

# LE MONDE COMME IL VA

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Bourse  
de Commerce  
**Pinault**  
Collection

Welcome to the Bourse de Commerce — Pinault Collection, the museum presenting the collection brought together by François Pinault over more than fifty years. Discover an original and passionate perspective on art from the 1960s to the present day.

At the heart of Paris, this round building that bears witness to five centuries of architecture is enjoying a new lease of life. Rejuvenated by architect Tadao Ando, it fosters dialogues between heritage and contemporary creation, and between the Collection and the visitor.

“With this museum,  
in the heart of Paris,  
I intend  
to share my passion for  
contemporary art.”

François Pinault



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# LE MONDE COMME IL VA



Mohammed Sami, *One Thousand and One Nights*, 2022.  
Mixed media on linen. Pinault Collection.



A group of iconic works from the Pinault Collection is displayed on all levels of the Bourse de Commerce and like a spiral in which images are generated, respond to one another, highlighting François Pinault's passion for and commitment to contemporary art.

*Le monde comme il va* (The World as It Goes), reflects the turbulence and upheavals of the world. Everywhere, stable points of reference are shifting and slipping away. "Unaccountable mortals!" exclaims Babouc, Voltaire's narrator in the philosophical tale from which it takes its title, "How can you thus unite so much baseness and so much grandeur, so many virtues and so many vices?" Art and artists have long been on the lookout for these human truths, producing powerful images, sometimes ironic, sometimes violent, of this paradoxical situation. Bringing together works produced for the most part between the 1980s and the present day, the exhibition reveals this acute awareness of the present.

In parallel to these works, the Korean artist Kimsooja, invited for a *carte blanche*, choreographs a constellation of works in the Rotunda, the display cases, and the basement, offering a meditation on the movements by which we collectively write history, between appearance and disappearance, dizziness and dazzlement.

# Rotunda and Passageway — Ground floor

KIMSOOJA



Installation simulation *To Breathe – Constellation* by Kimsooja in the Rotunda of the Bourse de Commerce. © Kimsooja / ADAGP, Paris, 2024. © Pinault Collection.



Titling her *carte blanche To Breathe—Constellation*, the Korean artist Kimsooja is transforming the Rotunda, the display cases, and the basement of the museum with her works.

“I’d like to make works that would be like water and air, that cannot be owned but can be shared by everyone,” says Kimsooja. A nomadic artist, she has placed in the display cases a constellation of works spanning nearly forty years of her practice, just as she might put down her luggage after a long journey. Inspired by Eastern philosophy, her creations are not inert things, but immaterial presences on the cusp of the invisible and the ephemeral. The artist sets in motion works that are often spherical, grains of sand or flaxseed, balls of porcelain or clay, *bottaris* (bundles of fabric) and *moon jars*.

In keeping with Tadao Ando’s quest for an architecture of the void and the infinite, Kimsooja transforms the Rotunda into a dizzying, levitating space, an inversion of the world where the sky of the glass dome becomes like an abyss, altering our perception of space and our awareness of the gravitation of bodies. Covering the floor with mirrors, Kimsooja turns the work into an essential experience. She hollows out the architecture, allowing a void to emerge, in order to produce other sensations, and perhaps also the awareness that our bodies form an axis linking the sky to the earth.

Curation: Emma Lavigne, Chief Curator, Director, Pinault Collection

# Auditorium, Foyer and Studio—Level -2

KIMSOOJA



Kimsooja, *A Needle Woman*, 1999-2000. Video installation with 4 projections shot and filmed in Tokyo, Shanghai, Delhi, New York, 6'30" each. Pinault Collection. Courtesy of Kimsooja studio. © Kimsooja / ADAGP, Paris, 2024.



Trained as a painter at Hong-ik University in Seoul, Kimsooja moved beyond traditional artistic gestures in the 1980s, after experiencing a revelation while watching her mother sew with a needle, shifting her interest to everyday practices, objects, and rituals and their symbolic and poetic significance.

