

Bourse de Commerce

The new museum
of the Pinault Collection

Pinault
Collection

“Ouverture”
Exhibitions and
cultural programmes
Press Release

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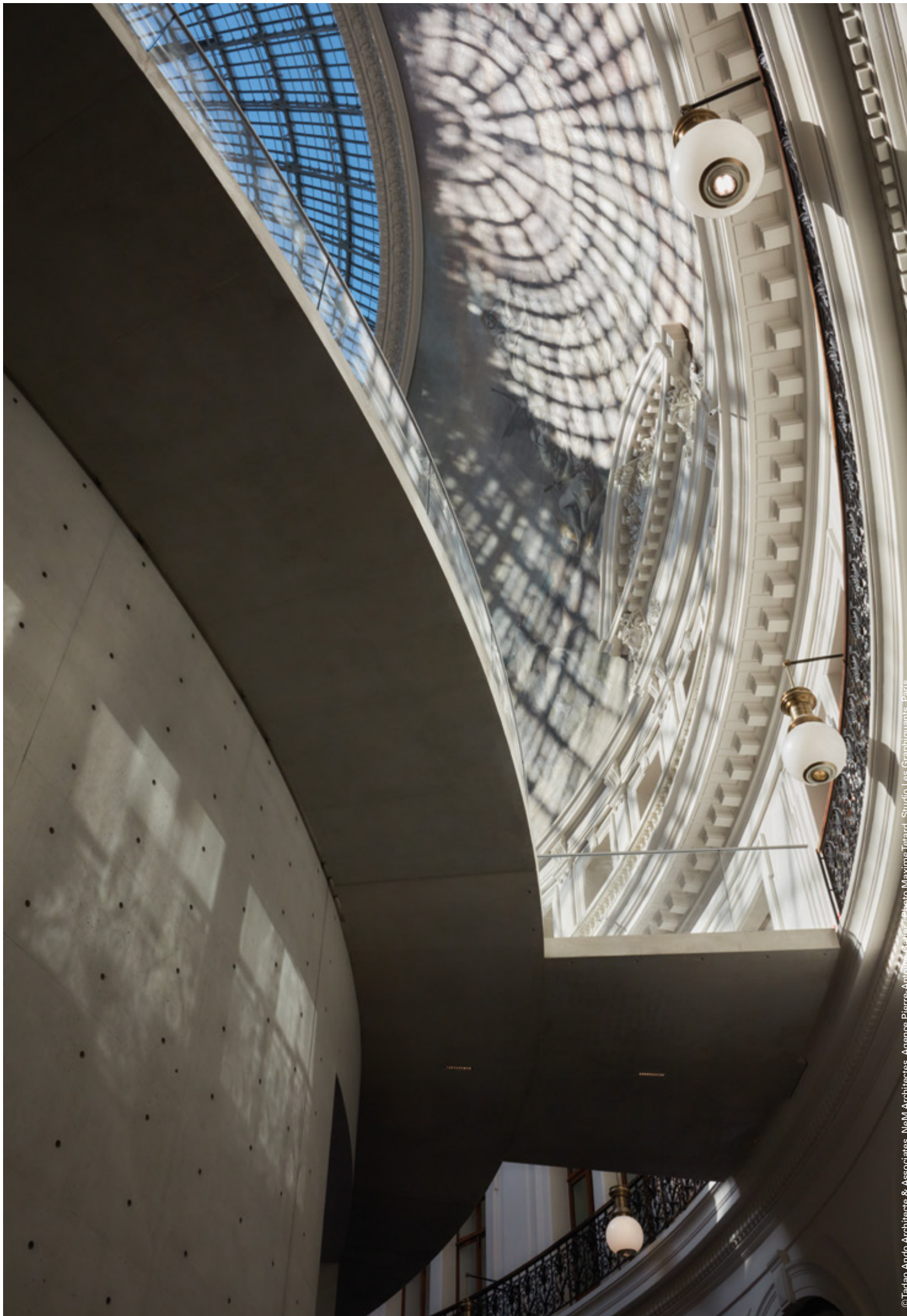
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Ouverture

François Pinault

Excerpt from the *Ouverture* exhibition catalogue

Bourse de Commerce — Pinault Collection and Dilecta co-edition

One of the greatest virtues of the artistic experience is its ability to open up new horizons. This is why I am passionate about the great adventure of creation.

I first became interested in the artists of the late nineteenth century. I was then drawn to abstract painting, which in turn led me to postwar artists and then to the art of my time.

Since my very early acquisitions, each discovery has revealed new worlds and aesthetics, allowed me to understand what had been unfamiliar to me, and pushed back the limits I thought I should impose upon myself.

It is my keen desire to share this experience with as many people as possible. For the inaugural exhibition of the Bourse de Commerce, rather than outlining the scope of the collection or showcasing its flagship works, I decided to present the works that speak to my approach as a collector.

This exhibition has been conceived as a manifesto of the values I have always championed—the thirst for freedom, the rebuttal of injustice, the acceptance of diversity—and as a testament both to qualities I consider essential—audacity, curiosity, and humility—and to questions that haunt me—impermanence, vanity, and the passage of time.

I have chosen to open the museum to the artists I appreciate, well-established ones—many of whom I have followed for years—as well as young talents. Their works move me and forcefully express the contradictions and complexities of the human condition and the world around us.

The dialogue among these artists is subtle and original and sometimes driven by the same concerns regardless of their generation and their cultural roots. [...]

The Bourse de Commerce will welcome a truly diverse audience, from those who already have a passion for art to, above all, those furthest removed from it, inviting them to question their certitudes, to liberate their imagination, to avoid taking things for granted—in other words to let themselves be moved by the works of art.

Art teaches us humility. It teaches us that the beauty of the world—with its darkness, too—is unbounded and that we have everything to gain by accepting the world rather than trying to dominate it.

This new museum invites us to take risks, to outstrip our own limits and open ourselves to what others have to offer; and to resist the lure of seclusion by embracing the infinite diversity of contemporary artistic creation. [...]



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Jean-Jacques Aillagon
Chief Executive Officer

Excerpt of the preface to the *Ouverture* exhibition catalogue
 Bourse de Commerce — Pinault Collection and Dilecta co-edition

While this *Ouverture* clearly refers to the opening of a new museum located in a historical building in the very heart of Paris, it also applies to the opening of new windows, new perspectives, and new viewpoints on a collection that, after Venice, will also be permanently established in Paris. Since 2006 at the Palazzo Grassi, and 2009 at the Punta della Dogana, 27 exhibitions have allowed the public to appreciate this collection, assembled with such passion by François Pinault. In addition to these exhibitions, there have also been extramural events in Lille, Moscow, Dinard, Seoul, Dunkirk, Paris, Monaco, Essen, Stockholm, Beirut, Rouen, and Rennes. The singularity of the Pinault Collection is that, for over fifteen years now, its presence has extended beyond the confines of its own walls, through numerous loans granted to public and private institutions in France and abroad. [...]

The perfect circle of the Bourse de Commerce, former commodities exchange building, thus provides the Pinault Collection with a horizon akin to Blaise Pascal's infinite sphere "whose center is everywhere and whose circumference is nowhere." The Bourse de Commerce's cultural project has set itself a boundless horizon, one whose very essence is open. For the first display, we might have imagined that François Pinault would create a sort of definitive articulation of the collection, an artistic portrait of the collector, or an attempt at a portrait of the collection itself. However, he has not limited himself to such an exercise, which might have resembled a conclusion and therefore potentially the very opposite of an opening. He was determined that this opening display be seen not as a goal categorically reached, or as the end of the line, but only as the first exhibition of many to come, each renewal tracing, through successive strokes, the outline of the collection as a whole. [...]

The artists' gaze predominates and leads visitors in their wanderings, a gaze upon themselves, others, and the world. And once again, going against the tide of closures threatening the world today, what we have here is an opening.

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A manifesto exhibition

Martin Bethenod
Deputy Chief Executive Officer

The Bourse de Commerce — Pinault Collection’s inaugural season is the manifesto of a new space for contemporary art in Paris. A museum created through a collector’s desire, marked by his gaze, and the strength of his relationship with artists built up over several decades. Following the logic of the exhibitions presented in Venice since 2006 and off-site projects since 2007, this sequence affirms the passionate, personal, and engaged approach that characterizes the Pinault Collection’s cultural project, as an integral part of the programming process.

François Pinault wanted the title *Ouverture* to sum up the spirit of this sequence, for which he chose each artist, each project, and each work, closely following each phase of its creation. Besides the fact that the word *ouverture* [opening] literally represents the opening of a new phase in the Pinault Collection project, it also effectively expresses the values associated with it: the freedom of a perspective on art that showcases diversity; the incessant search for new or emerging positions; and the desire to bring contemporary art closer to all walks of life. But *ouverture* also refers to the short symphonic piece at the start of an opera, before the dramatic development begins, that announces the major themes, characters, atmospheres, and leitmotifs that will animate the work. We might glean from this, then, some of the major axes of the future, long-term programming for this new venue.

Rotonde

The first artwork presented in the Rotonde, the emblematic and architectural heart of these new premises, is a piece by Urs Fischer, developed from one of his most iconic sculptures, *Untitled* (2011). Strongly associated with the history of the collection (he was the first artist to have a solo exhibition at the Palazzo Grassi in 2012), the artist redesigned it for the special context of the site—its scale and dimensions—as a covered “public square,” in dialogue with the iconography of the panorama of trade in the early years of globalization which overlooks it. At the heart of this monumental space, it is a monument to impermanence, to the fleeting nature of time, to the refusal to ever pin things down, and to vanity. This theme—clearly central to the Pinault Collection—is not associated with negativity or tragedy in Urs Fischer’s work. The slow melting of the sculptures, the chairs from around the world—symbolic objects representing globalization—the effigy of his friend, the artist Rudolf Stingel, and

the spectacular, life-sized replica of *The Rape of the Sabine Women* by Giambologna—creating a connection between the Rotonde and the Piazza della Signoria in Florence—is less a process of disappearance and more one of transformation, a dynamic: a creative destruction. From the outset, *Untitled* operates within the mode of mastery, realism, verticality, and baroque dynamism. For the duration of the exhibition, all these values are reversed, and gradually replaced by those of chance, entropy, horizontality, the informal, and the “formless.”

Passage

The Passage surrounding the Rotonde offers a stroll between the nineteenth century (the restored facade, its woodwork, light fixtures, floor mosaics, and a glimpse of the marouflaged canvases of the cupola) and the twenty-first century (Tadao Ando’s shuttered concrete wall and staircase). Bertrand Lavier was invited to occupy the 24 display cases—dating from the 1889 Exposition Universelle—in this liminal space: between two centuries, minimalist and decorative, neutral and contextualized, abstract and narrative. In a kind of mise en abyme of the relationship between a historical “container” and its contemporary “content” that the building presents at the scale of the city, Lavier revisits here the main “chantiers” of his corpus in as many instances, like a playful and unprecedented “retrospective under glass.”

Gallery 2

In the main double-height gallery on the ground floor, the full range of artworks by the African American artist David Hammons in the Pinault Collection are unveiled for the first time. A major artist of our time, a model of radicalism and intransigence, he has almost never been presented in Europe in a significant way, due to his strategy of criticizing and avoiding the art world. This corpus brings together thirty works, of which over half have never been shown in previous exhibitions of the Collection, from the works on paper from the late 1960s and early 1970s through to the large *Untitled* (2017). The never-before-seen installation *Minimum Security* (2007), which marks the climax of this visit, has been set up in the former lobby of the Bourse de Commerce, and this unique context introduces a very strong sense of tension. Indeed, this gallery bears the trace of its original decor: a map of the world in the late nineteenth century, executed in the aesthetics of Renaissance pastiche, featuring trade routes at the height of the colonial period. Following the logic of a scrupulous restoration of the historic state of this monument, this element of the decor has been restored, as has the marouflaged canvas of the cupola. The responsibility for its conservation—remarkable work undertaken by Alix Laveau and her teams under the aegis of Pierre-Antoine Gatier in both cases—is matched by the vital one of critical distance, which is manifested both through the support for research into their aesthetic, historical, and ideological concerns and through the exhibition programme, fully open to post-colonial issues.

Gallery 3

Since 2006, photography has played a major role in the exhibitions at the Palazzo Grassi and the Punta della Dogana, reflecting its importance within the Pinault Collection. From Berenice Abbott to LaToya Ruby Frazier, not forgetting Henri Cartier-Bresson, Irving Penn, Roni Horn, or Boris Mikhailov, the successive displays presented in Venice confirm the Collection’s openness to a programme wide diversity of generations, origins, and practices.

Dedicated to photography, the gallery on the first floor presents a selection of series and bodies of work from the 1970s to the 1990s, attesting to committed, activist approaches pertaining to issues of identity, gender, and sexuality: Martha Wilson, with the photographic performances from the early 1970s deconstructing the roles assigned to women by society (*A Portfolio of Models*, 1974) or playing on the fluidity of notions of gender or age (*Posturing*, 1972–73); Michel Journiac, an icon of 1970s art and of camp radicalism, with the photographic action of *24 heures de la vie d’une femme ordinaire* (1974); Cindy Sherman, with eleven images from the emblematic series *Untitled Film Stills* (1977–79); Sherrie Levine, with the series *After August Sander* (2012) and *After Russell Lee* (2016), feminist appropriations of the icons of a

patriarchal history of photography; and finally, Louise Lawler, who, with the installation *Helms Amendment* (1989), places the critical and conceptual tools of her photographic practice in the service of political struggle and activism.

Gallery 4

This intimate space, the focal point of the second-floor visit, is devoted to Rudolf Stingel, with whom François Pinault has maintained a loyal working relationship for over twenty years (we recall his *carte blanche* in 2013 at the Palazzo Grassi, where he covered the walls and floors entirely with carpets). Stingel's work, a conceptual exploration of the painting process, at times following the path of figuration, at others that of abstraction, points to the way the Pinault Collection has developed while maintaining a delicate balance between the minimalist dimension—in the broadest sense of the term—and a profoundly “existential” dimension, firmly rooted in political, social, and identity-based realities, affirming registers of expressiveness, empathy, or even tragedy. Here Stingel presents three large paintings made from three portraits outlining a kind of mental landscape of the artist, between Europe and America. They tell a story, both personal and related to art history: that of the New York gallerist Paula Cooper, an unrivalled discoverer and defender of the avant-garde; that of his friend, the Austrian artist Franz West; and finally, in a soldier's uniform, that of painter Ernst Ludwig Kirchner, a preeminent historical figure from the cultural universe of Mitteleuropa, fundamental in Stingel's oeuvre.

Galleries 5, 6, 7

The visit that begins with Stingel and continues into the galleries that run around the entire Bourse de Commerce, expands and amplifies the choice, affirmed throughout the *Ouverture* season, of playing as much as possible on the building's architectural specificities: transparency, natural light, the presence of openings towards the exterior and interior, and the curve of the walls that accentuates the singular effect of the rooms, far from the standardized white cube. The desire to favour a dialogue between the artworks and their architectural, natural, and urban context is indeed a strong feature of the Pinault Collection museums' identity since their establishment in Venice: the marble and painted ceilings at the Palazzo Grassi, the brick walls and beams at the Punta della Dogana, the changing reflections of the light on the water of the canals seen through the windows of both spaces. These non-standard elements, which it might have been feared would constrain—or compromise—the quality of the presentation of the artworks, have become, since 2006, a source of inspiration for the artists—who are always invited to actively participate in the exhibition projects—and a way of offering visitors a specific, contextualized experience of the art, which reinforces the effect of presence and the sense of a “here and now.”

Following the same logic, galleries 5, 6, and 7 provide an exploration the human figure, in a space where all the windows open onto the city and towards the Rotonde, and no temporary walls conceal—or even touch—the curved walls of the Bourse de Commerce.

“Can figurative painting be simultaneously provocative and sincere, critical and sentimental?” asked Alison Gingeras in 2002, in the catalogue of her exhibition « *Cher peintre...* » at the Centre Pompidou, featuring many important artists from the Pinault Collection, such as Sigmar Polke, to cite an artist who has had a retrospective at the Palazzo Grassi. Luc Tuymans, Peter Doig, and Martin Kippenberger, who were also part of this exhibition (the latter having even provided the exhibition's name), are three of the major figures presented in the opening exhibition at the Bourse de Commerce.

But beyond these three protagonists who reappear in this show, a very different proposal is presented here: more diverse from the point of view of gender, origins, and cultures, and open to a new generation, since artists born in the late 1970s (such as Lynette Yiadom-Boakye), in the 1980s (Florian Krewer, Xinyi Cheng, Claire Tabouret, and Antonio Oba), or in the 1990s (Ser Serpas for example) respond to those born in the 1950s (Marlene Dumas, with her major series of 36 vanities; Thomas Schütte, notably with his twelve *Wichte*, striking sculpted heads looking down over the full length of Gallery 5; Miriam Cahn; or Kerry James Marshall).

The Foyer of the Auditorium and the Studio

Accessed by the staircase that coils around Tadao Ando's concrete cylinder, designed in collaboration with Lucie Niney and Thibault Marca from the NeM agency, the spaces in the basement are dedicated to artworks in which sound constitutes an essential material. The Foyer of the Auditorium hosts Tarek Atoui's ceramic musical sculptures, in another allusion to Venice, since they were exhibited at the 2019 Biennale and gave rise to a cycle of performances at the Palazzo Grassi and its Teatrino in November of the same year (these performances will also be presented at the Bourse de Commerce as part of its live programme).

The Studio presents *Offspring* by Pierre Huyghe, a new installation devised in 2018 by the artist as a remanence—or genetic mutation—of *L'Expédition scintillante* that he created for his exhibition in Bregenz in 2002. The work is inspired by Edgar Allan Poe's *The Narrative of Arthur Gordon Pym of Nantucket*, a timeless sensorial and poetic experience, open to an infinite range of possibilities—a voyage that doesn't exist.

Outside

Another fantastical, metaphysical, cerebral adventure, that of *Mont Analogue* by Philippe Parreno, responds to the Edgar Poe journey evoked by Huyghe. Parreno was inspired by René Daumal's work, and designed a specific version of *Mont Analogue* for the opening of the Bourse de Commerce. A reminiscence or ghost version of this key artwork of the artist's career, which has had several avatars since its creation in 2001, *Mont Analogue* is installed at the top of the Medici column, the only architectural witness to the initial state of the building and its original use, which was as royal as it was esoteric (legend has it that the column was the place from which Catherine de Medici's astrologist observed the stars). It projects its luminous, throbbing, and mysterious message out into the city. It speaks of adventure and incompleteness, the invisible and the visible, major departures and peaks.



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List of the artists

*artists presented for the first time in the context of a Pinault Collection exhibition

TAREK ATOUI* / MIRIAM CAHN* /
MAURIZIO CATTELAN / XINYI CHENG* /
PETER DOIG* / MARLENE DUMAS / URS FISCHER /
RYAN GANDER* / DAVID HAMMONS /
PIERRE HUYGHE / MICHEL JOURNIAC* /
MARTIN KIPPENBERGER / FLORIAN KREWER* /
BERTRAND LAVIER / LOUISE LAWLER /
SHERRIE LEVINE / KERRY JAMES MARSHALL* /
PAULO NAZARETH / ANTONIO OBA* /
PHILIPPE PARRENO / RICHARD PRINCE /
MARTIAL RAYSSE / LILI REYNAUD DEWAR /
THOMAS SCHÜTTE / SER SERPAS* /
CINDY SHERMAN / RUDOLF STINGEL /
CLAIRE TABOURET / TATIANA TROUVÉ /
LUC TUYMANS / MARTHA WILSON* /
LYNETTE YIADOM-BOAKYE

Galleries and exhibition spaces

URS FISCHER

Untitled, 2011–20
9 elements: Giambologna, Rudi, seven chairs

Installation – Rotonde (Gallery 1)
Level 0

The first work presented in the Rotonde, Gallery 1 at the Bourse de Commerce, is a piece by Urs Fischer, based on one of his most emblematic sculptures: *Untitled* (2011). Closely associated with the history of the Collection (he was the first artist to be chosen for a solo exhibition at the Palazzo Grassi in 2012), he redesigned this work specifically for the Rotonde, to suit the scale of a covered public square. The work dialogues with the iconography of the panorama painted in 1889 that decorates the circumference of the huge glass ceiling. At the heart of this spectacular space, Fischer's work is a monument to impermanence. The composition *Untitled* now includes nine wax sculptures: the life-sized replica of *The Rape of the Sabine Women* by Giambologna, the master of Mannerist sculpture; the effigy of one of the artist's friends, the Italian painter Rudolf Stingel; a Monobloc garden chair, the most popular chair in the world; a standard office chair; a pair of economy class airplane seats; and four copies of chairs from the Musée du Quai Branly collection. The work lasts as long as it takes for the wicks that run through the candles to be consumed, producing images of fervent beauty, until they are extinguished. While the group clearly belongs to, and is a strikingly powerful example of the *memento mori* tradition, it does not only evoke melancholy: destruction is a creative process here. Installed intact then taken apart and drained, despite its transformation, it continues to captivate the space and the spectator.

Born in 1973 in Zurich, Urs Fischer lives and works between New York and Los Angeles. An irreverent artist, he creates an absurd and ironic, eclectic and unpredictable world that questions the way we envisage space. To explore the infinite possibilities of matter, and collaborate with time in his works, Fischer likes to employ materials that self-destruct, disintegrate, or expire, like bread or wax, and is interested in everyday objects. His production method is organic, experimental; he feels his way, makes mistakes, and explores processes of formation and destruction. From sculpture to photography, to drawing and painting, the artist makes use of a range of techniques, playing with contrasts and juxtaposed elements.

Interview with the artist by Martin Bethenod, Deputy Chief Executive Officer of the Bourse de Commerce — Pinault Collection, and Caroline Bourgeois, Curator for the Pinault Collection
Excerpt from the *Ouverture* exhibition catalogue, Bourse de Commerce — Pinault Collection and Dilecta co-edition

MB: How did you decide to reproduce Giambologna's sixteenth-century sculpture *The Rape of the Sabine Women* presented for the 2011 Venice Biennale?

UF: I wanted to have a big, overbearing artwork and I started to scout around for pieces that would make the most sense. I looked at hundreds of sculptures. I wanted the work to be known, but not too famous—neither a David nor a pietà. Giambologna is a very good formal sculptor, but he does not have the passion of a Bernini or a Michelangelo. This sculpture is very graceful but it is more formal.

