DUMAS

Losing (Her Meaning), 1988
Oil on canvas
50 × 70 cm
Pinault Collection

Canary Death, 2006
Oil on canvas
80 × 70 cm
Pinault Collection

Homage to Michelangelo, 2012
Oil on canvas
50 × 40 cm
Pinault Collection

Militaristic Monomaniac, 2013
Oil on canvas
80 × 60 cm
Pinault Collection

Peter FISCHLI & David WEISS

The Least Resistance, 1980–1981
Super 8 film transferred and digitised
30 min.
Pinault Collection

Suddenly This Overview, 1981–2012
76 sculptures, unfired clay, Variable total dimensions
Pinault Collection

The Way Things Go, 1987
VHS videocassette transferred and digitised, colour and sound
31 min.
Lent by the artists

Büsi, 2001
DVD, colour film loop
3 min. 31 sec.
Pinault Collection

Hunde, 2003
DVD, colour film loop
29 min. 51 sec.
Pinault Collection

GENERAL IDEA

Complete Set of Five Self-Portraits, 1983–1994
Lacquer on vinyl (digital printing), 5 parts

Baby Makes 3, 1984/1989
200 × 160 cm

Nightschool, 1989
225.4 × 160 cm

Fin de Siècle, 1994
226.1 × 148 cm

Playing Doctor, 1992
226.7 × 152.3 cm

P is for Poodle, 1983/1989
200 × 170 cm
Pinault Collection

Test Pattern Wallpaper installation, 1989
silkscreen on wallpaper
457.2 × 68.58 cm (each roll unfurled)
Variable total dimensions
Lent by the artists

Robert GOBER

Deep Basin Sink, 1984
Plaster, metal slats, wood, and enamelled, semi-gloss painting
66 × 74 × 61 cm
Pinault Collection

Death Mask, 2008
Plaster, watercolour, graphite
25 × 16 × 18 cm
Pinault Collection

Damien HIRST

The Fragile Truth, 1997–1998
Glass, stainless steel, and drug packaging
250 × 368 × 25.8 cm
Pinault Collection

Anne IMHOF

Untitled, 2016, punching bag,
164 × 35 × 35 cm
Pinault Collection

Untitled, 2017
oil on canvas
300 × 190 cm
Pinault Collection

Untitled, 2022
oil on canvas
3 elements
Total dimensions:
270 × 480 cm
Pinault Collection

Trabende Trabanten Wir werden wie ihr sein Vergraben in eure Mahnen aus Kupfer und Gold, 2021
Leather vest, white hook, refined sugar
177 × 68 × 25 cm
Pinault Collection

Untitled (Still Lives), 2021
Aluminium, acrylic
3 elements 210 × 275.5 cm (each)
Pinault Collection

KIMSOOJA

Sewing Into Walking—Kyungju, 1994
Single-channel video, silent,
19 min. 40 sec.
Lent by the artist

A Needle Woman, 1999–2000
Video installation with 4 video projections made and filmed in Tokyo, Shanghai, Delhi, and New York
6 min. 30 sec. (each video)
Pinault Collection

Thread Routes, 2010–2019
Single-channel video, sound,
HD *Chapter I*: 2010, 24 m. 52 s.; *Chapter I: Lightwaves*, 2010, 29 min. 31 sec.; *Chapter II*: 2011, 23 min. 50 sec.; *Chapter II: Lightwaves*, 2011, 23 min. 40 sec.; *Chapter III: Lightwaves*, 2012, 17 min. 35 sec.; *Chapter III: Lightwaves*, 2012, 17 min. 35 sec.; *Chapter IV*: 2014, 27 min. 48 sec.; *Chapter V*: 2016, 21 min. 59 sec.; *Chapter VI*: 2019, 28 min. 18 sec.
Lent by the artist

To Breathe—A Constellation, 2024
Mirrors and a selection of works for the Rotunda, the display cases in the Passage and the Foyer of the Bourse de Commerce
Varying dimensions
Lent by the artist and various lenders

Martin KIPPENBERGER

Laternen, from the *Laternen Lampposts series*, 1989
Iron, lacquer, glass, light bulb, cable
7 elements
Varying dimensions
Pinault Collection