*A Needle Woman* is presented in the Studio, a performance that has been repeated all around the world. Kimsooja stands alone with her back to the audience, like an axis that interacts with and resists the tumult of urban life, reflecting the image of a world gripped by constant acceleration. The artist uses her own body metaphorically, like an anonymous, almost invisible presence, whose immobility and verticality act like a needle in the fabric of the world.

At the heart of the Foyer, her first video performance, *Sewing into Walking—Kyungju*, is presented alongside five *bottaris*, the colourful bundles of fabric used by Koreans in daily life. Both a banal object and a symbol of movement, the *bottari* is also for the artist an allegory of the cycle of life.

The Auditorium will be showing *Thread Routes*, a film in six chapters shot in six cultural zones, exploring the weaving practices and textile cultures of different communities around the world. In the film, which reveals humanity's fundamental and universal relationship with textiles, Kimsooja immerses the viewer in the poetry of weaving and its cyclic movements, taking them on a timeless journey.

## Gallery 2, Hall and Salon — Ground floor

### The human comedy

MAURIZIO CATTELAN / MARTIN KIPPENBERGER /  
LIU WEI / GOSHKA MACUGA / SIGMAR POLKE /  
MOHAMMED SAMI / CINDY SHERMAN / POL TABURET /  
SALMAN TOOR / SUN YUAN & PENG YU



Sigmar Polke, *Zirkusfiguren* (Circus figures), 2005.  
Acrylic, artificial resin and clay on fabric. Pinault Collection  
© Sigmar Polke / ADAGP, Paris, 2024.



The world as it goes: is it left to the balancing clowns and circus animals that populate Sigmar Polke's painting? Or is it ruled by Sun Yuan and Peng Yu's old men, political or religious authorities of the past or present, whose automated wheelchairs clatter limply against each other?

From the ghost stories of Salman Toor, Pol Taburet, and Cindy Sherman, to Liu Wei's collapse of cities and knowledge, and the impossible political and cultural reunion on Goshka Macuga's monumental tapestries, the works on show invite us to a vanity fair, showing the different ways in which artists have appropriated the turmoil of our time.

The figures of the jester, the acrobat, and the clown—"hyperbolic and deliberately distorting images that artists liked to give themselves and the very condition of art", as historian Jean Starobinski has observed—rub shoulders here with those of the militant and the despot, in a satirical game in which the viewer must see beyond false pretences.

# Gallery 3 — 1<sup>st</sup> floor

## Suddenly this overview

PETER FISCHLI & DAVID WEISS



Peter Fischli & David Weiss, installation detail *Plötzlich diese Übersicht* (Suddenly this overview), 1981-2012. 76 sculptures, Unfired clay. Pinault Collection. Courtesy of the artists and Eva Presenhuber Gallery.



Ever since they met in 1979, the Swiss artists Peter Fischli and David Weiss have joyfully challenged the seriousness of art, advocating naivety and irony as creative values.

Without a prevailing hierarchy, how can we tell a story about the world? This is the question the two young artists are asking themselves in Los Angeles, at loose ends like the rat and the bear in their first film, *Der geringste Widerstand* (The Point of Least Resistance). They set about sculpting a repertoire for an absurdist encyclopaedia: playlets and clay objects that bear witness to a fragmentary history of humanity through their personal memories, trivial or crucial historical episodes, works of art, and statements of popular philosophy.

The sculptural epic *Plötzlich diese Übersicht* (Suddenly this overview), which began in 1981 and ended with the death of David Weiss, comprises several hundred works, executed quickly and without any preparation, a large number of which are held by the Pinault Collection. Films by the duo are also on show on the first floor's landing and at the foot of the double helix staircase on the ground floor.

## Gallery 4—2<sup>nd</sup> floor

### Making ruins

ANNE IMHOF / KIKI KOGELNIK /  
BERTRAND LAVIER



Bertrand Lavier, *Dino*, 1993. Damaged Ferrari Dino 308 GT4. Pinault Collection. Courtesy of the artist. Photo: Rebecca Fanuele. © Bertrand Lavier / ADAGP, Paris, 2024.