MB: The piece starts out very precise, but as it melts, it reminds me of another sculpture by Giambologna, the *Colossus of the Apennines* in the Villa di Pratolino gardens. The melted wax resembles the hair and beard of the Colossus.

UF: I never thought of that. I feel that as it deteriorates, it returns to the Middle Ages in terms of scale. It becomes very Gothic.

CB: How did you decide to add a portrait of an artist—your close friend Rudolf Stingel—to the work?

UF: The work was also about the idea of an artist dealing with deterioration. Rudi has a unique presence, a certain apparent calm that makes him a good counterpoint to a marble sculpture.

CB: And then there is the office chair.

UF: I added the office chair to have a third point, so the work is not just about the interaction between the Rudi and the sculpture. This particular office chair is a strange hybrid. It does not follow the aesthetics of European design history. It is based on ergonomics and brings in a different thinking with industry, production, and ergonomics, while still being informed by modernist design. I thought it was a representative piece of the present.

Untitled, 2011–20 (detail), © Urs Fischer, exhibition view of *Ouverture*, Bourse de Commerce — Pinault Collection, Paris, 2021. Photo Aurélien Mole.



BERTRAND LAVIER

Installations in display cases – Passage
Level 0

Silence, 1974. *Rouge géranium par Tollens et Valentine*, 1974. *One of these two vases is fake*, 1976. *Maip*, 1981. *Manubelge*, 1982. *Beaunotte/Listo*, 1992. *Peugeot 103*, 1993. *Chuck Mc Truck*, 1995. *Picasso*, 2000. *Rue des Archives*, detail, 2000. *Vénus d'Amiens*, 2016. *Colonne Lancia*, 2017. *Walt Disney Productions 1947–2018 n°6*, 2018. *Walt Disney Productions 1947–2018 n°6*, 2018. *Christôs*, 2019. *Blue*, 2020. *Bosch AHS 70-34*, 2020. *Cameron*, 2020. *Fasley*, 2020. *Karcher/Proantic*, 2020. *Plancoët*, 2020. *Red*, 2020. *Teddy B*, 2020. *Yellow*, 2020.

The Passage, the circular space surrounding the concrete cylinder in the centre of the Rotonde, contains 24 display cases made for the 1889 Exposition Universelle. Bertrand Lavier was invited to occupy these 24 spaces that lie between the nineteenth century (the stone and stucco facade, the woodwork, the granito flooring, and the marouflaged canvas) and the twenty-first century (the white concrete wall, the glass and metal guardrails). The display case protects, sanctifies: don't touch! It defines a different relationship to the object that Bertrand Lavier chooses to play on. Creating a mise en abyme in the relationship between a historical receptacle and contemporary content that extends from the display case to the entire building, the artist revisits some of his major "*chantiers*" like so many stations, and composes his own "retrospective in a display case".

Born in 1949 in Burgundy, over the space of half a century this artist, who started out wanting to be a horticulturist, has created a body of work poetically underpinned by sidesteps and transposition—by inversion, hybridization, or superposition. The various phases of this irreverent and cultured corpus, both iconoclastic and dedicated to a love of images, are called «chantiers» (building sites). In 1969, Lavier began by repainting the Virginia creeper growing on a family house, anticipating a vast project that began methodically in 1981 (*Painted objects*). A wardrobe, a fire extinguisher, a piano were covered in a layer of paint identical to the original colour, but the visibility of the paint was emphasized by what Lavier calls his "Van Gogh touch." Irony and a love for beauty coexist in his work, where the fiction of originality is stripped down to induce an emotion produced by the visible, where industrial colours become a readymade means of provoking the emotion of colour, and where we could almost hear a "painting showing a piano" playing music, (*Gabriel Gaveau*, 1981, a work shown in the *Art Lovers* exhibition in Monaco in 2014). As in the *Photo Reliefs* of 1989, the *Walt Disney Productions* of 1984, copies of works imagined by Disney, form a circle linking reality and fiction, reversing the relationship between things and their image. Painting objects as if he were recreating the world, copying works to show them again, Lavier defies words and deconstructs representation. An interstice opens up between words and things, a gaping site of irreducible reality.

Béatrice Gross, Curator and Art Critic

Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Bertrand Lavier refers to his groups of works as "*chantiers*" (building sites), open series that are ongoing and may be picked up again at any time. Some creations, however, seem to be *sui generis*, not belonging to any group. This is the case of the *Vénus d'Amiens* (2016), a monumental replica of one of the first statuettes discovered at the Renancourt archaeological site in the Somme region. This fifteen-centimeter-tall Paleolithic figurine discovered shattered into nineteen pieces, was to become a plaster monolith nearly two meters tall. Like a study version from an imaginary plaster modeling studio, Lavier's original copy carries out a temporal compression of more than 23,000 years, bringing together the prehistoric, classical, and contemporary periods.

A museographical piece of furniture, the display case primarily serves to protect articles from the rigors of dust and inopportune handling. It is mainly used for items in the decorative arts (gold, ceramics, etc.), as well as archaeological and ethnographical artefacts. More generally, display cases enhance exceptional objects; this piece of furniture acts as a vector for visual amplification. In the nineteenth century, display cases were often filled to excess with a motley collection of objects, a jumble that can be explained by the need to store items as well as exhibit them. In 2020, a single work has been placed in each of the display cases at the Bourse de Commerce. Lavier has taken up the challenge of "display-casing" with style—a new adventure in the life of his building sites.

Peugeot 103, 1993; *Walt Disney Productions 1947–2018 n°6*, 2018. © Bertrand Lavier / ADAGP, Paris 2021, exhibition views of *Ouverture*, Bourse de Commerce — Pinault Collection, Paris, 2021. Photo Aurélien Mole.



DAVID HAMMONS

Display of works from the collection – Gallery 2
Level 0

Untitled (The Embrace), v./c. 1974–75. *Smoke Screen*, 1990–95. *Phat Free*, 1995–2000. *Black Mohair Spirit*, 1971. *A Cry From the Inside*, 1969. *I Dig the Way this Dude Looks*, 1971. *Untitled*, 1983. *Untitled*, 1978. *Forgotten Dream*, 2000. *Untitled (Mirror)*, 2013. *Rubber Dread*, 1989. *Cultural Fusion*, 2000. *Cigarette Holder*, 1990. *One Stone Head*, 1997. *Flies in a Jar*, 1994. *Untitled*, 2000. *Untitled*, 1989. *Basketball Drawing*, 2008. *On Loan*, 2000. *Untitled*, 2007. *Untitled*, 2008. *Untitled*, 2010. *Central Park West*, 1990. *Orange is the New Black*, 2014. *Standing Room Only*, 1996. *High Level of Cats*, 1998. *Minimum Security*, 2007–20. *Oh say can you see*, 2017. *Untitled*, 2017.

In the double-height Gallery 2 at the Bourse de Commerce, the full range of artworks by the African American artist David Hammons in the Pinault Collection are unveiled for the first time. A model of radicalism and intransigence who has had a major impact on the contemporary art scene, Hammons has almost never been presented in Europe in a significant way, due to his strategy of criticizing and avoiding the art world, its actors and institutions. This corpus brings together 30 works; of which two-thirds have never been shown before in exhibitions of the Pinault Collection from the works on paper dating from the late 1960s and early 1970s through to the large *Untitled* of 2017. They are displayed alongside major works that have been amongst the highlights of the Palazzo Grassi and the Punta della Dogana, such as *High Level of Cats* (1998) or *Central Park West* (1990), marked by the “jazz paradigm” referred to by Daniel Soutif in the *Ouverture* catalogue. Introduced by a masterful work, *Oh say can you see* (2017), a lacerated American flag whose colours have been changed, the display ends with a never-before-seen installation *Minimum Security* (2007). The first work is a response to the folklorist and colonial vision depicted in the section of the cupola’s painted panorama dedicated to North America that speaks of slavery, and is decorated with an incomplete American flag. The second occupies the former lobby of the Bourse de Commerce, at the end of the visit, where it establishes a powerful and unprecedented type of tension related to the original decor. The metal cage, the size of a prison cell, the stone from Alcatraz, the bunch of keys hanging on the wall, all respond to the nineteenth-century map of the world featuring trade routes at the peak of the Western world’s colonial expansion.

Born in 1943 in Illinois, since the 1970s David Hammons has been weaving a furtive and subversive body of work, making increasing use of ephemeral systems and recovered discarded objects. Guided by the throbbing pain of everyday racism, he empowered himself and shows the invisibility of the oppressed, makes the voices of the stifled heard. His work asks an obsessive question, opening a chasm onto the unsaid: what establishes a difference between white and black? Marked by Arte Povera during his time at the American Academy in Rome in 1989, Hammons, a genius of unstable installations, recycles objects gathered during his wanderings, and draws from daily life as if from a well of creativity to produce powerful sculptures. Functioning like sculpture, his works defer to reality, from which the artist borrows his forms. A steel post, a rusted windshield, and a metal circle serve to invent a basketball hoop (*Untitled*, 1989); a brokendown radio that emits jazz notes and a damaged bicycle, that becomes a coat stand (*Central Park West*, 1990): this derisory bric-a-brac of political protest shines a harsh light on the misery of Harlem, dispossessed of its original culture by consumer society. Attentive to the minutest details, Hammons proclaims the creative wealth absence with a signature is discretion.

Elena Filipovic, Director and Curator at the Kunsthalle in Basel
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce – Pinault Collection and Dilecta co-edition

“I think I spend 85 percent of my time on the streets,” says David Hammons. “So, when I go to the studio, I expect to regurgitate these experiences of the street. All of the things I see socially—the social conditions of racism—come out like a sweat.”

To create his objects as a black artist in a world as white as most museum walls, it seems that Hammons had to redefine not only the very idea of an artistic persona but also the symbolic and material economies in which it exists. Specifically, his lo-fi conditions of production, which rely on dismissed and discarded residues that cost nothing, require no external producer, and have not changed in fifty years—regardless of the hard-won success that has made him vast amounts of money and, if he were to want it, could secure him an army of professional assistants. But he does not want that. Hammons cannily responds with an art of cowrie shells, bottle caps, and elephant dung, with shadow market street sales (his snowballs or, later, little plastic doll’s shoes), an exhibition stealthily spread throughout an African artifacts shop, a sheep raffle in Senegal, and direct auctions, not to mention the notoriously gangster-like “terms and conditions” of his gallery dealings (total control and a ninety percent cut for him, ten percent for them).

He knows that there is no artwork wholly detached from the system within which it lives (is bought, collected, shown, discussed). Marcel Duchamp taught us all that.

Daniel Soutif, Curator and Art Critic, “David Hammons and the jazz paradigm”
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce – Pinault Collection and Dilecta co-edition

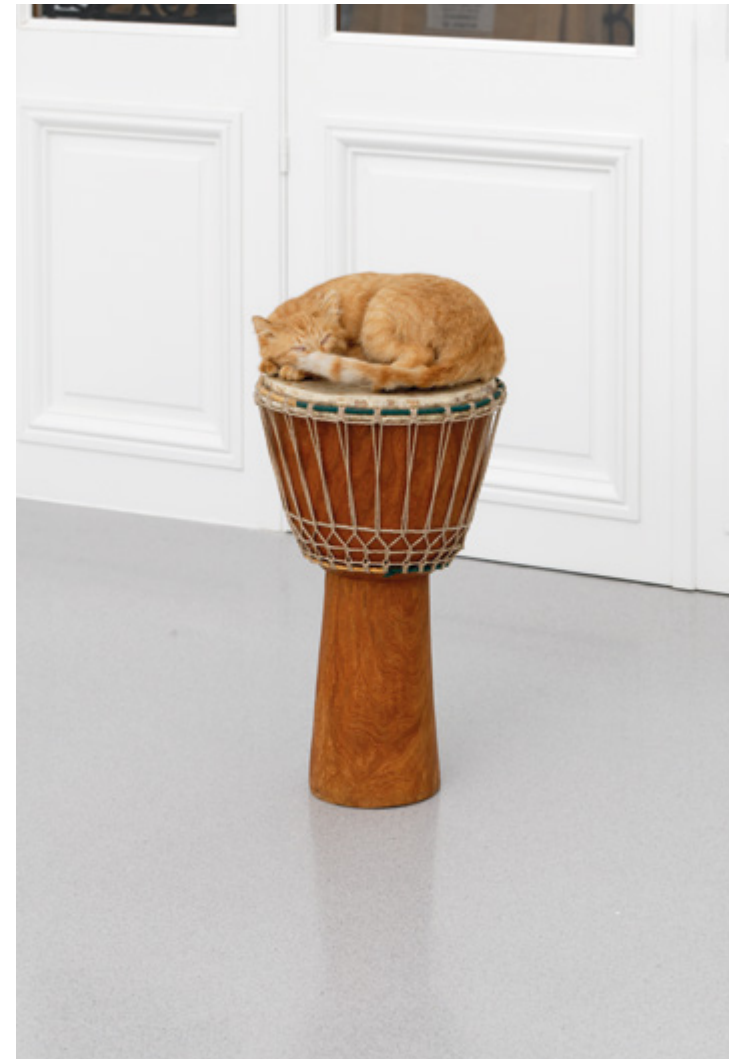
A worn-out spade missing its handle and perched, like a mask, atop an alto saxophone played by a black hand: this is Bird, one of David Hammons’s first exploits. In 1973, the artist had only recently decided to reappropriate the word *Spade*, creating a series of works around it and its various signifiers that were to become his earliest successes. Spade, the ace of spades, to call a spade a spade, but also, a derogatory term for a black man. An insult, which unlike nigger, Hammons would later admit to Kellie Jones, he did not understand. A good reason to question and redirect its meaning. Because a spade is a black man, and Charlie Parker, nicknamed Bird by his admirers, was black and played the alto saxophone—how could one better reassert the worth of the spade if not by making it play not jazz, strictly speaking, but silent visual art, sculpture if you like, or an assemblage, an avant-gardist, post-Duchampian specialty that, no matter the exact register, has all the virtues of jazz without the sound? “This is what jazz taught us,” he says. “My people took these European instruments and in blowing their breath into them, breathed the misery and madness of our experience into them.” With this, jazz musicians—who, incidentally, when referring to themselves, used (and abused) the word “cat”—ingeniously invented and then took the most grandiose and all-conquering art form that the African American community has produced to dazzling heights.



© David Hammons, exhibition views of *Ouverture*, Bourse de Commerce — Pinault Collection, Paris, 2021. Photo Aurélien Mole.



© David Hammons, exhibition views of *Ouverture*, Bourse de Commerce — Pinault Collection, Paris, 2021. Photo Aurélien Mole.





MICHEL JOURNIAC /
LOUISE LAWLER / SHERRIE LEVINE /
RICHARD PRINCE / CINDY SHERMAN /
MARTHA WILSON

Photographs—Gallery 3
 Level 1

Dedicated to photography, Gallery 3, on the first floor of the Bourse de Commerce, presents a selection of works by six artists, series created between the 1970s and the 1990s, attesting to committed, militant approaches pertaining to issues of identity, gender, and sexuality.

MICHEL JOURNIAC, an icon of 1970s art and of camp radicalism, with the photographic action of *24 heures de la vie d'une femme ordinaire* (1974);

LOUISE LAWLER, who with the installation *Helms Amendment* (1989), places the critical and conceptual tools of her photographic practice in the service of political struggle and activism;

SHERRIE LEVINE, with *After August Sander* (2012) and *After Russell Lee* (2016), feminist appropriations of the icons of a patriarchal history of photography;

RICHARD PRINCE, with his triptych from the series *Untitled (Cowboy)* (2015–16), for which he appropriated the 1960s advertising campaign designed for a famous cigarette brand, staging an iconic character, part of the great American dream;

CINDY SHERMAN, with around ten images from the emblematic series *Untitled Film Stills* (1977–79);

MARTHA WILSON, with her photographic performances from the early 1970s deconstructing the roles assigned to women by society (*A Portfolio of Models*, 1974) or playing on the fluidity of notions of gender or age (*Posturing*, 1972–73).

© Louise Lawler, © Sherrie Levine, exhibition view of *Ouverture*, Bourse de Commerce — Pinault Collection, Paris, 2021. Photo Aurélien Mole.



From left to right and top to bottom: Michel Journiac, *24 heures de la vie d'une femme ordinaire* (detail), 1974, © Michel Journiac, Galerie Christophe Gaillard / ADAGP, Paris 2021, Louise Lawler, *Helms Amendment* (detail), 1989 © Louise Lawler. Courtesy Blondeau Fine Arts. Photo Annik Wetter; Sherrie Levine, *After August Sander* (detail), 2012, © Sherrie Levine. Courtesy David Zwirner Gallery. Photo ARR.; Richard Prince, *Untitled (Cowboy)*, 2015 © Richard Prince. Courtesy of the artist and Gagosian. Photo Rob McKeever; Cindy Sherman, *Untitled Film Still #32*, 1979, © Cindy Sherman and Metro Pictures; Martha Wilson, *A Portfolio of Models* (detail), 1974, © Martha Wilson. Photo Doug Waterman.

MICHEL JOURNIAC

24 heures de la vie d'une femme ordinaire, 1974

24 heures de la vie d'une femme ordinaire (24 hours in the life of an ordinary woman) (1974) makes innovative use of the photographic image. Divided into two sub-series, “Reality” and “Phantasms”—the artist writes it with a ph—the work records a “photographic action”: spending a whole day dressed as a woman carrying out her daily tasks. Playing on the aesthetics of the photo novella, the first series shows a “bourgeois” woman who emancipates herself through work, although she continues to do the housework. The second reveals the “phantasms” this ordinary woman cultivates in the secrecy of her daily life. Parodying the clichés relayed by the media, Journiac overdoes the most ordinary gestures, symbols of women’s social servitude. Beyond cross-dressing, Michel Journiac develops a transgender image, a manifesto for a body that questions the norm, from the prostitute to the housewife.

Born in Paris in 1935, Michel Journiac died in 1995. He is one of the inventors of body art. His entry into the art world with his *Messe pour un corps* (1969) was provocative and spectacular. At this event Journiac distributed fake communion wafers made of blood sausage prepared with his own blood. His works and actions seek to overthrow the rituals that package bodies as objects that can be shaped any way society chooses. Campaigning against the death penalty, he built a replica of the guillotine, suggested transforming our bodies into works of art post mortem, and dressed up in drag to live a day in a woman’s life.

Interview with Jean-Luc Moulène, Artist, by Martin Bethenod,
Deputy Chief Executive Officer
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

J.-L. Moulène: “At Stadler’s, the first room on the lower floor hosted the full series of ‘Réalités,’ the next room, ‘Fantasmes,’ and Stadler’s office accommodated a few ‘Fétiches,’ bones painted white with a rosette, a little red, white, and blue ribbon. The square images were mounted on 40×50 cm sheets of Formica, 4 cm thick. Black Formica for the ‘Réalités,’ white Formica for the ‘Fantasmes;’ they have aged badly. I saw them a few years ago; the mounting was not very good, the prints had cracked a bit, with yellow traces. What is very important, is that they are objects, with a materiality, a physical presence. Then, beneath the images were the titles, written in Letraset. In this first version of the piece, they were more than just titles, they were plastic elements. Journiac always professed that the word is an object. He used to read a lot and make notes in the margins, he was a genuinely active intellectual. Words were truly thought of as objects.”

LOUISE LAWLER

Helms Amendment, 1989

Helms Amendment (1989) by Louise Lawler is a reaction to the United States senate vote in favour of the 1987 amendment, which refused to allocate funds to educating people on AIDS, distributing equipment, and running campaigns to prevent AIDS, on the pretext of not encouraging drug abuse and homosexuality. Six empty spaces punctuate the radically objective display: the gaps symbolize the withdrawal of six refractory senators who were brave enough to vote against this heinous law.

Born in 1947, Louise Lawler began her career in 1978 by exhibiting a painting showing a horse, dated 1883, in a New York gallery. It had originally hung in an office above a photocopier. Literally transposed by the artist’s gesture to the context of a gallery, this work led to an interrogation of the economic and social dynamics that determine the status of a work of art and its trajectory. Capturing works in an exhibition context, the photographer Lawler’s gaze plays on the value added by the frame, ownership, and reproduction. Her approach is connected to the simulationism movement and she was one of its figureheads along with Barbara Kruger and Jeff Koons.

Thibault Boulvain, Art Historian, “Helms Amendment: A Product of its Time”
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

In December 1989, while doing the rounds of New York galleries, art critic Roberta Smith visited Metro Pictures, where Louise Lawler’s installation *Helms Amendment* drew her attention. The work—94 identical black-and-white photographs of a plastic cup, arranged in pairs along two rows, with six text panels and as much empty space—was being exhibited for the second World AIDS Day. At that time in the United States, the AIDS epidemic, fed by inaction from the Reagan and Bush administrations, lobbying by the pharmaceutical industry, and a fear and hatred of its victims, had already caused more than 100,000 deaths.

Lawler, for her part, stepped out of her “materialist critique” of the art world that had occupied her since the beginning of the decade, to create *Helms Amendment*, a work that denounces the inhumanity of the 94 senators who voted in favour of the 1987 text. Each photograph has a caption bearing the name of a senator and the State he represented. Far from the provocative images that threw the upper house of Congress into turmoil, the image of the white plastic cup is disarming in its blankness—a skillful mockery of the censors of “obscenity.” But photographed like one of Edward Weston’s green peppers—“luminous whites, intense blacks”—Lawler sees something of the classic form revered by Mapplethorpe in the cup, thus paying homage to the artist. It mainly evokes a “medical environment,” like Robert Gober’s bathroom fittings at the time. The repetition of the motif hence emphasizes the constant visits to hospitals, their cold drama, and the long series of anonymous patients, disposable for those who made such a terrible decision about their fate at a meeting.

SHERRIE LEVINE

After August Sander, 2012. *After Russel Lee*, 2016

Levine, a feminist, only reproduces men’s work, deconstructing the male domination of art based on the concepts of authority and genius. In 1980 she said, “I hope that in my photographs of photographs an uneasy peace will be made between my attraction to these ideals [...] and my desire to have no ideals or fetters whatsoever.” In 1981, *After Walker Evans*, 22 photographs of photographs taken between 1935 and 1938, revitalized their visual impact, as did the 18 prints of *After August Sander*, and the *After Russel Lee* series in 2016.