Martin, ab in die Ecke und schäm dich, 1989
Wood, metal, styrofoam, rubber foam, iron, and clothing
178.8 × 66 × 35.9 cm
Pinault Collection

Untitled (Martin Kippenberger), from the series *Window Shopping Until 2 a.m.*, 1996
Oil on canvas
180 × 150 cm
Pinault Collection

Kiki KOGELNIK

Untitled (Sea Monster), 1974
Enamel-painted ceramic
48 × 32 × 22 cm
Pinault Collection

R = R, 1975

Enamel-painted ceramic
33 × 44.5 × 28.6 cm
Pinault Collection

Jeff KOONS

New Hoover Convertible, New Shelton Wet Doubledecker, 1981
2 vacuum cleaners, acrylic, fluorescent tubes
251.5 × 71.1 × 71.1 cm
Pinault Collection

Travel Bar, 1986
Stainless steel
35.6 × 50.8 × 30.5 cm
Pinault Collection

Balloon Dog (Magenta), 1994–2000
Mirror-polished stainless steel with transparent colour coating
307.3 × 363.2 × 114.3 cm
Pinault Collection

Moon (Light Blue), 1995–2000
Mirror-polished stainless steel with transparent colour coating
315 × 315 × 101.6 cm
Pinault Collection

Bertrand LAVIER

Dino, 1993
Wrecked Ferrari Dino 308 GT4
130 × 420 × 180 cm
Pinault Collection

Liu WEI

Library III, 2012
Books, wood, iron
3 elements: 170 × 140 × 115 cm
330 × 205 × 185 cm
156 × 117 × 90 cm
Pinault Collection

Goshka MACUGA

Of what is, that it is; of what is not, that it is not 1, 2012
Tapestry
520 × 1,726 cm
Pinault Collection

Of what is, that it is; of what is not, that it is not 2, 2012

Tapestry
324 × 1,140 cm
Pinault Collection

Sigmar POLKE

Zirkusfiguren (Circus Figures), 2005

Acrylic, artificial resin, and chalk on fabric
300 × 500 cm
Pinault Collection

Doris SALCEDO

Tabula Rasa VII, 2018–2020
Wood

83.5 × 164 × 84 cm
Pinault Collection

Untitled, 2023

Fabric shirts, plaster, steel
39.5 × 23 × 174 cm
Pinault Collection

Mohammed SAMI

One Thousand and One Nights, 2022

Mixed media on linen canvas
286.1 × 556.9 cm
Pinault Collection

Weeping Walls II, 2022

Mixed media on linen canvas
170 × 285 cm
Pinault Collection

Cindy SHERMAN

Untitled #571, 2016,

Dye sublimation print on metal,
137.2 × 176.5 cm.
Pinault Collection

Untitled #574, 2016

Dye sublimation print on metal
116.8 × 99.1 cm
Pinault Collection

Untitled #575, 2016

Dye sublimation print on metal
137.2 × 157.5 cm
Pinault Collection

STURTEVANT

Duchamp Eau et Gaz, 1970

Glazed enamel on metal,
mounted on wood
14.5 × 25 cm
Pinault Collection

Duchamp 1200 Coal Bags,

1973–1992
Replicas of: 1200 coal bags,
coal stove,
Eau & Gaz, *Hérisson*, *Roue de bicyclette*, *Fresh Widow*, *Trebuchet*, *In Advance of a Broken Arm*, *Nu descendant un escalier*, *L.H.O.O.Q.*
Varying dimensions
Pinault Collection

Sun YUAN & Peng YU

Waiting, 2006

Fibreglass, silicone, feathers
127 × 75 × 164 cm
Pinault Collection

Old People's Home, 2007

Life-size sculptures, electric wheelchairs
Varying dimensions
Pinault Collection

PoI TABURET

Jo, 2023

Acrylic, oil pastel, and alcohol-based paint on canvas
190 × 145 cm
Pinault Collection

Toys and a knife, 2022,

acrylic, oil pastel, and raw pigment on canvas
195 × 110 × 2.5 cm
Pinault Collection

Wolfgang TILLMANS

Concorde L449-19, 21, 22, 23, 25, 27, 28, 1997

Installation of 7 unframed inkjet prints, clips
Total dimensions: 255 × 1,392 cm
Edition of 1 + 1 artist's proof
Pinault Collection