Two chaotic visions of the world and two generations collide: a crashed Ferrari presented on an immaculate plinth by Bertrand Lavier in 1993, and a sky blackened by a cataclysmic explosion painted by Anne Imhof in 2022. To the side, a relic, a leather jacket, drips powdered sugar onto the floor like an hourglass.

“Some artists wanted to destroy and construct at the same time. To destroy the self-importance of a modernity that had become a “doxy” with little of the freedom inherent in modernity, to construct because it is a way of opposing the language of authority [...]. And so they built ruins. Ruins of great painting and sculpture, great ideas, things from the past that had imploded,” writes art historian Fabrice Hergott regarding works by Christopher Wool and Martin Kippenberger from the 1980s, presented further on in the exhibition. This same widespread rejection seems to resurface cyclically, making us the witnesses, victims, or perpetrators of a symbolic crash.



## Gallery 5—2<sup>nd</sup> floor

### Art, love, and politics

GENERAL IDEA / ROBERT GOBER /  
DAMIEN HIRST / JEFF KOONS



Jeff Koons, *Balloon Dog (Magenta)*, 1994-2000.  
Mirror polished stainless steel with transparent color coating.  
Pinault Collection. Photo: Santi Caleca. Courtesy of the artist.



In the 1980s and 1990s, artists often used strategies of provocation, infiltration, and subversion to work against established values and cast widespread doubt on the definitions of art, situating themselves in the tradition of the avant-gardes and in their own time.

Jeff Koons, Damien Hirst, General Idea, and Robert Gober attack the underlying mechanisms of the various power structures (political, institutional, commercial) and provide a commentary—one more bitter than it seems—on this period, which also saw the explosion of the AIDS epidemic and the redefinition of the relationship between the body and the other.

As the philosopher Alain Badiou denounced in the early 1990s, truths had been concealed: art had become “culture”, love had become “sexuality”, science had become “technology”, and politics “management”. What most of the works gathered here share is that they signal their presence, making themselves obvious (shop windows, advertising language, saturation, shiny materials) in order to confront us with fundamental issues through irony or the misappropriation of trivial symbols and objects.

## Gallery 6—2<sup>nd</sup> floor

### Fantasies and bankruptcies

DORIS SALCEDO / WOLFGANG TILLMANS /  
ROSEMARIE TROCKEL / CHRISTOPHER WOOL



Rosemarie Trockel, *Trauma*, 1992. Iron, baking varnish, stove plates. Pinault Collection. Courtesy the artist and Sprüth Magers. © Rosemarie Trockel / ADAGP, Paris, 2024.



While the 1980s still rode the wave of the 1960s pop aesthetic, the utopias of the post-war years were in the process of collapsing. The Concorde, the supersonic aircraft captured by Wolfgang Tillmans, which fascinated with its ideals of beauty and speed, is also an “environmental nightmare conceived when technology and progress was the answer to everything and the sky was no longer a limit”, in the artist’s words.

The 1990s saw a certain *disenchantment of the world*. The political, social, and environmental spheres were profoundly shaken, and their disintegration provided material for artists. In Colombia, Doris Salcedo created powerful metaphors for trauma, bearing witness to the dark areas of recent history. In Germany, Rosemarie Trockel confronted the taboos on gender stereotypes in art, while the American Christopher Wool erased his gestures and inscribed words testifying to the misunderstanding that can arise between the artist and the public.

## Gallery 7—2<sup>nd</sup> floor

### The silence of the world

ANNE IMHOF / LUC TUYMANS /  
FRANZ WEST



Luc Tuymans, *Eternity*, 2021. Oil on linen.  
Pinault Collection. Photo: Luc Tuymans Studio.  
Courtesy the artist and David Zwirner.



Luc Tuymans' candy-like or planet-like explosion and Anne Imhof's *Natures Mortes* ("still lifes") and muted violence form a new spectacle between rage and desire, witnessed by the spectral figures of Franz West. A punching bag offers itself as a potential outlet for this contained violence, but its museum status prevents us from hitting it.