Sherrie Levine, born in 1947, is one of the figures of the Pictures Generation that held an eponymous exhibition in which she participated in 1977. At the turn of the 1970s and, 80s, these artists shared the practice of reusing images in a perspective critical of art values. Appropriating existing photographs, paintings, and sculptures, Levine shifted away from virtuosity to question the assumptions of uniqueness, authenticity, and originality, which are the basis of the monetization of a work of art. Exhibiting drawings made on graph paper, she noticed that visitors were more interested in the lines than in the idea. This led her to abandon a medium whose seductive power “diverted people from the most important thing art could accomplish,” to work with photography instead. She went on to produce the series *After*, followed by the name of the artist she used, claiming borrowing as a method of creation. *After* also reveals the anxiety of arriving too late, after the revolutions.

Florian Ebner, Head Curator of the Photography Department, Centre Pompidou – Musée national d’art moderne
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

The power of the act of appropriation in Sherrie Levine’s work has often contributed to reducing it to its conceptual impact, without looking in detail at the formal rigour of her interpretative task. It is therefore worth taking a closer look at the evolution of the *After August Sander* series, for a more thorough and complex reading of this piece. It consists of 36 photographs derived from his monumental body of work *People of the Twentieth Century*, printed by his son Gunther Sander and edited by his grandson, Gerd Sander. As though on the spread of a book, the 36 photographs are clustered in pairs of images: nine pairs devoted to men and nine to women, organized according to the role these “social archetypes” played in German society during the inter-war period. Sherrie Levine reacts to this constellation from the Sander family by removing half of the photographs and appropriating the other half with her method of photographic reproduction. She focuses on the Sander portraits that are profoundly *unheimlich*, both ambiguous and unsettling.

Levine’s appropriation of August Sander’s work stems from a profoundly conceptual approach: that of editing. As Walker Evans said in 1931, Sander’s work is a great “editing of society.” The work in itself—clearly a monumental oeuvre, but far from a monolith neglected by its very author—is a major construct that has been handed down and bequeathed to us by the editing work done by his family and photography historians.

RICHARD PRINCE

Untitled (Cowboy), 2015. *Untitled (Cowboy)*, 2016. *Untitled (Cowboy)*, 2016

Among the major themes that run through his work, Richard Prince notably appropriated that of advertising and the way it constructs a society. In the series presented at the Bourse de Commerce he stages a virile cowboy, the hero of a famous cigarette brand, who has tamed the nature. “Rephotographing” an advertising photo thus becomes a work of art in itself, one which dissects the American dream.

Born in 1949 in the American Panama Canal Zone, Richard Prince appropriated various series of mass media images made in the 1970s for advertising and entertainment. He redefined the concepts of authorship, critical success, and the “mythification” of the work of art. His drawings, paintings, photographs, and installations explore the role subcultures and vernacular modes of expression play in defining the American identity. Adopting an ironic approach, the artist collects and recounts myths, symbols, and the American imaginary: topless women perched on Harley Davidsons, Hollywood pinups in vintage cars, comics inspired by *Playboy* or *The New Yorker*, and even the seductive—but disturbing—nurses in white coats and caps, seen in the *Nurse* series.

Matthieu Humery, Photography Curator for the Collection
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

With his series *Untitled (Cowboy)* (2015–16), Richard Prince plays with ambiguity in his distancing of the American myth and in the irresistible attraction to the images it gives rise to. Prince’s work does not reside in the original production of images but in his reproduction or appropriation of them; the artist places greater emphasis on his role as a commentator. In this series Prince borrows “iconic images” of the figure of the cowboy used in advertising art and reproduces them in large format. By leaving the traces of his appropriation clearly visible—bits of tape, tears in the gutter, and an obvious lack of Photoshop effects—Prince leaves no doubt about the nature of his purloining.

What are we looking at when we look at the simulation of an image that is itself a simulation? Where is the frontier between reality and invention located? Prince’s answer to the question “Who are we?”—the subject of the American people’s never-ending quest for identity, is post-utopic here, a moment when reality disappears, giving way to idealized reflections. “We are images,” might be his reply.

CINDY SHERMAN

Untitled Film Still #2, 1977. Untitled Film Still #7, 1978. Untitled Film Still #3, 1977. Untitled Film Still #13, 1978. Untitled Film Still #14, 1978. Untitled Film Still #21, 1978. Untitled Film Still #32, 1979. Untitled Film Still #35, 1979. Untitled Film Still #39, 1979. Untitled Film Still #48, 1979. Untitled Film Still #52, 1979.

Cindy Sherman’s first photographic series *Untitled Film Stills*, created from 1977 onwards, is a series of self-portraits similar to the snapshots of stars from the 1950s and 1960s that challenges the archetype of the *femme fatale*: voluptuous, coquettish, willing, consenting. Made up of 69 images and as many characters, the series questions the female stereotypes transmitted by and for men. A housewife with protruding breasts, a student or librarian standing on tiptoe, a brooding woman lighting her cigarette disdainfully, a lonely hitch-hiker—in each case, we see the same sexualized, objectified woman. Borrowing from the aesthetics of film stills, these works isolate the woman, turning her into an icon offered up to the gaze. Returning to the aesthetics of black and white, Sherman frames her images like an Italian neorealist film, Hitchcock, or a B-movie. Both model and photographer, subject and object, the artist establishes a distance from the representation so that every scene reveals the chauvinistic gaze that creates it. Using make-up and costumes, she embodies a dark human comedy that shines a harsh light on identity construction.

Cindy Sherman, born in 1954, lives and works in New York. She started out working as a painter, before discovering her chosen language, photography. In 1979, with Robert Longo and Charles Clough, Sherman created an independent exhibition space: Hallwalls. From the 1980s onwards, she shifted to colour photography, applying her method to the fashion world with the series *Fashion* and *Sex Pictures*. Her work has been exhibited at the Punta della Dogana in the exhibitions *Dancing with Myself* (2018) and *Mapping the Studio* (2009–11), and at the Palazzo Grassi in *Where Are We Going?* (2006).

Matthieu Humery, Photography Curator for the Collection
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

As a mirror reflecting the many and varied facets of our society and its ideological constructs, *Film Stills* manipulates and plays with the image of women but also the artist’s own image through the illusion of costume and make-up. As an incarnation of Arthur Rimbaud’s “I is Another,” Cindy Sherman’s work is especially influenced by that of Claude Cahun, who successfully made her own person the medium for a new way of thinking about notions of identity and gender. These photographs reveal a manipulation of the body; the artist’s to start with, then women’s and that of the sexes, in the literal and figurative sense of the word. Furthermore, whether Sherman is in front of the camera, disguised, or behind it, a part of her is always represented.

MARTHA WILSON

Posturing: Drag, 1972–2008. Posturing: Age Transformation, 1973/2008. A Portfolio of Models, 1974.

In the series *Posturing: Drag* and *Posturing: Age Transformation* (1972–73) Martha Wilson experiments with subjectivities other than her own by embodying galleries of characters struggling against stereotypes of gender and age. “A Portfolio of Models” (1974), an ensemble of six black-and-white photographs, shows *The Housewife*, *The Goddess*, *The Working Girl*, *The Professional*, *The Lesbian*, and *The Earth Mother*. “These are the models society holds out to me. [...] All that’s left to do is be an artist”.

Martha Wilson, born in 1947, is a New York feminist artist, and a pioneer of performance art. In the 1970s she lent her disguised body to a gallery of subversive characters. Staging herself in photographs and videos, she borrowed different identities to question the models imposed upon women. In 1976, she created DISBAND, a group of New York artists active between 1978 and 1982. They produced music by shouting and stamping the ground, blurring the border between concert and performance. What do women want? Or rather, how does society shape what women want? Wilson examines the way women are supposed to appear in the public sphere, and the world where these conventions are learnt. Collections of “personality experiments,” her series present portraits of herself as if she were another attempting to be what she is: a woman trying to live the interiority of a man who is trying to resemble a woman; “A 25-year-old woman trying to look like a fifty-year-old woman trying to look like she is twenty-five.”

Élisabeth Lebovici, Historian and Art Critic
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

How does one become visible as an artist while identifying oneself as a woman in a man’s world (the milieu of conceptual art) while also being particularly far-removed from the centers of artistic power (Halifax is not New York)? The photographic apparatus serves as a recording medium but also one of presentation: it institutes the performance that is created before the lens. Wilson works with what she has, that is, her body, which she dresses and makes up in such a way as to temporarily embody a noun associated with a gender (*A Portfolio of Models*, 1974: “housewife,” “Earth mother,” “goddess,” “lesbian,” “professional,” or “working girl.” Accompanying this generic title, a short text briefly reveals a point of view, that of the character about herself, the use of the third person singular aiming to prevent a subjective mode. Detaching the words of an interior “author,” the discourse becomes social, normative, allowing—along with the costume and pose—its prefabricated, readymade character to show through. Identity does not exist outside of the performance, that is, the embodied repetition of a norm, to which photography gives (a) body; a body serving as a testing ground for social roles habitually practiced in the 1970s, since that was the time of creation of the “tableaux” (image/text). *A Portfolio of Models*, a feminist work, shows that each gendered construction, each female incarnation imagined has nothing timeless about it. On the contrary, it is historically situated, established within the keywords of the 1970s, within practices, roles, and conversations.



MIRIAM CAHN / XINYI CHENG /
PETER DOIG / MARLENE DUMAS /
MARTIN KIPPENBERGER / FLORIAN KREWER /
KERRY JAMES MARSHALL / ANTONIO OBA /
THOMAS SCHÜTTE / SER SERPAS /
RUDOLF STINGEL / CLAIRE TABOURET /
LUC TUYMANS / LYNETTE YIADOM-BOAKYE

Paintings and sculptures
 Galleries 4, 5, 6, 7 – Level 2

The entire second floor of the Bourse de Commerce presents a sequence of paintings, interspersed with sculptures where the central theme is the human figure. It begins in Gallery 4 with three paintings by the Italian artist Rudolf Stingel who disrupts perception and constantly questions what it means to paint. Galleries 5, 6, and 7 offer a mixed display in terms of gender, background, and culture, open to a new generation. In this space artists born at the end of the 1970s, like Lynette Yiadom-Boakye, in the 1980s, like Florian Krewer, Xinyi Cheng, Claire Tabouret, and Antonio Oba, or in the 1990s, like Ser Serpas, respond to artists born after the war and in the 1950s like Miriam Cahn—presented for the first time in a Pinault Collection exhibition—Marlene Dumas, Thomas Schütte, and Kerry James Marshall.



Rudolf Stingel, *Untitled (Paula)*, 2012. © Rudolf Stingel. Courtesy Paula Cooper Gallery, New York. Photo Tom Powel.



From left to right and from top to bottom: Antonio Oba, *Sesta*, 2019, © Antonio Oba. Courtesy of the artist and Mendes Wood DM. Photo Bruno Leôao.
 Miriam Cahn, *sarajevo*, 22/08/95, 1995, © Miriam Cahn. Courtesy Galerie Jocelyn Wolff. Photo François Doury. Luc Tuymans, *The Valley*, 2007, © Luc Tuymans. Photo ARR.

MIRIAM CAHN

Fluchtling, 1998. *sarajevo*, 22/08/95, 1995. *KOPFWEH (state of war)*, m 8. 1983, 1983. *was mich anschaut*, 26.3.94, 1994. *o.t., nov.94*, 1994. *geologie*, 8.10.94, 1994. *kindchen*, 25.7.99, 1999. *o.t., 08+13.7.2013*, 2013. *schwarze kriegerin*, 08.01.2018, 2018. *kriegerin*, 08. + 19.03. + 13.04.2017, 2017. *baumwesen*, 22.5 + 31.8 + 10.9.19, 2019. *gebärenmüssen*, 16.6. + 9. + 27.10.19, 2019. *unklar*, 03.12.1995, 1995.

A selection of sixteen of Miriam Cahn’s works are displayed in Gallery 6 in dialogue with works by Luc Tuymans and Antonio Oba. Her ghostly and ephemeral painted figures are shrouded in colour. Their transience appertains to reflections on memory and time, a heightened awareness of a disaster related to her political and feminist activism.

Born in 1949 in Basel, Switzerland, Miriam Cahn studied graphic design then abandoned it for drawing. Whether executed in chalk on gallery walls and in public space, or in charcoal on one of the large notebooks lying on the floor, her first drawings from the end of the 1970s express a vehement, violent, transgressive approach. The artist soon began to use her own body as her material in video performances. The reputation she gained with her works shown at the 1982 documenta in Kassel coincides with the systematic use of oil paint and colour, which went on to become her favoured practice. Her work is based on the image of the body, or more precisely the conditions that give rise to the image: its emergence, its confusion, its disappearance. A mirage in an evanescent landscape, the mysterious shock of a silhouette, the specter of a haggard and diaphanous face.

Éric de Chassey, Art Historian, Director of the Institut national d’histoire de l’art (INHA)
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Male and female bodies feature prominently in Cahn’s work, not only as its agents but also as a theme, as subjects as well as objects. She paints single or multiple bodies as flesh, if not meat, often emphasizing the sexual organs—sagging breasts, prominent vulvae, erect penises—that appear as appendages to legs, arms, and faces (sometimes reduced to schematic symbols—circles and crosses—sometimes more detailed and realistic). On one occasion at least, she made freestanding sculptures in the form of these appendages that she photographed against her own flesh. The bodies she paints sometimes reference her own and the way it ages; or the bodies of other subjects, at different ages (this is especially the case when she represents nuclear families or women with children).

XINYI CHENG

Light Blue Shirt, 2018. *Jane*, 2019. *Lighter III*, 2019. *Sorrowing Man*, 2019. *Red Bonnet*, 2019.

Drawing from the people she knows, Cheng captures a gesture, a face, a voice. A jaw leaning towards a lighter, a half-naked man raising a glass to his lips or towards a trickle of water, compositions frozen in delicately lascivious poses, bathed in warm and cold colours, speckled with accidents, radiant with a light that seems to penetrate the canvas.

Xinyi Cheng, born in 1989 in China, lives between Shanghai and Paris. She had a “major revelation” in 2012 in Baltimore, where she discovered her pictorial language. Influenced by the ancient masters (Bellini) and figures of modernity (Monet, Degas, Picasso), and marked by more contemporary works—Francis Bacon, Gerhard Richter, Luc Tuymans—Cheng contracts the frame to imagine scenes of meetings, creating her paintings from personal photographs.

Franck Balland, Art Critic and Curator
“Opaque and transparent,” excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

For the Chinese artist, trained in traditional sculpture techniques (which she nonetheless abandoned, but from which she did retain an acute awareness of the relationship that interconnects objects and subjects spatially), painting has the same vocation of taking stock of ambiguous sensations. Bodies, seen in their entirety or as close fragments, are brushed with a dense layer of colours that frequently seems tarnished by a greyish veil. Curiosity, worry, and desire are subsequently combined in these snapshots mostly taken from a repertoire of personal photos. Systematically absent from her canvases, she uses painting as a sensual intermediary to pursue a secret exchange with each of these people, transformed by the projections that she sustains through their contact. While she admits finding particular joy in the figuration of hands, as much as in certain accessories revealing the personality of her models, her attention is most often riveted on ordinary gestures.

After Roland Barthes who explained he had “replaced the description [of the lover’s discourse] by its simulation,” Xinyi Cheng’s painting is a matter of aftershocks—as might be said of tremours after an earthquake. In it, we find vibrant impressions of love, friendship, and the trust we place in others. It is also traversed by sorrows, doubts, muted threats whose contours always escape us.

Caroline Bourgeois, Curator for the Pinault Collection

“Inspired by references to Picasso, Degas, Toulouse-Lautrec, or even Francis Bacon, Gerhard Richter, and Luc Tuymans, the young Chinese artist Xinyi Cheng stages moments of intimacy, extremely sensual meetings between the painter and the model, the spectator and the subject she depicts.”

PETER DOIG

Red Man, 2017. Painting on an Island (Carrera), 2019. Bather (Night Wave), 2019. Red Canoe, 2000.

Red Canoe (2000) follows Peter Doig’s discovery of Matisse’s *Baigneuses à la tortue*, with large fields of colour that connect abstraction to figuration. Just as Matisse sought “serenity,” Doig seeks “stability” in his summary of the scene. The actor Robert Mitchum, in swimming trunks, is *Red Man* (2017), from a series where the bather replaces the skier. *Painting on an Island* and *Night Bathers* (2019) are among his latest works.

Peter Doig, born in 1959 in Edinburgh, grew up in the Caribbean and in Canada, before studying in London. He lives between London and Trinidad in the Caribbean. His works are marked by the power and the immensity of nature and its metaphysical strength. Inspired by German romanticism, Edward Hopper, Edvard Munch, and horror films, Doig paints nature untamed, strewn with traces: houses, canoes, silhouettes. Beneath their naive exterior, his canvases, painted from a reality altered by photography, shelter the remains of unsolvable enigmas. Echoing various forms of remembrance, a simple vocabulary (a man, a boat, water, snow) becomes laden with clues. What emerges is not the inert artificiality of past events, but the vibrant node of memory. A professor at the Kunstakademie in Düsseldorf, Doig likes to make his works dialogue with those of his students, following the school’s tradition as a legendary matrix for contemporary German art.

Fabrice Hergott, Director of the Musée d’Art Moderne de Paris
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

From the late 1980s onwards, Peter Doig invented a mode of painting that is impossible to reduce to figuration, given the extent to which his paintings involve a questioning of the nature of painting itself. Within about fifteen years, he’d made such a name for himself that he became the point of origin of an entire movement, amid the great variety of forms and approaches that painting presents today. His oeuvre is undoubtedly unique. It constitutes one of the most original and ambitious positions in terms of the relationship today’s spectators can have with art, that is to say, in terms of their perception of reality. Light is not orientated. The shadows revolve around the elements as though there was no coherent light source. The realism does not come from a homogeneity of space. There is no rational distribution of light any more than there is of perspective, but instead a kind of suspension of presence. Doig’s paintings seem to give rise to incomprehension in the painter/spectator towards their subjects, as though Doig were reconstructing through painting the fascination of the protagonist of the film *Blow-Up* as he looks at the pictures of what he will later understand to be a murder that has left no trace, since the images themselves eventually disappear, leaving only an intense sense of unreality, where the tragic, or its potential, rub shoulders with insignificance.

MARLENE DUMAS

Skulls, 2011–15. Mamma Roma, 2012. Destino, 2012. Stellina, 2012. Angels in Uniform, 2012.

Marlene Dumas tirelessly examines and interprets, and gives a body and a voice, as in *Mamma Roma* (2012): the mother’s face devastated by the pain of the loss of her child is that of the actress Anna Magnani in the eponymous film directed by Pier Paolo Pasolini in 1962. Based on a photograph, *Angels in Uniform* (2011), revives the “little stars” who lived at the Fondazione Stelline orphanage in Milan. The silhouettes of *Stellina* and *Destino* (2012) show a close-up of the insouciance stolen from childhood. The 36 skulls in the *Skulls* series (2011–14) constitute an immersive *memento mori*.

Marlene Dumas, born in 1953 in South Africa, lives in Amsterdam. Her paintings and drawings, made with oil or ink, present portraits of figures transfigured to become reflections of the human condition, torn between despair and ecstasy, death and a love for beauty. A crucial moment plays out in the search for, or “theft” of images that serve as models, sometimes taken from fashion advertising or re-emerging Christian iconography, both of which may appear in a same work or series (*Magdalena* series). Sex and the colour of the skin, innocence and sin, fill this work where intimacy responds to the political, anecdotes to myths, the way we are in the world to the flux of images that irrigate us. Plunging into the depths of darkness, Dumas’ work overflows with a desperately joyful, unimpaired vitality. “I paint because I am a woman. I paint because I am a religious woman (I believe in eternity). I paint because I am a dirty woman. (Painting is a messy business). Painting speaks about the trace of the human touch. It speaks of the skin of a surface.” Some of her works were displayed at the Punta della Dogana in the exhibitions *Prima Materia* (2013–15) and *Mapping the Studio* (2009–11), and at the Palazzo Grassi in *Le Monde vous appartient* (2011–12) and *Séquence 1* (2007).

Marie Darrieussecq, Writer
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Marlene Dumas does not want to represent anyone, she prefers suggestion. “Measuring your own grave”: this is what art represents for this artist born in South Africa in 1953. Not very cheerful, she admits, but, “For the type of portraitist like me, this is as wide as I can see.” And measuring *our* own grave, by looking at her portraits, does not equate to digging it; it means thinking about it, anticipating it: how will our more or less reticent body enter the earth or an urn? Then, the measure will be definitively taken. At any rate, the urgency for Dumas is to paint. “Identity” is one of the human inventions that repulses Marlene Dumas. Standing upright on land, this is all that we can wish for—this is what her portraits seem to say. Knowing what to do with the small of our backs is what differentiates us, ever so slightly, from four-legged animals.

Caroline Bourgeois, Curator for the Pinault Collection

“Going against the flow of the abstract artists of the time, Marlene Dumas chose figuration to create powerful, political works committed to questioning apartheid, social inequality, segregation, death or even eroticism and perversity. Her coloured skulls are ghostly as if, despite death, something continues to animate them. The haunting repetition of rows of the same motif adds to the impact on the viewer who is caught up in a confrontation, almost forced to examine the specificities, to differentiate them and thus restore a lost humanity.”

MARTIN KIPPENBERGER

Bitte nicht nach Hause schicken (Please Don't Send Home), 1983. *Untitled*, from the series *Hand-Painted Pictures*, 1992. *Jeder ist seines Glückes Schmied* (Every Man is the Architect of His Own Fortune), 1983. *Paris Bar*, 1993. *Untitled*, from the series *Lieber Maler, male mir...*, 1983.

In Gallery 5, three self-portraits by Martin Kippenberger that occupy a cardinal place in his oeuvre, are displayed for the first time. *Bitte nicht nach Hause Schicken* (1983) shows him with a sign around his neck: “Please don’t send me home.” An iconic wanderer, a pariah in a codified world, this artist carries with him the memory of victims of recent tragedies, Jews, homo-sexuals, the handicapped, gypsies, the deported, the exterminated. With the series *Dear Painter, Paint For Me* (*Lieber Maler, male mir...*, 1983), commissioned from the poster artist Werner, Kippenberger made paradoxical paintings and self-portraits, not painted by him. By using the poster, he criticizes the status of the work of art: its value, its uniqueness, the question of signatures, etc. *Untitled* (1992) is part of the *Hand-Painted Pictures* series, a second cycle of self-portraits of the artist, naked or in underwear. Here in a piece of bravura, two contorted hands convulse in front of a belly squeezed by a violet pair of shorts, both the agent and the theme of the work, and a paradoxical challenge directed towards the cult of the original. The display also presents the monumental trompe l’oeil *Paris Bar*, as well as a series of 21 portraits on canvas, so many versions of so many pastiches of styles and subjects drawn from the history of painting.