Salman TOOR

Ghost Ball, 2023,

oil on linen canvas,
190.8 × 323.2 cm.
Pinault Collection

Two Citizens, 2023

Oil on canvas 121.9 × 152.4 cm
Pinault Collection

Rosemarie TROCKEL

Storied, 1990

Plaster, paint, iron, string
28 × 30 × 26 cm
Pinault Collection

Trauma, 1992

Iron, enamel-painted stove, heating elements
125 × 140 × 11.3 cm
Pinault Collection

Shutter 2, 2010

enamel-painted ceramic
95 × 68 × 5 cm
Pinault Collection

Luc TUYMANS

De Wandeling (The Walk), 1991

Oil on canvas
37 × 48.2 cm
Pinault Collection

Eternity, 2021

Oil on linen canvas
314.9 × 275.4 cm
Pinault Collection

Frank WALTER

Psychedelic Rabbit, n.d.

Oil on plywood
37.5 × 35.5 cm
Pinault Collection

Self-Portrait as Christ

on the Cross, n.d.
Oil on masonite 77 × 46.9 cm
Pinault Collection

Untitled (Changing

Man Blue Grey), n.d.
Oil on plywood
28 × 20 cm
Pinault Collection

Untitled (Self-Portrait

as Oscar Wilde), n.d.
Oil on cardboard
30.9 × 25.6 cm
Pinault Collection

Franz WEST

Lemurenköpfe (Lemure Heads),

1992
Plaster, gauze, cardboard, iron, acrylic paint, foam, rubber
4 elements
243.8 × 127 × 121.9 cm
243.8 × 137.2 × 76.2 cm
218.4 × 124.5 × 53.3 cm
221 × 109.2 × 73.7 cm
Pinault Collection

Christopher WOOL

Untitled (Black Book Drawings), 1989

Enamel paint on paper,
suite of 22 drawings
101.6 × 66.04 cm (each)
Pinault Collection

Untitled, 2007

Enamel on canvas
320 × 243.8 cm
Pinault Collection

Visuals for the media



[1]



[2]



[3]



[4]



[5]



[6]



[7]



[8]

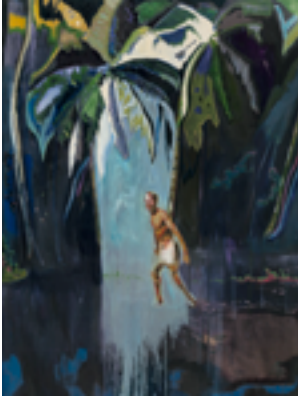
[1] Kimsooja, *A Needle Woman*, 1999–2000, video installation with 4 video projections filmed and produced in Tokyo, Shanghai, Delhi, and New York, 6m. 30 s. each. Pinault Collection. Courtesy of the Kimsooja studio. © Kimsooja / ADAGP, Paris, 2024. [2] Mohammed Sami, *One Thousand and One Nights*, 2022, mixed media on linen canvas, 286.1 × 556.9 cm. Pinault Collection. © Mohammed Sami. Courtesy of the artist, Luhning Augustine (New York) and Modern Art (London). [3] Sigmar Polke, *Zirkusfiguren (Circus Figures)*, 2005, acrylic, artificial resin, and chalk on fabric, 300 × 500 cm (with the frame) Pinault Collection. © The Estate of Sigmar Polke, Cologne / ADAGP, Paris, 2024. [4] Cindy Sherman, *Untitled #571*, 2016, dye sublimation print on metal, 137.2 × 176.5 cm. Pinault Collection. © Cindy Sherman. Courtesy of the artist and of Hauser & Wirth. [5] Salman Toor, *Ghost Ball*, 2023, oil on linen canvas, 190.8 × 323.2 cm. Pinault Collection. Courtesy of the artist and of Luhning Augustine. Photo: Farzad Owrang. [6] Bertrand Lavier, *Dino*, 1993, wrecked Ferrari Dino 308 GT4, 130 × 420 × 180 cm. Pinault Collection. Courtesy of the artist. Photo: Rebecca Fanuele. © Bertrand Lavier / ADAGP, Paris, 2024. [7] Sun Yuan & Peng Yu, *Old People's Home*, 2007, 13 life-sized sculptures and 13 electric wheelchairs, varying dimensions. Pinault Collection. Courtesy of the artists and of Galleria Continua. © Sun Yuan & Peng Yu / ADAGP, Paris, 2024. [8] Anne Imhof, *Untitled*, 2022, oil on canvas, 270 × 480 cm, 3 elements, (270 × 160 × 3.5 cm each). Pinault Collection. © Anne Imhof. Courtesy of Galerie Buchholz.