This frustration gives rise to melancholy, symbolised by Anne Imhof's portrait of a nude body seen from behind. The motto "NOW AND FOREVER" appears in the hairstyle, like a contemporary vanity, a cult of the present in the face of our powerlessness in the face of the inexplicable "unreasonable silence of the world" mentioned by the writer Albert Camus in *The Myth of Sisyphus*, published in 1942.

## Gallery 7 — 2<sup>nd</sup> floor

### Vacillations of the subject

PETER DOIG / MARLENE DUMAS /  
MARTIN KIPPENBERGER / FRANK WALTER



Martin Kippenberger, *Ohne Titel*, 1996.  
From the series "Window Shopping bis 2 Uhr Nachts".  
Oil on canvas. Pinault Collection. Courtesy the artist.



Private paintings, fictional self-portraits, tight framing, and the dissolution of the figure and the background all raise questions about the body and identity in the work of Peter Doig, Marlene Dumas, Martin Kippenberger, and Frank Walter.

These four artists explore human figuration, confronting us with subjects that are ever-changing and unfathomable, as if they wanted to disappear, which only makes them appear all the more central.

A guilty artist punished in the corner, or deformed and wearing a dress in Kippenberger's work; a character caught in the light in a suspended landscape by Peter Doig; a change of appearance and skin colour in Frank Walter's self-portraits; a sensitive study of the emotions contained in the body and on the face in Marlene Dumas's canvases: these characters' appearances all crack through the paint, playing with the light or hiding from it.

## Gallery 7 — 2<sup>nd</sup> floor

### Ghosts from the past

MAURIZIO CATTELAN / CINDY SHERMAN /  
STURTEVANT / LUC TUYMANS



Cindy Sherman, *Untitled #571*, 2016.  
Dye sublimation metal print. Pinault Collection.  
Courtesy the artist and Hauser & Wirth.



Ghosts from the past emerge in the works of Maurizio Cattelan, Luc Tuymans, and Cindy Sherman, while Sturtevant's monumental installation *1200 Coal Bags*—an approximate reproduction of the mythical room staged by artist Marcel Duchamp at the 1938 International Surrealist Exhibition in Paris—provides an opening onto an inaccurate past.

This inaccuracy echoes the confusion surrounding notions of authorship and authenticity, introduced by Marcel Duchamp as an artistic revolution at the beginning of the last century, and which is regularly revived in the history of art, as evidenced by the many found or reappropriated objects in the exhibition.

“No thing, no self, no form, no principle, is safe, everything is undergoing an invisible but ceaseless transformation, the unsettled holds more of the future than the settled, and the present is nothing but a hypothesis that has not yet been surmounted.” (Robert Musil, *The Man Without Qualities*, 1930).

## *In situ* works

MAURIZIO CATTELAN / RYAN GANDER /  
MARTIN KIPPENBERGER / SUN YUAN & PENG YU



Martin Kippenberger, *Ohne Titel*, from the series "Laternen", 1989.  
Iron, lacquer, glass, light bulb, cable. Pinault Collection.  
Photo: Aurélien Mole



Everywhere in the museum, works of art discreetly populate the exhibition space and engage in a dialogue with the architecture.

Greeted by an amusement park mascot bearing the likeness of Pablo Picasso (Maurizio Cattelan – Vestibule), the visitor then happens upon an undulating lamp post (Martin Kippenberger – Passageway), followed by a surprising or threatening encounter with animals – a shy mouse (Ryan Gander – Passageway), a faithful skeleton dog, quiet pigeons... (Maurizio Cattelan – Engine room and Promenoir), or even a bird of prey on the look-out (Sun Yuan & Peng Yu – Promenoir) plants seeds of doubt: does the exhibition come to an end? These disturbing presences question the separation between nature and culture, the human and the non-human, truth and falsehood.