Born in 1953 to a Protestant family in West Germany, Martin Kippenberger died in 1997 in Vienna. A *peintre maudit*, a leader difficult to pin down who claimed to be “styleless” and preferred to be described as a representative rather than an artist, a term he considered more appropriate to the art market he willingly participated in: “If you say you’re doing it for glory, it’s bullshit.” Fortified by his stance as an irreverent service provider, Kippenberger creates, brilliantly handling burlesque and caricature. His titles and slogans are scathing: “Saturday is a peaceful day for the unemployed,” etc. Inspired by popular culture and art history, he questions “the death of painting,” the “avant gardes” who finally disappeared. A provocateur, viewed as a cynic, his alternately irreverent and indulgent attitude tears down “traditional” painting and attacks virtuosity, often provoking scandals and sometimes enthusiasm. In 1996, Kippenberger was awarded the Käthe Kollwitz Prize in Berlin. In 1997, the Mamco in Geneva organised his first retrospective, before the one held at Tate Modern in 2006.

Vincent Gicquel, Painter
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

His father used to tell him: “You have to find your style.” Kippenberger himself later said: “Richter tricked me.” As usual, heads needed to roll; cutting oneself free in order to fulfil oneself. The title *Painted Under the Influence of Spaghetti No. 7* sounds like the phrase by Thomas Bernhard: “The old masters are dead, and the future masters don’t exist yet.” From then on, his only influence would be himself. “Until the day I became aware that my style was wherever I was: there’s no point in going to museums, art is found in the street.” Nurture yourself with simple things; do not paint canvases, paint yourself. His relationship with what the eye can see was his relationship to existence, to reality. “What is needed. is for us to destroy the image of the world, over and over again, by every means. We must always destroy all images.” Destroy what the eye sees, paint reality, sabotage false images of reality in order to retain only what is truly intense.

FLORIAN KREWER

not quite as clear, 2019. *outta space warriors*, 2019. *heat*, 2019. *intouchables*, 2018. *it’s a party – angry*, 2018. *in the air*, 2018.

The six canvases presented as two triptychs in Gallery 5 are inundated with red almost the colour of blood, or plunged into darkness. If the power of painting is to embody, Florian Krewer approaches its mystery when his entire canvas becomes flayed skin and colour, competing with the darkness of the night like the monster that bares its teeth in *heat*, ready to go for the heart. Urban scenes, brawls, battles, where one cannot distinguish the bully the accomplice or the victim.

Born in 1986, Florian Krewer, who currently lives in New York, graduated with a degree in architecture and studied painting under Peter Doig from 2011 to 2017 at the Kunstakademie in Düsseldorf. The starting point for his paintings are personal or found photographs, cut up and assembled in preparatory studies that give rise to his compositions. His large-format canvases display what seem to be hard-to-identify figures which appear to be youthful under their tracksuits. In the nocturnal or twilight atmosphere of the urban scenes, with no clear architectural lines, it is not easy to distinguish life from brawls, struggles from embraces, battles from dance. His threatening or pensive silhouettes crawl, jump, run, stand, beat, crumble, or hesitate. Violence is never far off, exploding or restrained as it catches its breath. We guess at stories but do not have the tools to read them. In the earlier series, violet was the main colour vying with black: a vacillation between sky blue and earthy red, the colour of in-betweenness, on the edge of life and death, stained with uncertainty, portending the arrival of day, or the vanguard of the night.

Anaël Pigeat, Art Critic, Journalist and Editor-in-Chief
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Krewer soon decided to concentrate on figuration, because, above all, he is interested in human beings, their contradictions, and paradoxes, and because the image is more favourable to this line of enquiry. Furthermore, painting for him is like a “conversation.” His first paintings were a series of portraits of people close to him: “I paint my friends, their expressions and movements. It always emerges from experiences. What I do today is connected to the way I grew up, in a closed-off world. But painting, on the contrary, is a space for freedom, through which I can give other young people a way of seeing the world, of respecting each other.”

His characters are often moving, jumping, sometimes suspended in mid-air, fighting, dancing, or running. They have the energy of dancers in a nightclub. Usually everything starts with a felt-tip pen and some paper. Krewer draws a sketch of his figures, photos he has taken or found online serving as models. He cuts them out and sticks them onto paper while listening to American and German hip-hop, R & B, reggae, or electronic music. Then he projects an outline of his composition onto the canvas, and alone in front of his work, the action begins, like a ceremony.

Krewer’s canvases are also inhabited by an entire bestiary, especially felines and dogs with a hint of the naive about them—he is also familiar with Henri Rousseau. It all began when he moved from Düsseldorf to the South Bronx neighbourhood in New York. “At the beginning, I was not too sure where I had ended up, everything seemed so violent. But when you start to get to know the people around you, you realize that the reality is quite different.”

KERRY JAMES MARSHALL

These Blues, 1983. *The Wonderful One*, 1986. *Could This Be Love*, 1992. *Untitled (Self-Portrait)*, from the *Supermodel* series, 1994. *Super Model (female)*, 1994. *Untitled*, 2008–14. *Untitled*, 2012. *Untitled (Two Eggs Over Medium, Sausage, Hash Browns, Whole Wheat Toast)*, 2017. *Laundry Man*, 2019.

Kerry James Marshall inserts Black figures into archetypes of art history and popular culture, from which they were historically excluded. His series *Supermodel* is rooted in pop culture and more specifically the world of music, with a quote from the eponymous album, released in 1992, by the cult drag queen RuPaul. Revisiting the icons of the history of classical painting, particularly with *Untitled* (2012), Marshall modifies the large reclining figures of the Renaissance Venus: a naked man, lying on a fur bedcover holding the pan-African flag, becomes the new *Olympia*.

Growing up in Los Angeles, Kerry James Marshall witnessed the race riots of the summer of 1965. In the heat of the violence he was marked by the African American emancipation movements. By choosing to paint Black figures in large formats, Marshall gives their bodies a place in art history. Taking the idea of applying a single adjective to a variety of skin tones literally, he accentuates the “blackness” of the skins using pigments like iron oxide, magnifying Black beauty in scenes with vibrant colours. He creates his own canons, mingling the tradition of painting Western history with African painting, visible in his technique and his palette. A professor, whose works are present in collections belonging to the most prestigious institutions, he has carved a path for committed painters like Lynette Yiadom-Boakye. Born in 1955, Kerry James Marshall lives and works in Chicago.

Elvan Zabunyan, Contemporary Art Historian
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Kerry James Marshall grew up in Los Angeles, and studied at the Otis Art Institute from which he graduated in 1978. Charles White, that great portrayer of dignity, taught there and through contact with him and his works—portraits celebrating the African American community and its history—Marshall developed his ideas on the political conditions of Blacks in the United States, choosing to orient his art towards a pictorial form where the figure takes center stage. Focusing in this way on the figure enables him to restore a physical presence to the women and men who were made invisible over centuries, due to the racism of slavery and later of segregation. He describes the vital impact *Invisible Man* (1952) by Ralph Ellison had on him, a novel that recounts the life of a man whom nobody sees and who lives in a basement filled with hundreds of electric lights to make himself visible. In an interview with the Californian artist and critic Charles Gaines, Marshall explained that he realized he could not abandon the Black figure, as it would result in a loss. Consequently, African Americans people his frescoes and pictorial narrations, casting a proud gaze upon those who look at them. In reference to Charles Baudelaire’s *The Painter of Modern Life* (1863), art historian Kobena Mercer titled one of his articles on Marshall *The Painter of Afro-Modern Life*. The works revealed to a European audience in 1997 at Documenta X, sixteen years after his first solo exhibition in Los Angeles, presented scenes combining collages and paintings and representing moments of daily life. For the artist, these portrayals are at the very heart of his project: creating African American existential realities through painting, at each stage of life, at each moment in history, while holding pride and hope steady.

ANTONIO OBA

Garoto, 2019. *Sesta*, 2019. *Fecha Corpo*, 2016. *Estripulia*, 2018. *Um Saci, da série Ambiente com Espelhos*, 2017. *Eucalipto–corpo elétrico*, 2020. *Stranger fruits–genealogia*, 2020. *Corpo elétrico–Iraúna-grande/selacordo*, 2020.

For the first time the Pinault Collection will present a series of seven works by Antonio Oba, in dialogue with works by Miriam Cahn and Luc Tuymans. They employ different artistic vocabularies, as visible in his drawings, his ambitious painted compositions with their complex, enigmatic iconography, and symbolist or mystical overtones.

Antonio Oba was born in 1983 in Brasilia, where he lives and works. His practice is permeated by the Brazilian religious and mystical universe: lulled by these beliefs, he explores the way the identity of Brazilian culture was constructed. His syncretic installations are composed of ordinary ex-votos—objects offered to Gods to thank them for their mercifulness or for having fulfilled a wish. He adds everyday objects imbued with strong symbolic power (animal teeth, horseshoes, nails). Oba sees these amulets as material testimonies to painful personal histories and wounded bodies: these religious icons establish a magical connection between a personal narrative and a universal bygone past. Like in mysterious rituals, Oba also uses his body as a stamp he applies to his canvases. By making his body into a significant object, a scale of values, he endows it with a political power that questions the place of Blacks in Brazilian society. This activist approach has led to his being censored or temporarily forced into exile in order to escape death threats.

Renata Aparecida Felinto dos Santos, Artist and Art Historian
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

In addition to their formal qualities, Oba’s works are the result of thorough research, a relentless artistic practice, and the revisiting of his ancestry. His thoughts about the body occupy his processes of unveiling and revealing, of reconciling himself with his own lineages. His poetics denote an immersion into his interior self, evoking beings from the visible and invisible world, which constitute him as a human, living, animal being. At first glance, in Oba’s work, we encounter the sacred, in the everyday sense, as he activates Judeo-Christian liturgical iconography. Other works engage with layers of Africanism, more specifically exploring the intersection between the spiritual and cultural heritages of the Yoruba and Bakongo peoples, whose narrative, bound up in the painful memory of their Atlantic crossing, is impregnated with meaning for Afro-Brazilians.

THOMAS SCHÜTTE

United Enemy (Udo), 1992. *Blues Men*, 2018. *Blues Men*, 2018. *Blues Men*, 2018. *Blues Men*, 2018. *Blues Men*, 2018. *Blues Men*, 2018. *Wichte*, 2006. *Glasgeister*, 2011. *United Enemies*, 1997. *Grosser Doppelkopf Nr. 6*, 2015. *Man Without Face*, 2018. *Mann im Wind III*, 2018.

An important series of Thomas Schütte’s works, some of them shown for the first time by the Pinault Collection, is displayed in Gallery 5 in dialogue with a display of paintings by Martin Kippenberger and Florian Krewer. In this double-height space, the powerful series of twelve *Wichte* (2006), gripping sculpted heads overlooking the whole length of the gallery, seem to cast a disdainful gaze upon the visitor, just like the impressive *Mann im Wind III* (2018) that blocks the horizon of the Gallery with its monumental scale.

Born in 1954 in Oldenburg, Germany, Thomas Schütte lives and works in Düsseldorf. He studied under Gerhard Richter and Fritz Schwegler at the Fine Arts Academy in Düsseldorf and developed an extremely diverse artistic practice. It began with minimalism and the conceptual art of the 1970s, exploring crucial issues like power, memory, the role of art, and its insufficiency when faced with the vast questions of the human condition. Sculptures, architecture, poetic variations, self-portraits, are so many subjects that have structured the artist’s oeuvre from the outset. Today he is considered one of the reinventors of sculpture. Schütte’s approach to art is antiheroic and rejects the theory expounded by Joseph Beuys that confers the role of guide upon the artist, preferring to introduce doubt and question certainties: “My works seek to introduce a twisted question mark into the world”, he states. This questioning often takes the form of temporary and imperfect architectural models or theatre sets that ironically evoke major political and historical-artistic issues. Today, most of his work focuses on an analysis of society’s structures, their political organization and their impact on people’s lives, to expose the fragility and instability of contemporary systems. The works by this artist belonging to the Pinault Collection, were shown in Venice, at the Punta della Dogana (*Accrochage* (2016), *Prima Materia*, (2013–15), *In Praise of Doubt*, (2011–13), *Mapping the Studio*, (2009–11), and at Palazzo Grassi (*The World Belongs to You*, (2011–12); *A Post-Pop Selection*, 2006–07).

Andrea Bellini, Director of the Centre d’Art Contemporain in Geneva
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Thomas Schütte’s work is unparalleled in the context of the art of our time. Few artists have succeeded, as he has for forty years, in conducting research as original as it is radical. His ability to look to the past, especially that of sculpture, is striking, managing to reinvent forms and models that seemed to have exhausted all their expressive possibilities for some time now. Take, for example, the female nude, a heavily overworked subject for sculptors at least until the first half of the twentieth century, which then became a veritable taboo for artists active since the 1960s. With the *Frauen* series in the 1990s, Thomas Schütte took a new interest in the female nude, demonstrating an extraordinary ability to rethink this traditional theme. I have in mind here the artist’s careful reading of figures of the stature of Maillol, Bourdelle, Matisse, Picasso, and Moore. Schütte does not imitate these great sculptors, but absorbs from them to arrive at original formal solutions. By using extremely diverse materials, such as bronze, aluminium, and steel, the German artist successfully creates a series of surprising and singular forms, which seem to contain the past, present, and very future of sculpture.

SER SERPAS

Untitled, 2019. *Untitled*, 2019. *Untitled*, 2019. *Untitled*, 2019. *Untitled*, 2019. *Untitled*, 2019. *Untitled*, 2019.

Ser Serpas paints directly on canvases nailed to the wall, combining the chromatic softness of flesh with the roughness of a raw material. The works on display at the Bourse de Commerce show the evolution of her work from a soft palette and figurative style to expressive created canvases. Serpas tightens the frame almost violently, zooms in on naked, fragmented bodies, almost composite anatomies, imbued with a sexual and erotic charge, unsettles us so much so that we question what they are.

Born in 1995 in Los Angeles, Ser Serpas makes sculptures from “disgusting, ephemeral, and mistreated” found objects. Through her chaotic assemblages, she questions daily life, reshaping it in an attempt to reflect the harmony that exists between desire and fear. Influenced by her experiences in the nonprofit and fashion worlds, Ser Serpas has made over-consumption a central theme of her art. Her anthropomorphic compositions mingle piled textiles and discarded objects as she plays with the sensuality of their relationship. Presented in the exhibition *You were created to be so young (self-harm and exercise)*, a mattress crammed into a stove evokes a sort of tongue emerging from a mouth. In parallel to these installations, Ser Serpas paints. As she admits, installation practice can become “easy” and “ordinary” as it does not demand the same long hours of work as oil painting. Like her drawings, Serpas’s canvases show naked, sexualized bodies. Inspired by images found on the Internet, she never shows faces, but anatomical details from new perspectives, in tight frames. A transgender artist, her works reveal her gaze that is quick to grasp shifting identities.

Ingrid Luquet-Gad, Art Critic
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

From one small format to the next, first on wood, then also on canvas, Ser Serpas creates variations on moments of intimacy captured on the fly, by the lens of her mobile phone—snaps that she most likely forgot about before returning to them. The blocks of colour are generous, the finish oily, the outlines are erased before the contours of the greyish flesh that, if it had been executed more meticulously, would have called for a cosmetic comparison with the technique of *contouring*. Here appears a torso, there an arm, sometimes two or three, a rounded posterior, a hand that advances to clutch it. Never faces, never any hallmarks of identity. Only this stolen moment, that seems less like a specific memory than an archetype of intimacy. Ser Serpas expresses herself and moves forwards from this Gordian knot of the contemporary era, in which appearing is a risk, without—however—being an option. Moving fast and side-long, without taking root in either a group identity or an artistic genealogy, or in a clear line or a solid mass—that is the strategy she has chosen, enabling her to exist in a different way, in images but outside of classificatory systems that precede her and strive to predetermine what she is, or transform the multiple into a single entity/just one.

RUDOLF STINGEL

Untitled (Ernst Ludwig Kirchner), 2010. Untitled (Franz West), 2011. Untitled (Paula), 2012.

The second floor opens onto the only room in the Bourse de Commerce with four straight walls at right angles. This more intimate space, the focal point of the second-floor visit, is devoted to Rudolf Stingel. Here the artist presents three large paintings developed from three portraits outlining his mental landscape that lies between Europe and America, recounting a personal story and providing a glimpse of art history. They depict the New York gallerist Paula Cooper, his friend the Austrian artist Franz West, and finally, the painter Ernst Ludwig Kirchner, a master of German expressionism and a figure in the Mitteleuropean artistic world.

What does it mean to paint? Rudolf Stingel, born in 1956, chose paint as his medium and made it the subject and the method of his work, focusing on this question. Between abstraction and figuration, Stingel has constantly explored, pushed back and redefined the limits of his art that he has extended to new contexts, new approaches and new authors. His work on painting also reveals a reflection on memory and time, marked by the theme of vanity. Since *Instructions* (1989), a user manual to perfectly and infinitely produce “a Stingel,” the work is always pushing against the frontier between the artist-creator and the spectator-amateur. In 2001, he began the series of works made of the insulation material Celotex, a medium visitors could express themselves on: graffiti, collage, fingerprints. From 1991 onwards, Stingel began to cover entire rooms with an enlarged motif of painted carpets, abolishing the limits of the frame that he turned into the environment. In his solo show at the Palazzo Grassi in 2013 this protocol transformed the space, and became the backdrop to photorealistic greys, proving the limitlessness of painting. His portraits are executed from photographs, vastly enlarged without erasing the blemishes, defects, or signs of aging. These images are faithfully copied in paint, until the illusion blurs the tracks of the mediums, turning a personal photograph, a simple identity snapshot, into a monumental portrait.

Elena Geuna, Independent Curator, Author, and Art Advisor
Excerpt from the *Ouverture* exhibition catalogue
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When standing in front of Rudolf Stingel’s work, one is reminded of the visual potency of painting. The sensuousness of the image is wholly offered to the viewer. His paintings evoke an immediate sense of devotion, a blend of familiarity and otherworldliness. Looking at the paintings, everything is already there. Stingel’s work stems from an intimate relationship with painting itself. Few artists in history have been able to develop such intimacy; it requires humility, courage, and trust in the material at hand. To dedicate oneself to painting requires taking a step back to contemplate the canvas. Stingel endures the silence of these moments of reflection and patiently allows the painting to speak. Frequently working from existing images, the artist painstakingly translates the image onto canvas employing a meticulous technical procedure. A commitment to painting means a commitment to images, to the visual structure that is already at play in the original photograph. In his “portraits of portraits,” Stingel questions the notion of reappropriation of the image, and the subjects’ awareness of potential viewers. The many and varied shades of grey—the primary tone of his figurative paintings—and the detailed pictorial process reconstruct the granularity of the original print, capturing scratches and damaged areas, giving the whole work a nostalgic mood.

CLAIRE TABOURET

Self-portrait with a Hood (pink), 2020, Self-portrait at the Table, 2020, Girlfriends (stripes), 2019.

Claire Tabouret’s painted works are figurative, enriched by photographs, personal archives, and anonymous snapshots. The characters are extricated from their points of reference and thrust into the heart of an enigmatic pictorial space, like in this double self-portrait of the artist wearing an asexual and ordinary “hoodie.” In one of them, the hood flops down, revealing the lassitude of the head held in the hands that lean on a table in a flood of acidic colours. In the other, the same hood creates an electrified orange halo around the androgynous youthful face, with a lingering incredulous expression.

Born in 1981, Claire Tabouret works in Los Angeles. She is inspired by history painting and the portrait genre; her work is inhabited by personal photographs, anonymous images, and self-portraits. She paints by superposing thicknesses and fluid and transparent colours in a half-light crossed by fluorescence. Presences take shape in the layers, in very large group formats or tightly framed portraits. From the 2014 *Débutantes* wearing outdated dresses, to the confronted bodies in *Born in Mirrors* (2019), from the ranks of the *Insoumis* to those of the *Veilleurs* (*The Illusion of Light*, Palazzo Grassi, 2014–15), for this artist “painting is a way of squeezing the image, to extract an inner light from it, a tenuous clue.”

Interview with the artist by Caroline Bourgeois, Curator for the Pinault Collection

CT: My point of departure for the paintings presented at the Bourse de Commerce was the *Skulls* series by Marlene Dumas. That’s how the idea of self-portraits came about.

CB: Yet you’d never done any before.

CT: But I’d started a lot of them.

CB: There’s such a long history of self-portraiture, from Rembrandt to Lucian Freud. And there’s a humility in using yourself as a subject, since that’s all that you have. Not to show off, but so as not to bother anyone else. I don’t find the exercise narcissistic.

CT: It’s true that it was the narcissistic side that bugged me.

CB: I see it more as an examination of the status of the artist: what they see and how, what they express. It refers to each one of us. I find it rather beautiful to imagine oneself full length. It’s troubling and rather humble; it’s daring to envisage oneself aging. Painting yourself from head to toe equates to showing how you stand.

CT: I have thought a lot about the way people stand, the space we occupy, and the way in which we inhabit our bodies. In thinking about my self-portraits, I was also thinking about the body as it falls, in postures of fragility, and the way the body expresses, at some point, the words it lacks. These are staged presences that speak without words. I thought of the artist Bas Jan Ader and the video in which he says, with tears in his eyes, “I’m too sad to tell you” and his tears are his words. There is almost this impossibility in my self-portraits. Painting expresses things for which we do not have words.

LUC TUYMANS

The Valley, 2007. *Twenty Seventeen*, 2017. *The Kid*, 2018. *Anonymous III*, 2018. *Anonymous IV*, 2018.

The five paintings by Luc Tuymans presented in Gallery 6 are an opportunity to reread numerous fundamental features of his oeuvre from a European cultural perspective: war, and more specifically the Second World War, the banality of evil, the baroque combination of tragedy and farce, the ambiguity of reality and of its images.