[9]



[10]



[11]



[12]



[13]



[14]



[15]

[9] General Idea, *Playing Doctor*, 1992, lacquer on vinyl (digital print), 226.7 × 152.3 cm. Pinault Collection. © General Idea (Berlin/Toronto). Photo: Adam Reich.
 [10] Jeff Koons, *Balloon Dog (Magenta)*, 1994–2000, mirror-polished stainless steel with transparent colour coating, 307.3 × 363.2 × 114.3 cm. Pinault Collection. © Jeff Koons. [11] Peter Doig, *Pelican (Stag)*, 2003–2004, oil on canvas, 278.4 × 202.7 cm (with the frame). Pinault Collection. © Peter Doig. Tous droits réservés. DACS / ADAGP, Paris, 2024. [12] Sturtevant, *Duchamp 1200 Coal Bags*, 1973–1992, various material, varying dimensions. Pinault Collection. Photo: Pierre Antoine. Courtesy of Musée d'art moderne de la Ville de Paris and Thaddaeus Ropac (London/Paris/Salzburg/Seoul). [13] Maurizio Cattelan, *Untitled*, 1998, polystyrene, resin, cotton, leather, 217.2 × 139.7 × 59.7 cm. Pinault Collection. © Maurizio Cattelan. [14] Luc Tuymans, *Eternity*, 2021, oil on linen, 314.9 × 275.4 cm. Pinault Collection. © Luc Tuymans. Courtesy of the artist and David Zwirner. [15] Christopher Wool, *Untitled (Black Book Drawings)* (details), 1989, enamel paint on paper, suite of 22 drawings, 101.6 × 66.04 cm. Pinault Collection. © Christopher Wool. Courtesy of the artist.

About the exhibition

Publications



Le monde comme il va

Exhibition catalogue
under the direction of Jean-Marie Gallais
to be published: March 2024
Bilingual (French/English)
208 pages / €45 / 21.8 x 28 cm
Published jointly by the Pinault Collection and Éditions Dilecta

Featuring all the artists in the exhibition, this richly illustrated catalogue explores a history of contemporary art as seen through major works from the Pinault Collection. With essays by Jean-Marie Gallais, Pierre-Nicolas Bounakoff, and Ida Soulard.

A leporello dedicated to the carte blanche granted to the artist Kimsooja will also be published in the spring of 2024.

Practical information

Bourse de Commerce – Pinault Collection

**2, rue de Viarmes
75001 Paris, France**

Tel +33 (0)1 55 04 60 60
www.boursedecommerce.fr

Open every day, except Tuesday, from 11:00 a.m. to 7:00 p.m.,
and in the evening on Friday, until 9:00 p.m.

- Full price € 14
- € 10 (for anyone 18-26, students, teachers, lecturers, and job seekers)
- Half price: Super Cercle members before 4:00 p.m.
- Free: The first Saturday of every month, from 5:00 to 9:00 p.m., and everyday for anyone

younger than 18, holders of a Pinault Collection Membership card, Super Cercle members after 4:00 p.m., recipients of government-guaranteed minimums, disabled individuals or veterans with the person accompanying them, journalists, members of the AICA, docents accredited by the Bourse de Commerce, artists who are members of the Maison des Artistes or the Atelier des Artistes en Exil, asylum seekers and refugees, visual arts educators, teachers preparing a school visit, and holders of an ICOM or ICOMOS card.

Membership: one card, three museums

- 1-year Solo Membership: €35
- 2-year Duo Membership: €60

Unlimited, priority access for one year to the Bourse de Commerce in Paris, Palazzo Grassi and Punta della Dogana in Venice, and to the Pinault Collection's exhibitions at-large.