Some of these works from the Pinault Collection are permanent fixtures on the site, while others disrupt the exhibition itinerary. Outside, Philippe Parreno's light installation, perched on the Medici Column, endlessly repeats its messages to its potential recipients.

La Halle aux grains—Restaurant-Café

Petit Salon View of the building and Paris

Gallery 4 IMHOF / KOGELNIK / LAVIER

Gallery 5 GENERAL IDEA / GOBER / HIRST / KOONS

Gallery 6 SALCEDO / TILLMANS / TROCKEL / WOOL

Gallery 7 CATTELAN / DOIG / DUMAS / IMHOF / KIPPENBERGER / SHERMAN / STURTEVANT / TUYMANS / WALTER / WEST

*In situ* CATTELAN / SUN & PENG

Mini Salon Space for young visitors

Gallery 3 FISCHLI & WEISS

Salon SAMI

Passage KIMSOOJA / FISCHLI & WEISS

Rotonde KIMSOOJA

Gallery 2 MACUGA / POLKE / LIU / SHERMAN / TABURET / TOOR / SUN & PENG

*In situ* CATTELAN / GANDER / KIPPENBERGER

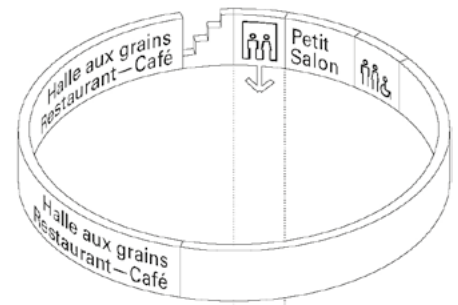
Les Éditions – Bookshop

Auditorium KIMSOOJA

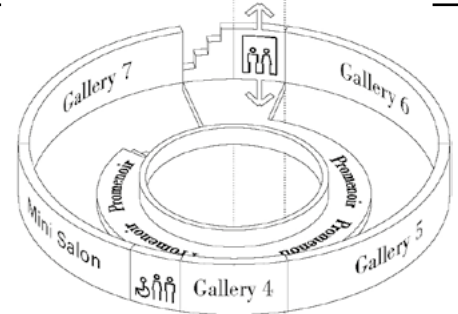
Foyer  
Studio

*In situ* CATTELAN

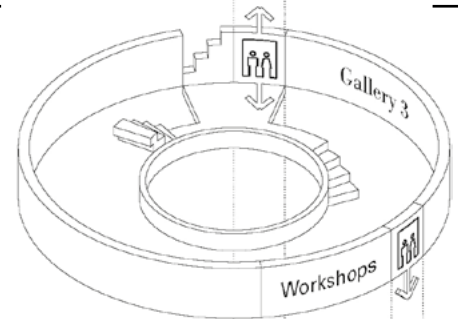
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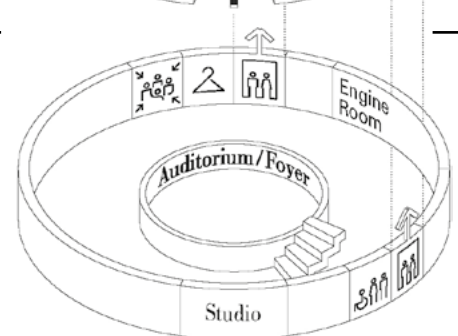
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# To each their own

## Talk

Got 20 minutes? Every half hour, an insight tour presents the exhibitions, history and architecture of the museum.

Got any questions? Museum educators come to meet you in the exhibition halls.

## Become an expert



The online app features audio content to give you a fresh look at the works and the architecture.



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## Explore as a family

The Mini Salon welcomes young visitors on the 2<sup>nd</sup> floor: books, games and tools are available. Animations on weekends from 11:30 a.m to 5 p.m

## Prepare your visit

Our welcome teams will be delighted to give you information and advice.

The museum is accessible to and comfortable for all. Folding seats, wheelchairs, magnetic induction loops, magnifying glasses and Braille documents are available. We also have an Accessibility booklet and an Easy to Read and Understand booklet (in French only).







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