Luc Tuymans was born in 1958 in Mortsel, Belgium. He lives and works in Antwerp. Considered one of the most influential artists on the international art scene, Luc Tuymans has dedicated himself to figurative painting since the mid-1980s and throughout his career he has contributed to the renaissance of this medium in contemporary art. His works deal with issues linked to the past and to more recent history, looking at everyday subjects through a repertoire of images borrowed from the private and public spheres—the press, television, the Internet. The artist speaks of imagination that is transformed by the world of media, and also uses images he finds on the Internet or photos he takes with his mobile phone, which he prints and rephotographs. His palette is never excessive, composed of various tones of grey or pastel colours. Tuymans recreates these images by blending them into a strange and rarefied light; they emanate a sense of anxiety capable of triggering—as he says himself—an “authentic falsification” of reality. Luc Tuymans’ works also confront history and human interest news stories: the artist tackles urgent themes like the great American dream, the horror of Nazism, post-colonial developments, or US politics. His work was exhibited in his first retrospective titled *La Pelle*, at Palazzo Grassi in Venice, from March 2019 to January 2020.

Helen Molesworth, Curator and Author
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Although he fuses photography and painting, Tuymans obfuscates all the indicators of veracity specific to photography. The bare hermeticism of his paintings is often in contrast with the highly charged language he uses to title both his paintings and his exhibitions (*Embitterment*, *Suspicion*, *At Random*, *The Heritage*) and the abundant literature that supports his work, in particular galleries’ press releases, as well as numerous and long interviews. In balancing silence and linguistic profligacy, freeze-frame and still life, a scene observed through a window and an imaginary presence, Tuymans’s oeuvre implies that even when we find ourselves in a deep ethical and political crisis (as we do now), even as we are consumed by the information on television and annihilated by the relentless flashing of the screen, even when we are overwhelmed by anger, most of the time, silence prevails and we remain passive in the face of monstrosity. What this says about the “promise” of the archive and its “responsibility for tomorrow” may be the supreme Tuymans effect.

LYNETTE YIADOM-BOAKYE

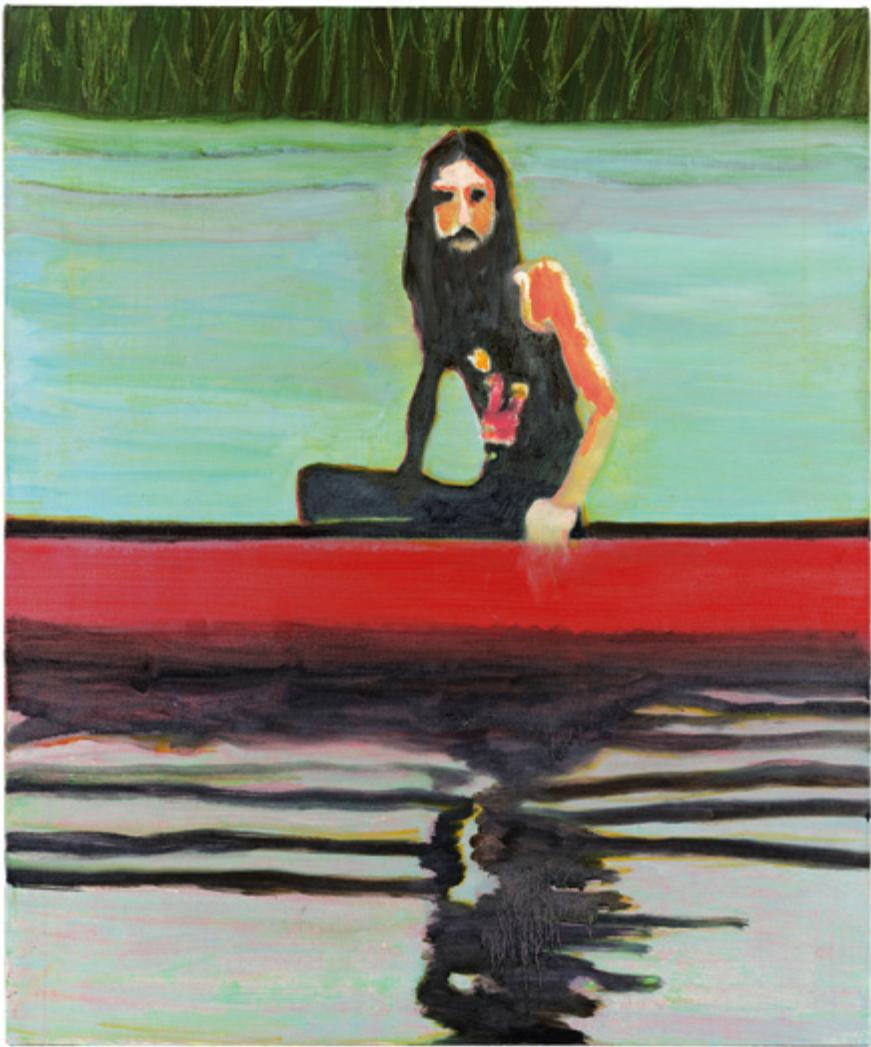
The Twitcher, 2009. *Oracle*, 2015. *Vigil for a Horseman*, 2017.

Three figures by Lynette Yiadom-Boakye, men and women, respond to each other in Gallery 7 at the Bourse de Commerce, reproducing and distorting the canonical concepts of the full-length portrait, the triptych, and portrait busts. Her paintings are masterful in their facture, equal to that of the academic masters, and even more so thanks to her energetic brushstrokes that replace the nobles or bourgeois of yesterday with Black characters born out of the artist’s imagination. By retrospectively making the absence of Black figures in the Western tradition evident, her work is a political gesture. How does one express the human in painterly language? In her urgency to capture a fleeting state of awareness, the artist often completes a work in a single day. Her compositions cast an undefined frame around figures who “don’t share our concerns or anxieties” as they are “somewhere else altogether.” The spectator is asked to use his or her imagination to co-create the world in which these insistently familiar faces reside.

Born in London in 1977 to Ghanaian parents, the painter Lynette Yiadom-Boakye studied at Central Saint Martins School of Art and Design, Falmouth College of Art, and the Royal Academy School. Her portraits, “suggestions of people,” are clearly influenced by Manet, Goya, and Degas. As a writer, the artist frequently publishes her short stories and poems in her exhibition catalogues.

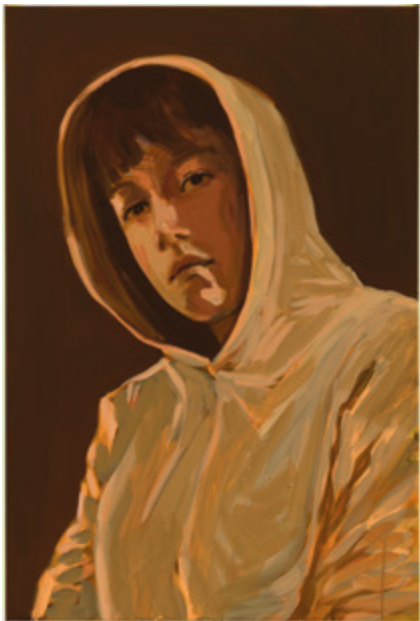
Elvan Zabunyan, Contemporary Art Historian
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

We could ponder why a figurative form often, if not always, generates the need for comment by relating it to its existence within reality. This is precisely where the artist establishes a radical break: she has chosen to turn reality into a dreamlike never-land from which any sense of the present has escaped. By choosing and accepting to paint imaginary women and men, Yiadom-Boakye creates another world. This oniric world emerging from her imagination is like that of a novel or film in which the fiction controls the narrative and does not try to justify it. The figures represented—evanescent silhouettes—exist within themselves, and yet, as we contemplate them, we seem to keep discovering familiar faces. A question recurs: who are these numerous characters that crop up on canvases in which the often-black background absorbs the figure with skin that is also black? Men and women who exist within a long history that we don’t know? Or who belong to the past? Does it bother us that these characters are beyond potential identification?



From left to right and top to bottom: Kerry James Marshall, *Untitled*, 2012. © Kerry James Marshall. Courtesy of the artist and Pinault Collection. Photo Maxime Verret. Lynette Yiadom-Boakye, *Resurrect The Oracle*, 2015. © Lynette Yiadom-Boakye. Courtesy of the artist, and Pinault Collection. Photo Maxime Verret. Xinyi Cheng, *Jane*, 2019. © Xinyi Cheng. Courtesy of Balice Hertling. Photo Aurélien Mole.

From left to right and top to bottom: Ser Serpas, *Untitled*, 2019. © Ser Serpas. Courtesy of the artist. Photo Flavio Karrer. Marlene Dumas, *Mamma Roma*, 2012. © Marlene Dumas. Courtesy of the artist and Pinault Collection. Photo Maxime Verret. Peter Doig, *Red Canoe*, 2000. © Peter Doig / ADAGP, Paris 2021. © Christie's Images Limited, 2013.



Facing page: Thomas Schütte, *Mann im Wind III*, 2018. © Thomas Schütte / ADAGP, Paris 2021. View of the exhibition "Ouverture", Bourse de Commerce — Pinault Collection, Paris, 2021. Courtesy of the artist and Pinault Collection. Photo Aurélien Mole.
 From left to right and top to bottom: © Claire Tabouret. Courtesy of the artist. Photo Marten Elder. Martin Kippenberger, *Untitled, "Lieber Maler, male mir..."*, 1983. © Estate of Martin Kippenberger, Galerie Gisela Capitain. Photo ARR. Claire Tabouret, *Self-portrait with a Hood (pink)*, 2020. Florian Krewer, *not quite as clear*, 2019. © Florian Krewer. Courtesy Michael Werner Gallery. Photo Moritz Wegwerth

PIERRE HUYGHE

Sound installation – Studio
Level -2

Offspring, 2020.

With *Offspring*, Pierre Huyghe offers us a timeless, poetic experience, at the scale of the Studio and in semi-darkness. This large “black box” is located in the basement of the Bourse de Commerce. Designed in 2019 for this site, the installation is a replay of *L’Expédition scintillante*, created in 2002. The work is inspired by a novel by Edgar Allan Poe, *The Narrative of Arthur Gordon Pym*, and a polar expedition the artist took part in aboard the schooner Tara. “What interests me is the vital aspect of the image, explains Pierre Huyghe, the way in which an idea, an artefact, a language can stray into the contingent, biological, mineral, and physical reality. I want to expose viewers to something rather than just expose something to someone.”

Pierre Huyghe (born in 1962) lives in Santiago, Chile. Like the peers of his generation, French artists whose careers began in the 1990s and for whom Nicolas Bourriaud coined the phrase “relational aesthetics” in 1995, Huyghe is constantly reinventing his means of creating and displaying his work. From films to objects, from photographs to drawings, his work oscillates, balancing between fiction and a production of reality, between erudition and pop culture, ranging from biological life to artefacts, from science to science-fiction, from music to cinema, from architecture to literature, from archaeology to philosophy, over the course of his collaborations. Huyghe, who created the production company Anna Sanders Film with Dominique Gonzalez-Foerster and Philippe Parreno, introduces himself as an “initiator of events,” and his videos provide a faithful account of them. Can we define the human? This question haunts his oeuvre, from the sadness of the almost, but not human enough cyborg, to the border with the animal, both the other and the same (*Toison d’or*, 1993; *Human Mask*, 2014).

Emma Lavigne, President of the Palais de Tokyo
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Offspring is not a demarcated sound architecture that varies depending on the trajectory of bodies, but a unique territory within which the lines of Erik Satie’s *Gymnopédies*, in turn melodic and chaotic, generate an uncertain sound and light show. It is an antechamber, an anti-stage, a site for rehearsal, an ongoing, hesitant learning process, by way of a deep neural network that attempts to produce a musical suite, a continuity. This deep neural network generates its own sound links and inherited traits, an instability that thwarts all notions of harmonious interpretation, especially as this instrument is constantly being modified and opposed by influences from the outside environment, bodily emanations gathered by presence sensors that react to temperature, humidity, and light, and that create infinite variations to the score, enabling the existence (as in Philip K. Dick’s novels, especially *Time Out of Joint*) of a floating world, of parallel universes, or of a past that deteriorates as it reinvents itself.

Offspring emerges as the remanence of a narrative, the variation and evanescence of an intangible and shifting form, like the gradual burying of a sound, the evaporation of a scent, or the surfacing of a memory. An infrathin presence that, like life’s breath or a puff of air, keeps the form from appearing or vanishing.

TAREK ATOUI

In situ sound installation – Foyer
Level -2

The Ground, 2019.

Accessed by the staircase that coils around Tadao Ando’s concrete cylinder, the Foyer of the Auditorium will host a large sound installation by Tarek Atoui. These musical ceramic sculptures, are a final allusion to Venice, as they were exhibited in the 2019 Biennale and gave rise to a cycle of performances at the Palazzo Grassi and the Teatrino in November of that year (these will also be presented at the Bourse de Commerce as part of the live programme). This polyptych, the result of five years of travel through the Pearl River Delta in China, examining agricultural, architectural, and traditional and contemporary music practices, comes to life in an interplay of echoes. This participatory work invites the spectator to complete it by listening, in order that, to use Rilke’s words: “the vibration that grips, consoles, and supports us may come to life.”

Tarek Atoui was born in Beirut in 1980 and studied electro-acoustic sound in France. He performs his sound art creations all over the world, on instruments and in spatial systems he designs, sculpts, and installs, turning his visual art practice into a musical matrix. To modulate unheard sounds and to create his compositions, Atoui begins by establishing and shaping the space where his works will resonate. He turns sound into a material to be sculpted, giving the visible a voice. His collaborative works are enriched by research on the history of music, reflections on performance as a dynamic of fulfilment, and relationships, which play a role in the installation, between the specific and the general. With his sound machines and sculptures, Atoui uses music as political discourse, revealing the expressive power of the instrument and its ability to make a statement.

Interview by Caroline Bourgeois, Curator for the Pinault Collection
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

CB: *The Ground* is a project you initiated with the gallery Vitamin Creative Space in Guangzhou, in an extraordinary place called Mirrored Gardens, which is like an art centre—if we compare it to what is going on here, in Paris. As far as I know, the project started off with a sort of stroll, followed by several years of research. *The Ground* is a composition, not just a work of art. It can be reactivated in different ways.

TA: *The Ground* came about five years after a series of voyages. I met Hu Fang, the co-founder of Vitamin Creative Space, during a trip to Cambodia. He invited me to come to China after he saw me play solo. It was an open invitation, with no specific project in mind other than to come and see the construction of a new space. Over three weeks we met police officers, researchers, and people involved with hip-hop or traditional music, without any particular itinerary. The idea was to look at things that interested them together, that my presence enabled them to see. I learned about traditional Chinese music, and especially about the guqin, one of the most ancient string instruments. These visits continued. Mirrored Gardens then became a construction site and a wasteland. I was able to observe construction methods using traditional materials, how the land was worked there, new agricultural techniques introduced by Vitamin Creative Space, and how they established a dialogue with nearby farmers.

In situ works

In addition to the exhibition spaces, *in situ* projects were designed or reconfigured with the artists for the very specific context of the Bourse de Commerce — Pinault Collection.

MARTIAL RAYSSE

Monumental painting – Le Salon
Level 0

Ici Plage, comme ici-bas, 2012.

The French Riviera, with its typical views, its colourful wardrobe, its summery atmosphere, is a recurring site in Martial Raysse's work. The Nice landscape is the idyllic décor in *Conversation Printanière* (1964). His first assemblages, such as *Raysse Beach* (1962), were already permeated by seaside horizons, lit up by neon signs, and inhabited by the rhythm of songs by the Beach Boys. *Ici Plage, comme ici-bas* (2012), a large panel painted like a history painting, in Sienese, acidic, almost electric tones, reinvents the composition of the frieze favored by the Renaissance masters. In a utopian landscape stretching from the Montagne Sainte-Victoire to the city, and as far as the shore, the horde of characters—the whole of humanity, a joyous or damned carnival crowd?—proceeds from the depths of the image to explode at the forefront like an adoration of the magi or a diabolical quattrocento parade. The enigmatic representation with its abundant iconography plays out before the captivated and bewildered spectator, on a polluted shore, in an intermediate zone.

Martial Raysse was born in 1936, in Golfe Juan, near Nice. In 1954, he joined the faculty of literature at the university in his hometown, while also attending the École Nationale des arts décoratifs in Nice. In 1955, he met Ben Vautier and Arman, who were also interested in artistic experimentation. From his early poem-objects and abstract paintings, Raysse moved on to artistic works marked by assemblage: everyday objects, packs, or toys, then neon lights became his favourite materials, often brightly coloured, brand new, seeming almost indestructible and false. At the time, he even stated: "Prisunic shops are the new museums of modern art." In 1960, Raysse joined the movement the critic Pierre Restany was to call "New Realism." This was the beginning of a very intense creative period: over thirty works created in 1962, more than one hundred between 1963 and 1964. During these years, against the backdrop of a cultural panorama strongly influenced by the nouvelle vague, Raysse developed an interest in cinema and directed experimental films. In 1965, he moved to Los Angeles and also grew closer to artists involved in the pop art movement that emerged in the United States, influenced by advertising, mass consumption, and Hollywood and its archetypal imagery. At the end of the 1960s, he rejected the pop vocabulary along with its artistic and social system. The events of May 1968 brought him back to France and he distanced himself from the art world. From the 1970s onwards, his pictorial production combined painting, drawing, and small, highly humorous sculptures, "cobbled together" out of recycled materials and tinged with shamanism and surrealism. In the 1990s he returned to painting, turning to large, ambitious compositions in the form of friezes, drawing from the old masters. Carnival scenes, celebrations, and tableaux vivants inhabited this new imagination that culminated in 2012 with *Ici Plage comme ici-bas*, a masterful synthesis of all his work. After a major retrospective at the Centre Pompidou in 2014, in 2015 the Palazzo Grassi held his first large solo exhibition in Italy.

© Martial Raysse / ADAGP Paris, 2021. Courtesy of the artist and Pinault Collection. Photo Aurélien Mole.





© Ryan Gander / ADAGP, Paris 2021 / Vue d'exposition. So... Other Life, RYAN GANDER, Esther Shipper Gallery, Berlin, 2019. Courtesy Esther Shipper. Photo Andrea Rossetti.

RYAN GANDER

In situ installation – Bookshop
Level 0

I... I... I..., 2019

With *I... I... I...*, Ryan Gander stages a small white animatronic mouse housed in a wall on the ground floor of the Bourse de Commerce. The mechanical creature watches the visitors from a hole at the bottom of a wall beside the lifts. It attempts to speak, but stutters and stammers, disrupting the atmosphere and the quiet of the museum with its child's voice. Fitted with a battery, imprisoned in its animated "loop," the mouse surprises the visitor, confuses, creates an illusion. Condemned to live out its eternal cycle until it collapses, this mouse makes us reflect upon—and smile at—our own condition.

A protean artist, Ryan Gander (born in 1976 in Chester) lives and works in London. Graphic art, writing, performance, sculpture, installation, assemblage, films: his oeuvre involves every medium and creative process. Playing with a complex relationship between reality and fiction, Gander's approach consists in appropriating objects, images, or texts and assembling them to question the emergence of, and mechanisms behind, the way a work of art is perceived. His work resembles a network of clues to be deciphered, encouraging the spectator to create associations and invent his own narrative in order to untangle the complexity of the staging. In one way or another, all Gander's works speak of absence, loss, invisibility, and latency.

François Piron, Art Critic and Curator

Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Gander knows, or at least assumes, that the audience at an exhibition knows that once they have crossed the threshold of a gallery, everything there is art, so he can play with the belief system that intends everything to be art within the art space, as everything there is spectacle, representation, designation, and narration. So, discovering a small pile of rubble around a tiny, crude hole at the foot of a wall, with a white mouse's head poking out of it, procures the pleasure of both surprise and a recognition of a miniature spectacle that befits the art space and its individual, intimate relationship: a play for an audience of one. Gander's mouse can in fact speak, and it has a statement to make. An important one. But just as it is about to speak, it hesitates, stumbles over its words, cannot remember what to say, in which order, or why. It is all gone. It is there on the tip of its tongue, but the mouse only remembers unintelligible snippets. It is surprised, feels sorry for itself, grows desperate, thinks it is back on track, only to lose it all again.



The Guardians, 2018–20,
8 sculpted chairs.
© Tatiana Trouvé / ADAGP Paris, 2021.

TATIANA TROUVÉ

In situ sculptures
Exhibition galleries

The Guardians, 2018–20

The artist has placed the *Guardians* throughout the museum. These sculptures borrow their forms from disturbingly realistic petrified chairs for guards, made of granite, marble, bronze, onyx, or steel, watching over the other artists' works on display. Combined with a rigid jacket hanging on the back of the chair, open books with annotated pages, a radio, a mobile phone, various sorts of stone cushions, their hardness imprinted with the fleeting shape of waiting, the unique chairs explore the gravity and humour, the architectural and mental space of the museum that is opening. Physical, unwavering ghosts, almost like buildings, the benevolent *Guardians* embody and reinforce absence.

Born in 1968 in Italy, Tatiana Trouvé lives and works in Paris, after a childhood spent in Dakar and an education in the Netherlands, and then at the Villa Arson in Nice. When she arrived in the French capital she transformed her search for a job into the raw material of her works, collecting and archiving the CVs she sent out and the stereotyped responses she received, in an office called B.A.I (Bureau d'Activités Implicites or Office of Implicit Activities). Exploring the relationships between the past and the future, presence and absence, reality and fiction, she favours anonymous, forgotten events that are nonetheless constitutive elements of our story and affect our lives. Looking at what a memory of objects and places that deforms accepted reality could be like, Trouvé constantly reinvents time and space, creating a parallel dimension where the laws of our world are reinvented and the spectator is disoriented, where everything has to be redefined. Her work has been displayed at the Punta della Dogana in the exhibitions *In Praise of Doubt* (2011–13) and *Luogo e Segni* (2019).