The Membership Card grants access to a number of benefits indicated on the website:
www.pinaultcollection.com/fr/membership

Super Cercle, the free card for 18-26 year-olds

Free access every day after 4:00 p.m. to the Bourse de Commerce in Paris, Palazzo Grassi and Punta della Dogana in Venice, and to the Pinault Collection's exhibitions at-large.

The Super Cercle Card grants access to a number of benefits indicated on the website:
www.pinaultcollection.com/fr///membership

Mediation

20 minute "insight visits" are offered once every half-hour about the current exhibitions and the architecture of the Bourse de Commerce.

- Docents and mediators are available to the public in the exhibition spaces.
- Our online app provide audio content on the building's history and the current exhibitions.
- The Mini Salon welcomes young visitors on the second floor with itineraries, books, and games.

Open on the weekend from 11:30 a.m. to 5:00 p.m.

Annexes

The Pinault Collection

The collector

François Pinault is one of the most important collectors of contemporary art in the world. The collection he has assembled over the last almost fifty years comprises more than 10,000 works ranging from the art of the 1960s to the present day.

His cultural ambition is to share his passion for the art of his time with as many people as possible. He distinguishes himself for his sustainable commitment to artists and his incessant exploration of new domains of creation.

Since 2006, François Pinault has focused on three cultural activities in particular: museums, a programme of exhibitions held at large, and initiatives to support artists and promote the history of modern and contemporary art.

The museums

The museums began with three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, the Punta della Dogana, which opened in 2009, and the Teatrino, which opened in 2013. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with its exhibition "Ouverture". These four sites were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando.

In the three museums, works from the Pinault Collection are exhibited in routinely changing solo and thematic group exhibitions. All the exhibitions actively involve artists who are invited to create works on site or on the basis of a specific commission. The museum's significant amount of cultural and educational programming also includes partnerships with local and international institutions and universities.

The programming at large

Beyond Venice and now also Paris, works from the collection are now regularly included in exhibitions across the world: from Paris to Moscow, Monaco, Seoul, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, and Marseilles. Upon request from public and private institutions the world over, the Pinault Collection also has an ongoing policy of lending its works and making joint acquisitions with other major actors in the field of contemporary art.

The Lens residency

Located in a former rectory that was redeveloped by Lucie Niney and Thibault Marca from the studio NeM, the Pinault Collection's artist's residency was inaugurated in December 2015. As a place to live and work, it provides time and space for artistic practice in a site that is well-suited for creating things. In 2023–2024, the artist Céleste Rogosin has taken up residency to create a new work.

Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-de France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum, or LaM.

The Prix Pierre Daix

François Pinault created the Prix Pierre Daix in 2015 in homage to his friend, the historian Pierre Daix who passed away in 2014, to honour a historical work on modern or contemporary art each year. In 2023, the Prix Pierre Daix was awarded to Paula Barreiro López for *Avant-Garde and Art Criticism in Francoist Spain*. Before this, it was awarded to Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Rémi Labrusse (2019), Pierre Wat (2018), Élisabeth Lebovici (2017), Maurice Fréruchet (2016), and to Yve-Alain Bois and Marie-Anne Lescourret (2015).

The exhibitions at the Pinault Collection

IN THE MUSEUMS OF THE PINAULT COLLECTION

Pierre Huyghe

Curated by: Anne Stenne
Punta della Dogana, Venice
17.03–24.11.2024

Julie Mehretu

Curated by: Caroline Bourgeois
in collaboration with Julie Mehretu
Palazzo Grassi, Venice
17.03.2024–06.01.2025

Mike Kelley: Ghost and Spirit

Curated by: Jean-Marie Gallais
Bourse de Commerce, Paris
13.10.2023–19.02.2024

Lee Lozano. Strike

Curated by: Sarah Cosulich
and Lucrezia Calabrò Visconti
Bourse de Commerce, Paris
20.09.2023–22.01.2024

Mira Schor. Moon Room

Curated by: Alexandra Bordes
Bourse de Commerce, Paris
20.09.2023–22.01.2024

Ser Serpas. I fear (j'ai peur)

Curated by: Caroline Bourgeois
Bourse de Commerce, Paris
20.09.2023–22.01.2024

Tacita Dean. Geography Biography

Curated by: Emma Lavigne
Bourse de Commerce, Paris
24.05–18.09.23

Icons

Curated by: Emma Lavigne
and Bruno Racine
Punta della Dogana, Venice
17.03–26.11.2023