Gavin Delahunty, Curator
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

From the beginning of her career, Tatiana Trouvé has positioned her sculpture at the crossroads of radically different traditions, combining minimal and post-minimal sculpture, legacies of conceptual art, and an exploration of the psychological effects of the uncanny. Some elements of her sculpture resemble everyday objects, provoking a sensation of familiarity and longing complicated by the sculptures' unexpected material properties. The most recent synthesis of these distinct knowledge systems is Trouvé's series of works entitled *The Guardians* (2013–), which makes haunting use of the chair as an emblem of authority. The series appears to reference the style of standard, unexceptional seating usually provided to museum guards. *The Guardians* is provocative due to the fact that familiar objects have been radically altered and no longer correspond to what their material or conceptual appearance suggests. They are a warning of the dangers of univocal interpretations, prompting the viewer to ponder their multifarious associations. The word "guardian" implies a kind of accompaniment that extends through time, a patient process of waiting and watching. In an interview with Richard Shusterman, Trouvé once asked, "How are we shaped by the time spent waiting, what exactly does it shape, and what elements of that time and that construction are we able to grasp?" These *Guardians* represent so many enigmatic responses to these questions.

MAURIZIO CATTELAN

In situ installation — The Rotonde balconies
Level 3

Others, 2011.

Will *Others*, the disturbing squadron of stuffed pigeons poised to look down upon the visitors from the balconies of the Rotonde at the Bourse de Commerce, provoke laughter or fear? These naturalistic creatures spark surprise that soon turns to concern at their brooding and silent presence, then uncertainty that evolves into humorous connections to the monumental Parisian landscape and their analogy with the visitor himself, an art tourist caught up in the mesh of illusion. They are placed there as a warning, the sign of something to be watched, distrusted. Their proliferation and omnipresence become a nagging concern. Like Hitchcock's hordes of birds, Cattelan's pigeons act as a kind of signal, something to be monitored, an atmosphere to be distrusted.

Born in Padua in 1960, Maurizio Cattelan lives and works between Milan and New York. A polymorphous artist, working with sculpture and performance, as well as a publisher (the magazine *Toilet Paper*) and exhibition programmer (Wrong Gallery), Cattelan asserted himself with a production whose spectacular forms underscore the contradictions in contemporary society. "Humour is a way of communicating that allows people to overcome the obstacle of shyness," he says. In his series *Z paintings* (1995–96), he enjoys misrepresenting the work of the conceptual artist Lucio Fontana with a series of monochrome canvases that he slits to form the letter Z, in reference to Zorro. With *Nona Ora* (*The Ninth Hour*, 1999), he presents a life-size sculpture of Pope Jean-Paul II crushed by a meteorite. *Him* (2001) shows an infant Hitler, playing with the banality of absolute evil. If he were not a major actor on the contemporary art stage, this specialist of the paradox, of provocation and ferocious irony could—humorously, of course—pass for a fringe artist. *Untitled* (2007), a reversed trophy, a horse with its head stuck into a brick wall at the Punta della Dogana, is a perfect example of his pranks: naturalist, illusionist, staggering, disturbing, they provoke a mixture of surprise and horror, laughter mingled with embarrassment, always uncomfortable, cynical, devastating.

His works were displayed at the Punta della Dogana and at Palazzo Grassi in the exhibitions *Dancing with Myself* (2018), *In Praise of Doubt* (2011–13), *The World Belongs to You* (2011–12), *Mapping the Studio* (2009–11), *Italics* (2008–09), *A Post-Pop Selection* (2006–07), and *Where are We Going?* (2006).

**Interview with Chiara Parisi, Director of the Centre Pompidou-Metz,
by Martin Bethenod, Deputy Chief Executive Officer**
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

MB: Were the pigeons present in the exhibition at the Monnaie de Paris?

CP: The pigeons were there, discreetly placed on the cornices, as a counterpoint to the eighteenth-century salon architecture. Just like the little drummer boy, *Untitled* (2003), and *Mini-Me* (1999), the pigeons weren't hidden from visitors, but placed in out-of-the-way corners, a kind of invitation for us to pay more attention to our surroundings. The issue of the gaze is at the heart of this piece by Cattelan; the pigeons are leaning over and observing the visitors, who in turn look up, avoiding them or contemptuous.

MB: When did they first appear in his work?

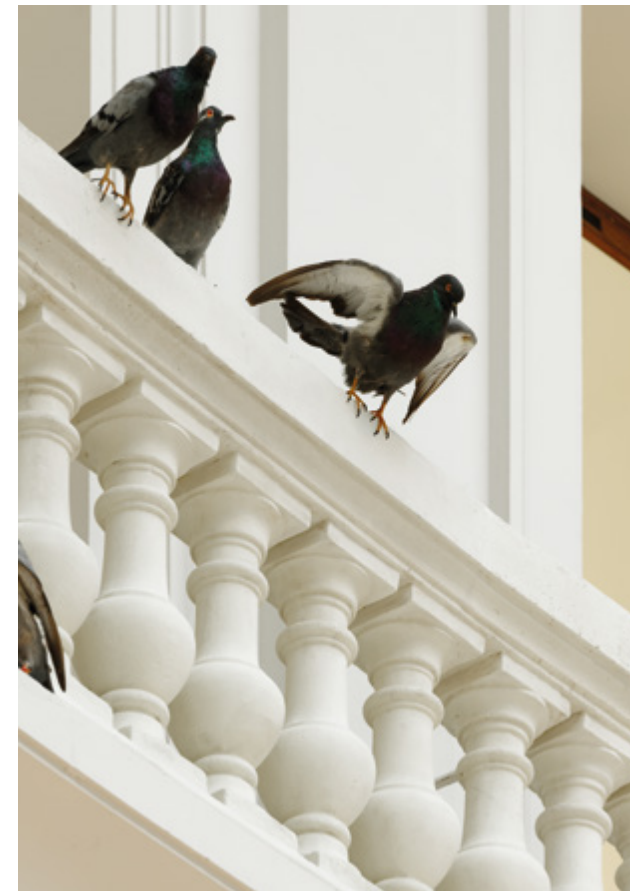
CP: In Venice, for the 1997 Biennale, curated by Germano Celant, with Enzo Cucchi and Ettore Spalletti. It is said that when he visited the Italian pavilion, which isn't used other than during the Biennale, Maurizio found pigeon excrement everywhere in the building. He made a connection between the large numbers of pigeons in winter and those of art amateurs in summer. So, he installed 200 pigeons, with bird droppings strewn across the floor. He called

the work *Turisti*. Together with the power of expressionist Enzo Cucchi and the intensity of Ettore Spalletti, whose art is like that of a twentieth-century Beato Angelico, they created an unforgettable pavilion.

MB: The pigeons returned to Venice in 2011 for the Biennale curated by Bice Curiger, but in a different form and under another title.

CP: Yes, he drastically increased their presence in *Others*. From the original 200, he installed 2,000. Sitting on the facade of the central pavilion and, most importantly, inside it, conversing with Tintoretto, *Others* is no longer *Tourists*. Conveying a feeling of distressing multitude, it appeared just before the threat of mass immigration and marginalization became key terms driving the radical change in immigration policies across various countries.

© Maurizio Cattelan, exhibition views of *Ouverture*, Bourse de Commerce — Pinault Collection, Paris, 2021. Photos Aurélien Mole.



PHILIPPE PARRENO

In situ installation — Medici column
Rue de Viarmes

Mont Analogue, 2001–20.

Mounted on the Medici column, like a lighthouse signalling the presence of the Bourse de Commerce, the installation titled *Mont Analogue* throbs with changing colours: it transcribes René Daumal's unfinished novel into code, sending his utopian message out into the Parisian sky. *Mont Analogue* is a fantastic metaphysical adventure, a work inspired by the mythical and incomplete novel written by René Daumal (1908–44), a narrative published posthumously in 1951. It recounts the discovery of a mountain that links the sky and the earth, and its ascension by a group of people. A never-ending quest, an impossible adventure, a metaphor for art and its utopia. The artist designed a new version of this in situ installation for the opening of the museum, to be mounted on the Medici column that flanks the Bourse de Commerce building. A reconfiguration, a reminiscence, a new avatar of a work created in 2001 that is central to Parreno's oeuvre, *Mont Analogue* is mounted at the top of a unique structure, an architectural witness to the site as it was during the Renaissance, the palace belonging to Catherine de Medici. This column, as much a symbol of royal power as it is an esoteric landmark, becomes a lighthouse. From here the artist broadcasts another, just as incomplete, message for the city. Philippe Parreno uses an intermittent and mysterious light code to invite us to discover art's invisible, potential, and intangible worlds.

Philippe Parreno, born in 1964 in Algeria, studied at the École des Beaux-Arts in Grenoble and at the Institut des hautes études en arts plastiques in Paris. He explores the resources of the exhibition as a medium. Convinced that the project takes precedence over the object, his interest in a dynamic and collaborative approach to art encourages him to work with other artists—like Pierre Huyghe, Tino Sehgal, Douglas Gordon, and Dominique Gonzalez-Foerster—to radically rethink the concept of the exhibition. Parreno often works on the mechanisms that underpin the functioning of the event by creating environments where ephemeral sequences or elements of varying durations follow each other, turning the exhibition itself into an artistic object. In the 2000s, his films were inhabited by ghosts and automatons, reflections of a questioning of the separation between fiction and reality, narrative and origins. They take place in a poetic space, punctuated by powerful references to the worlds of science fiction, the sciences and occult sciences, philosophy and fables. The *Marquees*, light installations he created from 2006 onwards, inspired by American cinema signs dating from the 1950s, occupy a special place in his oeuvre. These flashing signs create the conditions for an event to occur, and are works of art in their own right, promises of future works.

Two of his *Marquees*, were displayed at the Palazzo Grassi and the Punta della Dogana, such as *Quasi objects* (2014) and the film *Marilyn* (2012), (*The Illusion of Light* (2014–15); *Prima Materia* (2013–15); *Accrochage* (2016); *Luogo e Segni* (2019).

Carlos Basualdo, Keith L. and Katherine Sachs, Senior Contemporary Art Curator at the Philadelphia Museum of Art
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Parreno translated the text into a colour sequence following the digital protocol established by the American Standard Code for Information Interchange or ASCII, a character encoding standard for electronic communication used to convert letters and other symbols into binary code and vice versa. The question of the relation between display and meaning is intrinsic to the work. How is the viewer, confronted with these changing colours, supposed to understand that they constitute a coded message that they have to translate back into its original language so as to obtain the text of the novel? The viewer who has previous knowledge of Parreno's work, or has read a description of the piece, would be confronted with a message that is, for all intents and purposes, indecipherable. As for the general public, it would only see a sequence of colours being projected, a pure exhibition which does not convey an evident message.

The work probes the boundaries between exhibition and signification. What do we see when the object of our perception escapes any possible explanation? Is seeing always a projection of some kind? More specifically, is the text of *Mont Analogue* still there, in the pure perception of the colours with no meaning? Is it then possible to see and not to mean, or are seeing and meaning one and the same thing? Invisibility displayed in front of our very eyes is what *Mont Analogue* confronts us with, as part of Parreno's search for a form of visual expression with the capacity to question the way in which we construct our reality while looking for another way of organizing information about ourselves and the world.

© Philippe Parreno. Exhibition views, *Ouverture*, Bourse de Commerce — Pinault Collection, Paris, 2021.
Courtesy of the artist and the Pinault Collection. Photo Aurélien Mole.



LILI REYNAUD DEWAR

In situ video installation—18th-century staricase hallway
Level 0

I Want All of the Above to Be the Sun (Dancing with Myself, Punta della Dogana), 2018. I Want All Of The Above To Be The Sun (If The Snake), 2019.

Two video performances by Lili Reynaud Dewar are displayed opposite each other in the hall beside the eighteenth-century staircase at the Bourse de Commerce. The first follows her dance in different spaces at the exhibition *Dancing with Myself* as it was being taken down in 2018; the second was created during the exhibition *If the Snake*, curated by Pierre Huyghe for the second Okayama Art Summit in September 2019.

Lili Reynaud Dewar was born in 1975 at La Rochelle. Trained in classical dance at the conservatoire she went on to become a visual artist and performer. Combining performance with activism, her practice transforms her naked, painted body into a form of grammar. She blurs the frontier between the private and public spheres: the museum becomes an intimate space; gestures belonging to collective memory become a personal physical language, and she stages her naked and vulnerable artist’s body so that the paint covering her transforms it into a highly malleable, almost abstract material.

Pierre-Alexandre Mateos and Charles Teyssou, Curator Duo
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Lili Reynaud Dewar infiltrates, insinuates herself, often at night—and on a semi-clandestine basis—into exhibitions and museums to dance naked, covered in black, red, orange, or silver paint. Her dance interrogates; her movements seduce, parody, and emasculate, seeking a form of interaction with the artworks, but not only that. Recorded on video either ahead of time or after the exhibition opening, and shielded from the spectators’ gaze, these movements become more enigmatic. At each exhibition she is invited to participate in, her choreographies are systematically recorded and this process will continue till she dies. She confronts Marcel Broodthaers’s signature and springs out to face Alina Szapocznikow’s anatomic sculptures. Movements that could be interpreted as a stony gaze or sedated blink. Lili Reynaud Dewar is an assault rifle. She toadies up to Martin Kippenberger, who poses like a big shot in a portrait by Clegg and Guttmann. She becomes a water sprite or a peacock in the company of an Urs Lüthi made up as a Club Kid or an off-duty officer at a Weimar cabaret. She is successively irreverent before Marcel Bascouard’s cross-dressing pose then pious before LaToya Ruby Frazier’s Mother of Sorrows. She stiffens, kneels, and withdraws, re-enacting the dramatic effects of Gilbert and George’s symmetries. Maybe she is on the offensive? Lili Reynaud Dewar is a stump of a limb, an orphan. She limps slightly and straightens up just a few centimeters from Robert Gober’s outstretched and dismembered leg.

PAULO NAZARETH

In situ performance— planned for 2021
Nelson Mandela Gardens and rue de Viarmes

Moinho de Vento / Windmil, 2018.

The performance *Moinho de Vento / Windmill* stages a group of thirteen immigrants from Latin America, Africa, and the Middle East, walking in the streets of Paris. Operating old-fashioned coffee grinders, they leave behind them the traces of their passage, a visual and olfactory wake of colonial history and slavery, crimes and discrimination from the past and today. This performance will be part of the *Ouverture* season in 2021.

Born in Brazil in 1977, Paulo Nazareth lives and works in Belo Horizonte. Nazareth, for whom art and life enrich each other, documents journeys, often made on foot, from one symbolic point to another. During these long journeys the artist gleans the meetings and images that enrich his work. In 2011, he walked for nine months to link Minas-Gerais in Brazil to Art Basel in Miami, Florida. Videos, documents and photographs, accounts of the territories walked through and of the communities encountered along the way, emerge from these peregrinations.

Oliver Basciano, Writer and Editor-at-large for the magazine *ArtReview*
Excerpt from the *Ouverture* exhibition catalogue
Bourse de Commerce — Pinault Collection and Dilecta co-edition

Nazareth has long dug into the complex and tangled histories of global trade, of both goods and black bodies, within his deceptively simple performative gestures. Walking is a recurring aspect to the artist’s work. The series *Cadernos de Africa [Africa Notebooks]*, initiated in 2013, features disparate collated souvenirs—sweet wrappers, carrier bags, photographs, signs—gathered and assembled during a host of walks in Africa and the Americas. Other actions bear no obvious material documentation. The performance *L’Arbre d’Oublier (Árvore do Esquecimento, 2013)*, for example, created by in the artist in Ouidah, Benin, the site of the one of the largest African slave ports, saw Nazareth slowly walking backwards around the grand trunk of the *Tree of Forgetting* over 400 times. It was a solemn act—initiated with the same sense of ceremonial reverence displayed by the performers of *Moinho de Vento*—in which the artist retreads and “reverses” the ceremony that slaves were forced to endure to “forget” their name and family ties prior to being shipped out to the New World.

Live programme

A programme of talks and events
at the Bourse de Commerce Auditorium

Considering the sanitary situation, dates of events will be communicated in the weeks to come. To view the updated programme, please go to pinaultcollection.com or sign up for our newsletter.

The Bourse de Commerce — Pinault Collection offers a regular programme of talks, lectures, performances, and concerts designed to closely complement the exhibitions. It seeks to create a deeper understanding of the themes and issues raised in the displays and to highlight and document the relationship between the works and the contexts in which they are created and exhibited. It also aims to increase interactions between contemporary art and other fields of thought and creation.

The *Talks* programmes (talks, lectures) take place in the Auditorium on Mondays, Thursdays, and Fridays. The Live programmes (performances, concerts, events) will be held in the Auditorium on one or several evenings a month. They may also be presented in other areas of the Bourse de Commerce.

The Bourse de Commerce — Pinault Collection's cultural programme is based on the creation of original formats and the development of partnerships with others in the local and international art world, as a way of encouraging a multiplicity of viewpoints and a varied audience. Open to suggestions and external ideas, it associates emerging professionals in a forward-thinking approach.

The first season was designed by Martin Bethenod and Cyrus Goberville, in collaboration with Caroline Bourgeois and guest programmers. The guests for this first season are: Myriam Ben Salah, Executive Director of the Renaissance Society, Chicago; Clément Dirié, historian, art critic, and independent curator; Low Jack, electronic music producer; and Blank Forms, independent record label and publisher.



Le Diouck and Craig Black Eagle. Rehearsal of *Direction Le Top*, Auditorium and Foyer, November 2020.
Photo Léonard Méchineau.
© Tadao Ando Architect & Associates, NeM / Niney and Marca Architectes, Agence Pierre-Antoine Gatier.

Talks

Lectures, conversations, round-tables, and readings are structured around the artists' presence and their contributions.

Artists speak

"THE ARTIST PRESENTS"

Designed as a homage to the legendary Artists on Artists lectures by the Dia Art Foundation, this cycle of talks invites an artist to look at the work of another artist exhibited at the Bourse de Commerce — Pinault Collection.

Lili Reynaud Dewar, French visual artist and performer, about Martha Wilson's work.
Luc Tuymans, Belgian painter, in conversation with Marc Donnadieu, Chief Curator at the Élysee Museum in Lausanne, about Kerry James Marshall's work.
Jean-Luc Moulène, French visual artist, in collaboration with the French artist Vincent Labaume, about Michel Journiac's work.

"RECORD COLLECTION"

This series of talks is an opportunity for artists and figures from the world of contemporary art to come and present their music collections, a an unorthodox way of discovering their intimate relationship to art and the evolution of their artistic trajectory.

Camille Blatrix, French sculptor, in conversation with Cyrus Goberville.
A conversation with Martha Kirszenbaum, French curator and writer.

Art history speaks

This component of the Talks programme is dedicated to the history of contemporary art, in line with the Pinault Collection's commitment to this field for more than fifteen years, from the Pierre Daix prize to the cultural programme at the Palazzo Grassi's Teatrino in Venice.

"EXPOLOGIE"

Designed by the art historian and curator Clément Dirié, the Expologie series offers an oral history of exceptional exhibitions held over the last decades. Each discussion gathers those who created them, participated in them as artists, visited them as critics, or for whom they represent a reference in terms of new visual and sound sources from that particular time. For this first season Expologie revisits some of the landmark exhibitions held in the 1990s in France.

Discussion about *Traffic* presented in 1996 at the CAPC musée d'art contemporain in Bordeaux, with Nicolas Bourriaud, Florence Bonnefous, Ingrid Luquet-Gad, and Xavier Veilhan

Discussion about *L'Hiver de l'amour* presented in 1994 at the Musée d'Art Moderne de Paris.

Discussion about *Curios & Mirabilia* on display since 1993 at the Château d'Oiron.

“MASTERCLASSES”

The Bourse de Commerce — Pinault Collection is also launching a programme of invitations to major art historians and intellectuals, focusing on artists presented in its exhibitions.

Elisabeth Lebovici, art historian and art critic, on Louise Lawler’s work.
Elena Filipovic, Director of the Kunsthalle Basel, [Danh Vo](#), artist, and Caroline Bourgeois, on David Hammons’s work.

At Large

Each season, independent contributors are entrusted with the programming for a series of “At Large” discussions, held in the Auditorium. Each series is dedicated to the exploration of a specific issue or situation, open to the invention of hybrid forms between disciplines. The Franco-Tunisian curator [Myriam Ben Salah](#), Executive Director of the Renaissance Society Chicago and co-curator of the fifth edition of the Made in L.A. biennial organized by the Hammer Museum in Los Angeles, will inaugurate this first cycle of discussions. In autumn, the curators [Pierre-Alexandre Mateos](#) and [Charles Teyssou](#) will present the series of talks *Paris Orbital*.

At Large with Myriam Ben Salah

Talk with the choreographer and dancer [Ligia Lewis](#), the American artist Ser Serpas and the curator Lauren Mackler. They recount the genesis existence of the Made in L.A. 2020 biennial, dealing with the themes of entertainment, horror, and fiction.
Talk with the American curator [Sabrina Tarasoff](#) and the American author [Dennis Cooper](#). Together they present their archives in the form of a “haunted house”, whose atmosphere is recreated for this meeting.

Live

For the Bourse de Commerce — Pinault Collection’s first season, the Live programme focuses on different forms of musical creation, contrasting several artistic generations. The intermission music for the shows was designed by the British musician [Dean Blunt](#). The public information messages before each show in the Auditorium were created by the Norwegian artist [Hanne Lippard](#).

“PERFORMERS AND MUSICIANS”

The artist is central in these events, as a performer or a musician. These artists who are connected to the Pinault Collection, stimulate the new museum in different ways.

Performances by Tarek Atoui

The Franco-Lebanese artist and composer Tarek Atoui stages a day of performances derived from his work *The Ground*, exhibited in the Foyer.

Performance of *Exotourisme*

[Dominique Gonzalez-Foerster](#) and French artists and musicians, present the musical project *Exotourisme*, a combination of pop and synthwave influences, in the Auditorium.

Performance by Paulo Nazareth

Performance by the Brazilian artist [Paulo Nazareth](#), *Moinho de Vento / Windmill* around the Bourse de Commerce. In collaboration with the Atelier des artistes en exil.

ECHOING THE “OUVERTURE” EXHIBITION

Linked to David Hammons’s work, exhibited in Gallery 2, the museum’s cultural programme will pay homage to the artist’s relationship with free jazz, inaugurating a programme steeped in the social history of African-American music from the 1970s to the present.

Inaugural concert

The New York label Blank Forms invites the American jazz musician and percussionist [Famoudou Don Moye](#), a historic member of the Art Ensemble of Chicago, for an inaugural concert on the Auditorium stage. He introduces the performance by the French singer and poet Brigitte Fontaine.