CHRONORAMA

Curated by: Matthieu Humery
Palazzo Grassi, Venice
12.03.2023–07.01.2024

Avant L'Orage

Curated by: Emma Lavigne
with Nicolas-Xavier Ferrand
Bourse de Commerce, Paris
08.02–11.09.2023

Une seconde d'éternité

Curated by: Emma Lavigne
Bourse de Commerce, Paris
24.05–16.01.2023

Felix Gonzalez-Torres and Roni Horn

Curated by: Caroline Bourgeois
in collaboration with Roni Horn
Bourse de Commerce, Paris
04.04–26.09.22

Marlene Dumas. open-end

Curated by: Caroline Bourgeois
in collaboration with Marlene Dumas
Palazzo Grassi, Venice
27.03.22–8.01.23

Bruce Nauman. Contrapposto Studies

Curated by: Carlos Basualdo
and Caroline Bourgeois
in collaboration with Bruce Nauman
Punta della Dogana, Venice
23.05.21–27.11.22

Charles Ray

Curated by: Caroline Bourgeois
in collaboration with Charles Ray
Bourse de Commerce, Paris
04.04–06.06.22

HYPERVENEZIA

Curated by: Matthieu Humery
Palazzo Grassi, Venice
05.09.21–9.01.22

Ouverture

Curated by: François Pinault
Bourse de Commerce, Paris
22.05.21–17.01.22

Untitled, 2020

Curated by: Caroline Bourgeois,
Muna El Futuri, and Thomas Houseago
Punta della Dogana, Venice
11.07–13.12.20

Henri Cartier-Bresson. Le Grand Jeu

Curated by: Matthieu Humery,
Sylvie Aubenas, Javier Cercas,
Annie Leibovitz, François Pinault,
and Wim Wenders
Palazzo Grassi, Venice
11.07.20–20.03.21

Youssef Nabil. Once Upon a Dream

Curated by: Jean-Jacques Aillagon
and Matthieu Humery
Palazzo Grassi, Venice
11.07.20–20.03.21

Luc Tuymans La Pelle

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
24.03.19–6.01.20

Luogo e Segni

Curated by: Mouna Mekouar
and Martin Bethenod
Punta della Dogana, Venice
24.03–15.12.19

Albert Oehlen. Cows by the Water

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
08.04.18–06.01.19

Dancing with Myself

Curated by: Martin Bethenod
and Florian Ebner
Punta della Dogana, Venice
08.04–16.12.18

Damien Hirst Treasures from the Wreck of the Unbelievable

Curated by: Elena Geuna
Punta della Dogana and Palazzo
Grassi, Venice
09.04–03.12.17

Accrochage

Curated by: Caroline Bourgeois
Punta della Dogana, Venice
17.04–20.11.16

Sigmar Polke

Curated by: Elena Geuna
and Guy Tosatto
Palazzo Grassi, Venice
17.04–06.11.16

Slip of the Tongue

Curated by: Danh Vo
and Caroline Bourgeois
Punta della Dogana, Venice
12.04.15–10.01.16

Martial Raysse

Curated by: Martial Raysse
in collaboration with
Caroline Bourgeois
Palazzo Grassi, Venice
12.04–30.11.15

The Illusion of Light

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
13.04.14–6.01.15

Irving Penn. Resonance

Curated by: Pierre Apraxine
and Matthieu Humery
Palazzo Grassi, Venice
13.04.14–6.01.15

Prima Materia

Curated by: Caroline Bourgeois
and Michael Govan
Punta della Dogana, Venice
30.05.13–15.02.15

Rudolf Stingel

Curated by: Rudolf Stingel
in collaboration with Elena Geuna
Palazzo Grassi, Venice
07.04.13–06.01.14

Voice of images

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
30.08.12–13.01.13

Madame Fisscher

Curated by: Urs Fischer
and Caroline Bourgeois
Palazzo Grassi, Venice
15.04–15.07.12