Homage to Julius Eastman

The French artist, [Mathieu Kleyebe Abonnenc](#), and the composer [Jean-Christophe Marti](#), design a programme over two evenings, around the American composer and pianist, Julius Eastman (1940–90) with the pianists [Wilhem Latchoumia](#), [Haga Ratovo](#), [Sodi Braide](#), and [Antoine Alerini](#), the baritone [Edwin Fardini](#) and the tenor [Mathys Lagier](#).

Homage to Don and Moki Cherry

The New York-based non-profit [Blank Forms](#) presents a programme celebrating the life and work of American jazz musician [Don Cherry](#) (1936–95) and Swedish interdisciplinary artist [Moki Cherry](#) (1943–2009), on the occasion of the publication of *Organic Music Societies* (Blank Forms, 2021). The programme takes place over several days in different areas of the Bourse de Commerce, where vivid tapestries by Moki Cherry will be installed as an environment for performances by Cherry family torchbearers: the [Exotic Sin duo](#), [Neneh Cherry](#), and [Eagle-Eye Cherry](#).

“EXPERIMENTAL FORMS”

Musical

The Bourse de Commerce — Pinault Collection presents its first Live production, a musical, collaboration between the French artists [Low Jack](#), an electronic music composer, and [Lala &ce](#), a composer and rapper, and the Argentinian choreographer [Cecilia Bengolea](#). [Lala &ce](#), in the lead role, is accompanied by five other characters played by the rappers [Jäde](#), [Rad Cartier](#), [BabySolo33](#), [Le Diouck](#), and the dancers [Craig Black Eagle](#), [Katrin Wow](#), and [Elodie Chan](#). The French designer [Marine Serre](#) designed the costumes for the dancers and rappers in this musical.

No Festival

The Bourse de Commerce — Pinault Collection presents an event, contrasting different generations of avant-garde musicians. First, the collaborative performance *Sènsa* designed by the French choreographer [Paul Maheke](#), the Congolese and Belgian electronic music producer [Melika Ngombe Kolongo](#) (aka *Nkisi*) and the Israeli artist [Ariel Efraim Ashbel](#). Then, with the French experimental club music producer and co-founder of the Parisian night *Fusion Mes Couilles*, [Emma DJ](#) will present his first live concert on the Auditorium stage. Finally, the Slav folk and psychedelic group [Księżyc](#), founded at the beginning of the 1990s in Poland and a legend of the local underground music scene plays his first concert in France since its formed again.

NEIGHBOURHOOD COLLABORATIONS

The Live programme is structured around different partnerships. This spirit is present throughout the programming, woven out of the sharing of stages with neighboring institutions like *La Place*, a hip-hop cultural centre, for the preparation of the musical, or the *Médiathèque musicale de Paris*. In the context of the *Africa2020* season, the Bourse de Commerce — Pinault Collection and the *Médiathèque* will jointly present a programme dedicated to the Ugandan electronic music festival, label and collective [Nyege Nyege](#).

Publications

The Bourse de Commerce — Pinault Collection publishes its exhibition catalogues, books, illustrated works, and children’s books with the support of co-publishers and partners: Éditions Dilecta for the two works on the opening, the illustrated book on the Bourse de Commerce and the catalogue of the inaugural season; Éditions Tallandier for an illustrated book on the history of the building; the Centre Pompidou for the monograph dedicated to Tadao Ando in 2018 and that dedicated to Charles Ray; Archibooks for an illustrated book dedicated to the transformation of the building and its contemporary architecture; Hélium for the museum’s first children’s book, dedicated to Tadao Ando.

The Bourse de Commerce’s publications department designs the editorial content of these works in collaboration with the artists and curators; the graphic design and layout is entrusted to graphic designers and studios: the French studio Les Graphiquants for the illustrated book on the Bourse de Commerce; the London agency John Morgan Studio for the inaugural season catalogue; and the Swiss agency NORM for the Charles Ray exhibition catalogue.

All the publications, except the children’s activity book, are bilingual (French and English) or published as separate French and English editions.



Ouverture

Exhibition catalogue 300 pages / 55€
Co-published by the Bourse de Commerce — Pinault Collection and Dilecta, Paris, 2021

The inaugural season at the Bourse de Commerce — Pinault Collection is presented in an exhibition catalogue designed by John Morgan Studio, London. Each chapter of this collective work has its own “cover” dedicated to each of the artists whose works are on display. All the works exhibited are reproduced in this bilingual (French and English) catalogue.

With contributions and texts by Renata Aparecida Felinto dos Santos, Franck Balland, Oliver Basciano, Carlos Basualdo, Andrea Bellini, Martin Bethenod, Thibault Boulvain, Caroline Bourgeois, Eric de Chasse, Marie Darrieussecq, Gavin Delahunty, Florian Ebner, Renata Felinto, Elena Filipovic, Elena Geuna, Vincent Gicquel, B.atrice Gross, Fabrice Hergott, Matthieu Humery, Emma Lavigne, Elisabeth Lebovici, Ingrid Luquet-Gad, Pierre-Alexandre Mateos and Charles Teyssou, Helen Molesworth, Jean-Luc Moulène, Chiara Parisi, Anaël Pigeat, François Piron, Danie Soutif, Elvan Zabunyan. Forewords by François Pinault and Jean-Jacques Aillagon.



La Bourse de Commerce. The Museum of the Pinault Collection in Paris

Illustrated book 260 pages / 55€
Co-published by the Bourse de Commerce — Pinault Collection and Dilecta, Paris, 2021

This illustrated book recounts and illustrates the history of an emblematic monument, transformed into a contemporary art museum designed to exhibit, share, and inspire the collection assembled by François Pinault over forty years. The book retraces the respectful yet radical evolution of a unique edifice with a little known heritage. Through all those involved in the project, particularly the voices of Tadao Ando, Lucie Niney and Thibault Marca, the architects responsible for the transformation, and Pierre-Antoine Gatier, chief architect of the Monuments historiques, who oversaw the restoration, this richly illustrated and documented wealth of scientific knowledge explains the birth of a new site. The art direction of this bilingual book was entrusted to the graphic design agency Les Graphiquants, Paris.

With contributions and texts by Jean-Jacques Aillagon, Martin Bethenod, Francesco Dal Co, Pierre-Antoine Gatier, Thibault Marca and Lucie Niney, Yann Nussaume, Ronan and Erwan Bouroullec, Daniel Sancho. Prefaces by François Pinault and Anne Hidalgo.

Tadao Ando. The Challenge

Exhibition catalogue 258 pages / 45€
Co-published by the Bourse de Commerce — Pinault Collection, Centre Pompidou and Flammarion, Paris, 2018

This monograph—winner of the 2018 CatalPa prize for exhibition catalogues—presents and explains Tadao Ando’s oeuvre through 70 of his most beautiful projects, displayed at a major exhibition held at the Centre Pompidou in 2018. The catalogue is enhanced by three portfolios containing black-and-white photographs by Tadao Ando, his pencil sketches and, for the very first time, copies of his travel diaries, a source of inspiration for his first creations.

Edited by Frédéric Migayrou, in collaboration with Yuki Yoshikawa.

La Bourse de Commerce. An Architectural Promenade

Illustrated book 96 pages / 14.90€
Co-published by the Bourse de Commerce — Pinault Collection and Éditions Tallandier, Paris, 2021

This illustrated book, published in English and French, proposes a discovery of the Bourse de Commerce building through a new promenade consisting of about fifteen stops that reveal its history, heritage, and transformation. Using short, richly illustrated texts, the historian Guillaume Picon recounts the story of this little-known building that has recently been thrust into the limelight.

The Bourse de Commerce. Tadao Ando Architect & Associates Nem / Niney and Marca Architects Pierre-Antoine Gatier Agency

Illustrated book 200 pages / 18.90€
Co-published by the Bourse de Commerce — Pinault Collection and Archibooks, Paris, 2021

From the contemporary project to its spectacular implementation, this book follows the construction work that transformed the Bourse de Commerce into a new contemporary art museum. With an essay by Andreas Kofler and over 150 photographs of the worksite and the completed museum, as well as unpublished architects’ plans and drawings.

Interviews and contributions by Tadao Ando, Lucie Niney and Thibault Marca, Martin Bethenod, Ronan and Erwan Bouroullec, Pierre-Antoine Gatier, Daniel Sancho, Bernard Mounier, Thierry Auriault, and Ange Petenzi.

ABCdaire

Published by Bourse de Commerce — Pinault Collection 70 pages / 12€ Paris, 2021

About fifty entries on the Bourse de Commerce, its heritage, its architecture, and its contemporary art exhibitions, illustrated by Jochen Gerner (born in 1970, lives and works in Nancy).

C’est toi l’architecte. Tadao Ando

Children’s activity book 44 pages / 18.90€
Co-published by the Bourse de Commerce — Pinault Collection and Hélium, Paris, 2021

A fun and well-illustrated activity book to help children discover Tadao Ando’s work and awaken the architect—and artist—in them. Designed and illustrated by Gaïa Stella.

The Bourse de Commerce Colouring Book

Colouring book 28 pages / 5€
Co-published by the Bourse de Commerce — Pinault Collection and Les éditions p’tit Glénat, Paris, 2021

A colouring book on the Bourse de Commerce’s legacy and history, illustrated by the graphic artist Jochen Gerner.

Special editions

Beaux-Arts Magazine

84 pages / 12€

Connaissance des Arts

68 pages / 10€

L’Objet d’Art

64 pages / 9.50€



©Tadao Ando Architecte & Associates, Nelm Architectes, Agence Pierre-Antoine Gattier / Photo Marc Domage, © Louise Lawler.

Visiting

Coming to the Bourse de Commerce

Open daily from 11 a.m. to 7 p.m., except on Tuesdays and late opening on Fridays.
 The Bourse de Commerce — Pinault Collection is open until 9 p.m. every Friday and also offers free entry from 5–9 p.m. on the first Saturday of every month. In order to respect the health directives and to allow every visitor to discover the site and the works in comfort, all visitors, including those who enjoy free entry, must obtain a ticket for their chosen time slot. You are stongly advised to purchase your ticket in advance online, if all the time slots are sold out, you may not be able to enter the museum. A web application provides an architectural itinerary and sound and text content, classified by exhibition. Free of charge, it does not need to be downloaded, it is available at the following address: visite.boursedecommerce.fr

Ticketing

Exhibition ticket

Your ticket is a single entry dated ticket and gives you access to the Bourse de Commerce and all the exhibitions for the time slot you have chosen.

Normal rate 14€
 Reduced rate 10€

18–26 year-olds, students, jobseekers, lecturers, national and regional guide-interpreters and teachers in possession of a Pass-Éducation.

Free entry

Booking required

Under-18s, recipients of social welfare benefits and artists affiliated to the Maison des artistes, visual arts teachers, teachers preparing a school trip, ICOM and ICOMOS members, Super Cercle members, after 4 p.m..

Without a booking

People with disabilities, war invalids and the person accompanying them, presenters accredited by the Bourse de Commerce — Pinault Collection, journalists in possession of a press card, or members of the AICA, Solo or Duo Cercle members, and those in possession of a Palazzo Grassi – Punta della Dogana membership card.

Join the Cercle

Cercle / Solo 1 year — 35€ Visit when you want
 Cercle / Duo 1 year — 60€ Invite who you want

- Unlimited, direct, and priority entry to the Bourse de Commerce — Pinault Collection spaces and exhibitions, alone (Cercle / Solo) or accompanied by a guest of your choice (Cercle / Duo):
- Receive a welcome gift and discover your membership card, designed by an artist.
 - Receive invitations for exhibition openings.
 - Meet the exhibition curators on private visits.
 - Participate in a series of thematic guided visits reserved for members.
 - Enjoy preferential rates for our events.
 - Enjoy reductions at the bookshop: 20% off the product of your choice (excluding publications), then 10% off our products (excluding publications) and 5% off our publications.
 - At the Halle aux Grains restaurant, enjoy a 10% discount at the Bras boutique and guaranteed reservations for bookings made up to 72 hours in advance.
 - Discover privileged offers for the Bourse de Commerce — Pinault Collection’s partner institutions

In Venice, at the two Pinault Collection museums, the Palazzo Grassi and the Punta della Dogana, your membership gives you

- free, unlimited priority access
- a 10% discount at the bookshops
- a 15% discount in the café-restaurants

Sign up for our Tickets and Online information at: billetterie.pinaultcollection.com

Super Cercle, free membership for 18–26 year-olds

Joining the Super Cercle gives you free access to the Bourse de Commerce — Pinault Collection every day after 4 p.m., to discover the exhibitions and experience the art of our times in all of the artistic disciplines.

With your Super Cercle membership, we offer you:

- Free access to the Bourse de Commerce every day from 4 p.m. onwards
 - Exhibition tickets at the preferential rate of 7€ before 4 p.m.
 - Invitations to events throughout the year
 - Privileged offers at the Bourse de Commerce — Pinault Collection's partner institutions
- Sign up free online at: billetterie-cercle.pinaultcollection.com

Information-Ticket counters

The Information-Ticket counters are located just opposite the entrance to the Bourse de Commerce. During the museum opening hours our teams are available to provide information on activities, programmes, and membership programmes. Groups gather here before their visit. You can also purchase entry tickets, depending on availability, and sign up for membership programmes.

Telephone information service at +33 (0)1 55 04 60 69

Our teams are ready to take your calls and provide information on access, individual and group programmes, or to answer any other queries related to your booking, membership, and your visit. Open Monday to Saturday, from 10 a.m. to 6 p.m.. Closed on Tuesdays.

To accompany the visit

Through the gaze of a committed, passionate collector on the art of our times, this new museum offers a unique type of visit. The Bourse de Commerce encourages you to make it a personal experience; visitors can be connoisseurs or merely curious, discreet or enthusiastic, question what they see. Facilitator-presenters stimulate an exchange, suggest viewpoints, and provide information and suggestions to help understand the works in order to fully appreciate them and the beauty of the building.

Short, free of charge facilitation formats that do not have to be booked, offer introductions that everyone can follow as they please.

In the Children's Salon, a shifting space in the museum and the exhibitions, appropriate tools are available for the youngest visitors, to provide guidance and help them set off on a discovery of the works. Itineraries, games, books, and advice are available to help you enjoy your visit on your own. Free access every Wednesday, weekend and school holidays from 2pm to 6pm.

During your visit, a web application provides an architectural itinerary and sound and text content, classified by exhibition. Free of charge, it does not need to be downloaded, and is available at the following address: visite.boursedecommerce.fr.

“THE BOURSE DE COMMERCE TOUR” (1h15)

This guided tour invites you to discover the ongoing exhibitions. It also highlights all the Bourse de Commerce's beautiful historical features: the large restored decors, the preserved vestiges, in dialogue with Tadao Ando's radical and contemplative intervention.

Tour in French: Friday 6.30 p.m., Saturday 2 p.m. and Sunday 11.30 a.m.

Tour in English: Saturday 11.30 a.m.

Cost: entry ticket + 5 € / The tours begin in the Salon

Online booking recommended

Group tours are also available. Due to the current health situation, the availability of group tours will soon be announced on the site: pinaultcollection.com.

Accessibility

Most of the facilitation formats are designed around the principle of universal accessibility. The online app hence offers audio-description circuits for works accessible to those who can see as well as people with visual impairments. A model of the Bourse de Commerce is also the starting point for a sensory and tactile guided visit of the spaces. Find our Accessibility Charter and dedicated services on pinaultcollection.com/en.

On site

The Halle aux grains — Michel and Sébastien Bras's restaurant-café

On the third floor of the Bourse de Commerce, the Halle aux Grains — Michel and Sébastien Bras' Restaurant-Café offers a cuisine with a strong identity, inspired by the history of the site. The restaurant can welcome up to a hundred guests in the main room and groups of up to twenty can enjoy a special menu in a private salon.

Lunch from 12–3 p.m., 3 menus (54, 78, and 98 €) or à la carte

From 3 p.m. onwards, sweet or savoury à la carte choices

Dinner from 7.30–10.30 p.m., 2 menus (78 and 98 €) or à la carte

Open 7 days a week, from 12 p.m. to midnight (closed Tuesday lunchtime)

Booking recommended: +33 (0)1 82 71 71 60 / halleauxgrains.paris@bras.fr / halleauxgrains.bras.fr/en

The restaurant can be accessed directly from the entrance to the Bourse de Commerce, or after a visit of the museum, from the third floor.

Bookshop

Located on the ground floor of the Bourse de Commerce — Pinault Collection, the Bookshop offers a selection of about 250 books. The works on offer are related to ongoing events at the museum, the building, its history and architecture, and relevant to the Pinault Collection's initiatives, exhibitions, artists, and themes. Readers can consult and purchase catalogues of the Pinault Collection exhibitions held at the Bourse de Commerce, Palazzo Grassi-Punta della Dogana in Venice, and at extramural events. Cartes Blanches offered to artists, exhibition curators and personalities from the contemporary art world are an opportunity to follow other bibliographical paths, from literature to the human sciences. Every year there will be presentations of the books selected for the Pierre Daix Prize, and of the winning book. Stationery, postcards, posters, and a few objects are also on sale. The bookshop is accessible during the Bourse de Commerce opening times and subject to the same conditions.

bookshop.pinaultcollection.com

bookshop@pinaultcollection.com / Tel: +33 (0)1 53 00 82 28

Online

A new Internet site

For the opening of its new museum, the Bourse de Commerce — Pinault Collection unveils its new Internet site: pinaultcollection.com.

Covering all the Pinault Collection’s initiatives and latest news, this site is an opportunity to view the collection assembled by François Pinault through works that have already been exhibited. The platform also directs the web user to the Collection’s museums (the Palazzo Grassi — Punta della Dogana in Venice, and the Bourse de Commerce, in Paris) and offers more information on extramural exhibitions and major loans, the Pierre Daix prize and the artists’ residence in Lens.


By clicking on the “Bourse de Commerce” tab, you can easily buy a ticket to discover the new museum, prepare your visit, or book a seat at the Auditorium. The practical platform allows you to consult the schedule and regularly discover new content: articles, interviews, videos, podcasts, etc.


For further information


The Internet site pinaultcollection.com allows users to stay up to date with the museum’s latest information and to sign up for the newsletter. For interested visitors, articles, interviews, videos, and podcasts will be added regularly and will be available throughout the year.


Social networks

Our subscribers have already followed the first stages of the work involved in restoring and transforming the Bourse de Commerce. They have discovered the players involved in the project, seen videos of the interior decoration, and will soon be able to follow the latest events.

 @BoursedeCommerce

 @BourseCommerce

 @BoursedeCommerce

 Bourse de Commerce — Pinault Collection

Appendices

List of works

The dimensions are provided in the following order: height, width, and depth. The dimensions provided are those of the support not including the frame for paintings, those of the print not including the frame for photographs, and those of the paper for drawings. Unless otherwise specified, all of the artworks belong to the Pinault Collection.

TAREK ATOUI

The Ground, 2019
Composition for 12 instruments: the *Tricorde*, the *Optimet Slave*, the *Wooden Drone*, the *Soil-Healing Compost*, the *Healing Soil – Compost*, the *Silberminus*, the *Motorized Bow no. 2*, the *Noise Print*, the *Spin Library*, the *Turntable Study*, the *Spin*, the *Duofluctus*, the *Spin Collector*. Variable dimensions.