The World Belongs to You

Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
02.06.11–21.02.12

In Praise of Doubt

Curated by: Caroline Bourgeois
Punta della Dogana, Venice
10.04.11–17.03.13

**Mapping the Studio: Artists from
the François Pinault Collection**

Curated by: Francesco Bonami
and Alison Gingeras
Punta della Dogana
and Palazzo Grassi, Venice
06.06.09–10.04.11

**Italics. Italian Art between
Tradition and Revolution,
1968–2008**

Curated by: Francesco Bonami
Palazzo Grassi, Venice
27.09.08–22.03.09

**Rome and the Barbarians:
The Birth of a New World**

Curated by: Jean-Jacques Aillagon
and Palazzo Grassi, Venice
26.01–20.07.08

**Sequence 1: Painting
and Sculpture from the François
Pinault Collection**

Curated by: Alison Gingeras Palazzo
Grassi, Venice
05.05–11.11.07

**Picasso, Joie de Vivre.
1945–1948**

Curated by: Jean-Louis Andral
Palazzo Grassi, Venice
11.11.06–11.03.07

**The François Pinault Collection:
a Post-Pop Selection**

Curated by: Alison Gingeras Palazzo
Grassi, Venice
11.11.06–11.03.07

**Where Are We Going?
A Selection of Works from
the François Pinault Collection**

Curated by: Alison Gingeras Palazzo
Grassi, Venice
29.04–01.10.06

AT LARGE**CHRONORAMA**

Curated by: Matthieu Humery
Helmut Newton Foundation, Berlin
15.02–19.05.2024

Irving Penn. Portraits d'artistes

Curated by: Matthieu Humery
and Lola Regard
Villa Les Roches Brunes, Dinard
11.06–01.10.2023

Forever Sixties

Curated by: Emma Lavigne
and Tristan Bera
Couvent des Jacobins, Rennes
10.06.2023–10.09.2023

Until Then

Curated by: Caroline Bourgeois
and Pascale Pronnier,
in collaboration with Enrique Ramírez
Le Fresnoy School of Contemporary
Art, Tourcoing,
04.02–30.04.22

**Au-delà de la couleur.
Le noir et le blanc dans
la Collection Pinault**

Curated by: Jean-Jacques Aillagon
Couvent des Jacobins, Rennes
12.06–29.08.21

Jeff Koons Mucem.

Œuvres de la Collection Pinault
Curated by: Elena Geuna
and Émilie Girard
MUCEM, Marseille
19.05–18.10.21

**Henri Cartier-Bresson.
Le Grand Jeu**

Curated by: Matthieu Humery
BnF François-Mitterrand, Paris
19.05–22.08.21

So British!

Curated by: Sylvain Amic
and Joanne Snrech
Museum of Fine Arts, Rouen
5.06.19–11.05.20

**Irving Penn: Untroubled—Works
from the Pinault Collection**

Curated by: Matthieu Humery
Mina Image Centre, Beirut,
16.01–28.04.19

Debout!

Curated by: Caroline Bourgeois
Couvent des Jacobins, Rennes
23.06–09.09.18

Irving Penn: Resonance

Curated by: Matthieu Humery
Fotografiska Museet, Stockholm
16.06–17.09.17

**Dancing with Myself:
Self-portrait and Self-invention**

Curated by: Martin Bethenod,
Florian Ebner, and Anna Fricke
Museum Folkwang, Essen
07.10.16–15.01.17

**Art Lovers: Histoires d'art
dans la Collection Pinault**

Curated by: Martin Bethenod
Grimaldi Forum, Monaco
12.07–07.09.14

À triple tour

Curated by: Caroline Bourgeois
Conciergerie, Paris
21.10.13–06.01.14

L'Art à l'épreuve du monde

Curated by: Jean-Jacques Aillagon
Dépoland, Dunkerque
06.07–06.10.13

Agony and Ecstasy

Curated by: Francesca Amfitheatrof
SongEun Foundation, Seoul
03.09–19.11.11

Qui a peur des artistes?

Curated by: Caroline Bourgeois
Palais des Arts, Dinard
14.06–13.09.09

A Certain State of the World?

Curated by: Caroline Bourgeois
Garage Center for Contemporary
Culture, Moscow
19.03–14.06.09

Passage du temps

Curated by: Caroline Bourgeois
Tri Postal, Lille
16.10.07–01.01.08

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