MIRIAM CAHN

KOPFWEH (state of war), m 8. 1983, 1983
Chalk on paper, 7 elements
Total dimensions: 100×450 cm
geologie, 8.10.94, 1994
Watercolour on paper, 3 elements
Total dimensions: 145×250 cm
o.t., 24.1.94, 1994
Pencil and pigment on paper. 26×36 cm
o.t., nov.94, 1994
Glue and pigment on paper. 42×30 cm
was mich anschaut, 26.3.94, 1994
Pigment and water on paper, 6 elements
61×42.6 cm
sarajevo, 22.08.95, 1995
Oil on canvas. 45×38 cm
unklar, 03.12.1995, 1995
Oil on canvas. 30,4×23,5 cm
Pigment and pastel on paper, 6 elements
46 x 37.5 cm. 67.5 x 55.5 cm. 74 x 45.5 cm
61 x 42.6 cm. 70 x 44.5 cm. 70 x 55.5 cm
Flüchtling, 1998
Oil on canvas. 41×50cm
kindchen, 25.7.99, 1999
Oil on canvas. 68×40 cm
lachversuch, 18.04. 2011, 2011
Photograph and oil on canvas. 30×48 cm
o.t., 08+13.7.2013, 2013
Oil on canvas. 290×240cm
kriegerin, 08. + 19.03. + 13.04.2017, 2017
Oil on wood. 160×90cm
o.t. 28.04.2018, 2018
Oil on canvas. 210×300 cm
schwarze kriegerin, 08.01.2018, 2018
Oil on wood. 190×90cm
baumwesen, 22.5 + 31.8 + 10.9.19, 2019
Oil on wood. 120×100cm
gebärenmüssen, 16.6. + 9. + 27.10.19, 2019
Oil on wood. 125×200 cm

MAURIZIO CATTELAN

Others, 2011
52 stuffed pigeons
Variable dimensions

XINYI CHENG

Light Blue Shirt, 2018
Oil on linen. 36×30cm
Jane, 2019
Oil on canvas. 61×50cm
LighterIII, 2019
Oil on canvas. 41×33cm
Red Bonnet, 2019
Oil on canvas. 39×46cm
Sorrowing Man, 2019
Oil on canvas. 73×54cm

PETER DOIG

Red Canoe, 2000
Oil on canvas. 92×76,4cm
Red Man, 2017
Oil on paper on vellum and board.
117×74cm
Bather (Night Wave), 2019
Dispersion on linen. 250×200cm
Painting on an Island (Carrera), 2019
Oil on linen. 149,5×109,5cm

MARLENE DUMAS

Skulls, 2011–15
Oil on canvas. 36 paintings. Each 30×24cm
Angels in Uniform, 2012
Oil on canvas. 200×100cm
Destino, 2012
Oil on canvas. 175×87cm
Mamma Roma, 2012
Oil on canvas. 30×24cm
Stellina, 2012
Oil on canvas. 175×87cm

URS FISCHER

Untitled, 2011
Wax, pigment, wicks, steel.
Giambologna: 630 × 147 × 147 cm.
Rudi: 197 × 49 × 69 cm
Chair: 116 × 78 × 72 cm
Additional chairs produced for the exhibition, 2020:
Three-legged chair (Ethiopia): 94 × 75 × 64 cm
Airplane seats: 120 × 140 × 66 cm
Long back chair (Africa): 137 × 65 × 49 cm
Studded chair (Ghana): 100 × 55 × 62 cm
Sling back chair (Burkina Faso):
90 × 122 × 27 cm.
Monobloc chair: 92 × 64,2 × 63 cm

RYAN GANDER

I... I... I..., 2019
Animatronic mouse, hole in a wall
19,4×24×28,2cm

DAVID HAMMONS

A Cry From the Inside, 1969
Pigment on gold paper. 103,5×74,9cm
Black Mohair Spirit, 1971
Pigment, twine, mop strands, beads, feathers, butterfly wings on black paper.
56,5×39,4cm
I Dig the Way this Dude Looks, 1971
Pigment on paper. 89,5×59,1cm
Untitled (The Embrace), c. 1974–75
Pigment, oil, graphite, charcoal on paper, mounted on illustration board.
154,3×103,5cm framed
Untitled, 1978
Bamboo, phonograph record fragments, colored string, hair.
73,6×124,4×27,9cm
Untitled, 1983
Bottle caps, broken records, rubber inner tube, rubber balls, electrical wire.
154,9×63,5×12,7cm
Rubber Dread, 1989
Rubber bicycle inner tubes, found metal stand, red rubber ball. 131,4×53,3×50,8cm
Untitled, 1989
Mixed media sculpture, car windshield, steel pole. 383,5×106,7×52,1cm
Central Park West, 1990
Bicycle, clothing, street sign, cassette player.
95×120×400cm
Cigarette Holder, 1990
Wire, half-smoked Lucky Strike cigarettes.
53,3×43,2×43,2cm
Flies in a Jar, 1994
Glass jar, zippers, plants.
25,4×15,2×15,2cm
One Stone Head, 1997
Stone, hair, hat. 33×33×33cm
Untitled, 2000
Crystal, brass, sand paper, light bulbs, light fixtures, hardware.
137,2×152,4×40,6cm
Smoke Screen, 1990–95
Iron, curtain, wire, cigarettes.
266,7×147,3×67,3cm
Phat Free, 1995–2000
Colour video transferred to DVD. 5'4"
Standing Room Only, 1996
Stuffed cat on wooden drum.
80,5×40×40cm total
High Level of Cats, 1998
3 drums, 3 stuffed cats

Drum: 254 × 66 cm. Drum: 231,1 × 58,4 cm
Drum: 231,1 × 60,9 cm. 2 cats: 7,6 × 40 cm
1 cat: 7,6 × 35,5 cm
Forgotten Dream, 2000
Cast iron and vintage wedding dress.
470×90×90cm
Untitled (Mirror), 2013
Glass mirror, wood and plaster frame, fabric
191,8×96,5×29,2cm
Cultural Fusion, 2000
Wood, iron, glass, mirrors, fabrics, feathers,
dried plants, shells, PVC.
160×40×140cm
On Loan, 2000
Painted metal wall, hook, dust.
76,2×55,8cm
Untitled, 2007
Plastic. 325,1×226,1cm
Basketball Drawing, 2008
Charcoal on paper.
299,5×288,2×8,2cm framed
Untitled, 2008
Mixed media. 180,3×233,7×4cm
Oh say you can see, 2017
Cloth, 2 metal grommets. 242,6×154,2cm
Untitled, 2010
Plastic, brown paper. 228,6×213,3×7,62cm
Minimum Security, 2007–20
Steel, stone, video.
Cell: 243,8×345,4×182 cm
Stone: 71,1×53,3×88,9 cm
Vidéo 5' 46''
Orange is the New Black, 2014
Glass, wood, nails, acrylic. 63,5×38,1×33cm
Untitled, 2017
Mixed media. 396,2×304,8×143,2cm

PIERRE HUYGHE

Offspring, 2018
Self-generative system for sound and light
machine, sensors. 84×260×220cm

MICHEL JOURNIAC

24 heures de la vie d'une femme ordinaire,
1974. 24 vintage silver prints.
24×18,3cm each

MARTIN KIPPENBERGER

Bitte nicht nach Hause schicken
(Please Don't Send Home), 1983
Oil on canvas. 120×100cm
Jeder ist seines Glückes Schmied
(Every Man is the Architect of His Own
Fortune), 1983
Oil and acrylic on canvas, 21 elements.
Overall dimensions: 250×500cm,
75×65cm each
Paris Bar, 1993
Oil on canvas. 259×360cm
Untitled, from the series *Lieber Maler,*
male mir..., 1983
Oil on canvas. 200×130cm
Untitled, from the series *Hand-Painted*
Pictures, 1992. Oil on canvas. 180×150cm

FLORIAN KREWER

intouchables, 2018
Oil on canvas. 260×290cm
in the air, 2018
Oil on canvas. 230×270cm
it's a party – angry, 2018
Oil on canvas. 250×230cm

heat, 2019
Oil on canvas. 244×213,5cm
not quite as clear, 2019
Oil on canvas. 244×213,5cm
outta space warriors, 2019
Oil on canvas. 244×213,5cm

BERTRAND LAVIER

Rouge géranium par Tollens
et Valentine, 1974. In situ installation.
Acrylic paint under glass. 240×110cm
Courtesy of the artist and kamel mennour
Silence, 1974
Handsaw and African lance. 295×95×4 cm
Courtesy the artist and kamel mennour
Maip, 1981
Extinguisher, Liquitex acrylic paint.
54×19cm
Manubelge, 1982
Medicine cabinet, glass, metal, Liquitex
acrylic paint. 165×74×35cm
Beaunotte/Listo, 1992
Burgundy stone and refrigerator.
118×49×49cm
Peugeot 103, 1993
Crashed moped. 162×85×55cm
Courtesy the artist and kamel mennour
Chuck Mc Truck, 1995
Skateboard on a patinated bronze base.
60×80×26cm
Antonia and Philippe Dolfi Collection
Picasso, 2000
Citroën automobile fender. 128×95×15cm
Rue des Archives, detail, 2000
Inkjet on canvas. 210×110cm
Courtesy the artist and kamel mennour
Vénus d'Amiens, 2016
Polyester resin. 140×61×60cm
Courtesy the artist and kamel mennour
Colonne Lancia, 2017
Stone, tail light. 170×30×28cm
Collection Massimo De Carlo
Christós, 2019
Nickel-plated bronze. 114×33,5×30cm
Base: 100×50×40cm
Blue, 2020
Neon. 28×60cm
Courtesy the artist and kamel mennour
Bosch AHS 70-34, 2020
Hedge-trimmer on pedestal. 150×25×52cm
Courtesy the artist and kamel mennour
Cameron, 2020
Hot air balloon. Variable dimensions.
Courtesy the artist and kamel mennour
Fasley, 2020
Acrylic paint on double bass.
185×67×46cm
Courtesy the artist and kamel mennour
Karcher/Proantic, 2020
Electric cleaner and medieval breastplate.
195×40×30cm
Courtesy the artist and kamel mennour
ONE OF THESE TWO VASES IS FAKE,
1976–2020. Glass. 2 Baccarat crystal vases.
Diameter: 40 and 22cm
Courtesy the artist and kamel mennour
Plancoët, 2020
Gel medium on dibond. 230×110cm
Courtesy the artist and kamel mennour
Red, 2020
Neon. 25×65cm
Courtesy the artist and kamel mennour
Teddy B, 2020
Teddy bear on pedestal. 85×48×20cm
Courtesy the artist and kamel mennour

Walt Disney Productions 1947–2018 no 6,
2018. Cellulosic paint on polyester resin.
175×100×50cm
Courtesy the artist and kamel mennour
Walt Disney Productions 1947–2018 no 6,
2018. Cellulosic paint on polyester resin.
175×100×50cm
Courtesy the artist and kamel mennour
Yellow, 2020
Neon. 60×62cm. Courtesy the artist
and kamel mennour

LOUISE LAWLER

Helms Amendment, 1989
94 black-and-white framed photographs with
text on mat, 6 vinyl wall texts, grey painted
wall. 25,4×20,3cm each

SHERRIE LEVINE

After August Sander: 1–18, 2012
18 Lambda prints. 25,5×30,3cm each
After Russell Lee, 2016
60 inkjet prints.
50,8×40,6cm each

KERRY JAMES MARSHALL

The Wonderful One, 1986
Charcoal on paper. 127×96.5 cm
These Blues, 1983
Acrylic on canvas. 180×158,7cm
Could This Be Love, 1992
Acrylic and collage on unstretched canvas.
220,5×244cm
Lost Boys: AKA Lil Bit, 1993
Acrylic and collage on canvas. 78,7×78,7×5cm
Super Model (female), 1994
Acrylic and collage on canvas. 65,5×65,5cm
Untitled (Self-Portrait) Supermodel, 1994
Conté crayon, charcoal, and acrylic on paper.
50,2×49,3cm
Untitled, 2012
Acrylic on PVC, artist's Plexiglas frame.
149,9×243cm
Untitled, 2008–14
Acrylic on fibreglass.
201×292,7×7,6cm
Untitled (Two Eggs Over Medium,
Sausage, Hash Browns, Whole Wheat
Toast), 2017
Acrylic on PVC panel. 93,9×90,3×7,3cm
Laundry Man, 2019
Acrylic on PVC, artist's Plexiglas frame.
153,7×123,2×7cm framed

PAULO NAZARETH

Moinho de Vento / Windmill, 2018
Performance, 13 coffee grinders, pamphlets.

ANTONIO OBA

Fecha Corpo, 2016
Monotype on canvas, golden nankin, pigment
and charcoal powder. 106×68cm framed
Um Saci, da série Ambiente
com Espelhos, 2017
Charcoal on cotton canvas, old wood and
brushed steel frame. 61×104×4 cm
Sesta, 2019
Oil on canvas. 170×300cm
Garoto com cabelo de pipoca – Atotô,
2019. Oil on canvas. 180×110cm

Eucalipto – corpo elétrico, 2020
Oil on canvas. 100×76cm
Corpo elétrico – Iraúna-grande /
selacordo, 2020.
Walnut extract, water-based pigment,
golden tempera. 24×32 cm
Stranger fruits – genealogia, 2020
Oil on canvas. 180×200 cm

PHILIPPE PARRENO

Mont Analogue, 2001–20
LED Light Engine, glass, metal, computer
programme

RICHARD PRINCE

Untitled (Cowboy), 2015
C-print. 152,4 × 228,6 cm
Untitled (Cowboy), 2016
C-print. 152,4 × 228,6 cm
Untitled (Cowboy), 2016
C-print. 152,4 × 228,6 cm

MARTIAL RAYSSE

Ici Plage comme ici-bas, 2012
Oil on canvas. 91×130,5cm

LILI REYNAUD DEWAR

I Want All Of The Above To Be The Sun
(If The Snake), 2019
HD colour video, 46' 12''
I Want All of the Above to Be the Sun
(Dancing with Myself, Punta della
Dogana), 2018 (extracts)
Colour video, 15' 39"

THOMAS SCHÜTTE

United Enemy (Udo), 1992
Fimo, fabric, wood, PVC pipe, and glass
dome. Overall dimensions: 184×diam.25cm
United Enemies, 1997
Patinated bronze. 34×11×7cm
Wichte, 2006
Patinated bronze and steel, 12 elements
Dimensions from 61 × 35×32cm to
70×50×32cm
Glaskopf A, Nr. 10, 2013
Murano glass on the artist's steel base.
Head: 41,1 × 31,1 × 23 cm
Base: 120 × diam. 45 cm
Grosser Doppelkopf Nr.6, 2015
Glazed ceramic, steel.
Ceramic head: 88 × 85 × 70 cm
Overall dimensions: 208 × 120 × 80 cm
Blues Men, 2018
Watercolour and ink on Arches paper.
38 × 28 cm
Blues Men, 2018
Watercolour and ink on Arches paper.
38×28 cm
Blues Men, 2018
Watercolour and ink on Arches paper.
38× 28 cm
Blues Men, 2018
Watercolour and ink on Arches paper.
38×28 cm
Blues Men, 2018
Watercolour and ink on Arches paper.
38×28 cm

Mann im Wind III, 2018
Patinated bronze. 2 elements
Body: 345,4 ×134 cm. Base: 236,2 cm
Man Without Face, 2018
Patinated bronze on artist's steel base.
Sculpture: 123×diam.67,5cm
Overall dimensions: 223×diam.80cm

SER SERPAS

Untitled, 2019
Oil on canvas. 31 × 25cm
Untitled, 2019
Oil on canvas. 54×46cm
Untitled, 2019
Oil on canvas. 28 × 28 cm
Untitled, 2019
Oil on canvas. 77×57cm
Untitled, 2019
Oil on canvas. 63×51cm
Untitled, 2019
Oil on canvas. 45×35cm
Untitled, 2019
Oil on canvas. 47×47cm

CINDY SHERMAN

Untitled Film Still #2, 1977
Gelatin silver print. 23,3 × 19 cm
Untitled Film Still #3, 1977
Gelatin silver print. 16,5 × 24,1 cm
Untitled Film Still #7, 1978
Gelatin silver print. 23,4 × 18,4 cm
Untitled Film Still #13, 1978
Gelatin silver print. 24,1 × 19 cm
Untitled Film Still #14, 1978
Gelatin silver print. 24 × 19 cm
Untitled Film Still #21, 1978
Gelatin silver print. 17,2 × 24 cm
Untitled Film Still #52, 1979
Gelatin silver print. 16,2 × 24 cm
Untitled Film Still #32, 1979
Gelatin silver print. 18,9 × 24,1 cm
Untitled Film Still #35, 1979
Gelatin silver print. 23,3 × 16,1 cm
Untitled Film Still #48, 1979
Gelatin silver print. 17,1 × 23,9 cm
Untitled Film Still #39, 1979
Gelatin silver print. 24 × 15,4 cm

RUDOLF STINGEL

Untitled (Ernst Ludwig Kirchner), 2010
Oil on canvas. 335,3×231,1cm
Untitled (Franz West), 2011
Oil on canvas. 334,3×310,5cm
Untitled (Paula), 2012
Oil on canvas. 335,3×457,2cm

CLAIRE TABOURET

Girlfriends (stripes), 2019
Acrylic on board. 104×185 cm
Self-portrait with a Hood (pink), 2020
Acrylic on board. 76×51×3,5cm
Self-portrait at the Table, 2020
Acrylic on canvas. 100×81×2cm

TATIANA TROUVÉ

The Guardian, 2018
Patinated bronze, marble, onyx.
84,5×51×40cm
The Guardian, 2018
Patinated bronze, granite, copper.
82,5×51×75cm
The Guardian, 2019
Patinated bronze, marble, onyx.
91,5×80×64cm
The Guardian, 2019
Patinated bronze, steel, marble, onyx,
copper. 75 × 68 × 63cm
The Guardian, 2020
Patinated bronze, brass, paint, onyx, marble,
sodalite. 84,5×54,5×43 cm
The Guardian, 2020
Patinated bronze, brass, steel, paint, onyx,
marble. 77,5×52×54 cm
The Guardian, 2020
Onyx, marble, bronze, patina, paint, iron.
87,5×52×75cm
The Guardian, 2020
Onyx, sodalite, brass, bronze, patina, steel .
94×20×65 cm

LUC TUYMANS

The Valley, 2007
Oil on canvas. 106,5×109,5cm
Anonymous III, 2018
Oil on canvas. 129,2 × 72,6cm
Anonymous IV, 2018
Oil on canvas. 132×73cm
The Kid, 2018
Oil on canvas. 139,2×101,4×4,2cm
Twenty Seventeen, 2017
Oil on canvas. 94,7×62,7×3cm

MARTHA WILSON

Posturing: Drag, 1972–2008
Colour photograph with text.
49,1×33,7cm
Posturing: Age Transformation,
1972–2008
Colour photograph with text.
49,1×33,7cm
A Portfolio of Models, 1974
6 black-and-white silver prints with texts,
1 stand-alone text.
47,7×33cm each

LYNETTE YIADOM-BOAKYE

The Twitcher, 2009
Oil on canvas. 200×120cm
Resurrect the Oracle, 2015
Oil on canvas. 241,3×198,1×2,5cm
Vigil for a Horseman, 2017
Oil on linen, triptych.
Left panel: 121×130,5cm
Central panel: 160,5×200,5cm
Right panel: 130,5×200,5cm

The Pinault Collection: a short history

The collector

François Pinault is an art lover and one of the most important collectors of contemporary art in the world. The collection he has gathered over more than 50 years constitutes an ensemble of over 10,000 works today, and is particularly representative of art from the 1960s to today. His cultural project was born out of a desire to share his passion for the art of his time with the greatest number of people possible. This is evident from his sustained commitment to artists and a continual search for new creative territories. Since 2006, François Pinault’s cultural project has had three main pillars: museum activity, a programme of extramural exhibitions, and initiatives to support creators and promote art history.

The museums

The museum activity has initially taken place in two exceptional sites in Venice: the Palazzo Grassi, acquired in 2005 and inaugurated in 2006, and the Punta della Dogana, opened in 2009. These spaces were restored and organized by the Japanese architect Tadao Ando, winner of the Pritzker prize. In both the museums, works from the Pinault Collection are displayed in regularly renewed exhibitions. All the exhibitions actively involve the artists who are invited to create in situ works or specific commissioned works. The Teatrino, recreated by Tadao Ando and opened in 2013, offers a vast cultural and educational programme involving partnerships with Venetian, Italian, and international institutions and universities. In 2021, the Bourse de Commerce is the new site for the Pinault Collection museum.

Extramural exhibitions

Beyond Venice and now Paris, works from the Collection have been regularly exhibited all over the world including in Paris, Moscow, Monaco, Seoul, Lille, Dinard, Dunkirk, Essen, Stockholm, Rennes, and Beirut. Responding to requests from international public and private institutions, the Pinault Collection pursues an active policy of loaning its works (Centre Pompidou, LACMA, Philadelphia Museum of Art, etc.) and of making joint acquisitions with other major players in the contemporary art world.

The artist residency in Lens

In parallel to its other activities the Pinault Collection develops initiatives to support contemporary artists, and to promote the history of modern and contemporary art. François Pinault has also created an artist residency in the former mining town. Established in an abandoned rectory redesigned by the NeM / Niney et Marca Architectes agency, it was inaugurated in December 2015. The residents are chosen through a process of close collaboration between the Collection, the Direction régionale des Affaires culturelles des Hauts-de France (DRAC), the FRAC Hauts-de France the Fresnoy-Studio national des arts contemporains in Tourcoing, the LaM in Villeneuve d’AScq, and the Louvre-Lens. After the American duo Melissa Dubbin and Aaron S. Davidson (2016), the Belgian artist Édith Dekyndt (2017), the Brazilian Lucas Arruda (2017–18) and the Franco-Moroccan Hicham Berrada (2019), the French artist Bertille Bak (2019–20) completed her residency in September 2020. The artist invited for the 2020–21 season is the Chilean Enrique Ramirez.

Pierre Daix Prize

In addition, to pay homage to his historian friend Pierre Daix who passed away in 2014, François Pinault created the Pierre Daix Prize that honours a work of modern or contemporary art history every year.

To date the prize has been awarded to:

- in 2019, Rémi Labrusse (*Préhistoire, l’envers du temps*);
- in 2018, Pierre Wat (*Pérégrinations. Paysages entre nature et histoire*);
- in 2017, Elisabeth Lebovici (*Ce que le sida m’a fait – Art et activisme à la fin du 20^e siècle*);
- in 2016, Maurice Fréchuret (*Effacer – Paradoxe d’un geste artistique*);
- in 2015, Yve-Alain Bois (*Ellsworth Kelly. Catalogue raisonné of paintings and sculpture 1940–1953*, Tome 1) and Marie-Anne Lescourret (*Aby Warburg ou la tentation du regard*).

Sponsorship

At François Pinault’s behest, the Pinault Collection is regularly involved in major acts of patronage, including the grant for the restoration of Victor Hugo’s house in Guernsey, property of the city of Paris.

The Pinault Collection in figures

- Over 10,000 works of art
- Over 1,300 loans of works since 2013
- 28 exhibitions between the Palazzo Grassi and the Punta della Dogana
- 15 extramural exhibitions
- Over 3 million visitors since 2006
- Over 350 artists exhibited between the Palazzo Grassi and the Punta della Dogana, since 2006
- Over 500 events at the Teatrino since May 2013

Exhibitions in Venice since 2006

Bruce Nauman :

Contrapposto Studies

Curators: Carlos Basualdo and Caroline Bourgeois in collaboration with the artist.
Punta della Dogana,
23 May 2021 – 9 January 2022

Untitled, 2020

Curators: Caroline Bourgeois, Muna El Futuri, and Thomas Houseago
Punta della Dogana, 11 July – 13 December 2020

Henri Cartier-Bresson. Le Grand Jeu

Chief curator: Matthieu Humery
Curators: Annie Leibowitz, Wim Wenders, Javier Cercas, Sylvie Aubenas, and François Pinault
Palazzo Grassi, 11 July 2020 – 20 March 2021

Youssef Nabil. Once Upon a Dream

Curators: Jean-Jacques Aillagon and Matthieu Humery
Palazzo Grassi, 11 July 2020 – 20 March 2021

Luc Tuymans. La Pelle

Curator: Caroline Bourgeois
Palazzo Grassi, 24 March 2019 – 6 January 2020

Luogo e Segni

Curators: Mouna Mekouar and Martin Bethenod
Punta della Dogana, 24 March – 15 December 2019

Albert Oehlen. Cows by the Water

Curator: Caroline Bourgeois
Palazzo Grassi, 8 April 2018 – 6 January 2019

Dancing with Myself

Curators: Martin Bethenod and Florian Ebner
Punta della Dogana, 8 April – 16 December 2018

Damien Hirst. Treasures from the Wreck of the Unbelievable

Curator: Elena Geuna
Punta della Dogana and Palazzo Grassi,
9 April – 3 December 2017

Accrochage

Curator: Caroline Bourgeois
Punta della Dogana, 17 April – 20 November 2016

Sigmar Polke

Curators: Elena Geuna and Guy Tosatto
Palazzo Grassi, 17 April – 6 November 2016

Slip of the Tongue

Curators: Danh Vo and Caroline Bourgeois
Punta della Dogana, 12 April 2015 – 10 January 2016

Martial Raysse

Curator: the artist in collaboration with Caroline Bourgeois
Palazzo Grassi, 12 April – 30 November 2015

The Illusion of Light

Curator: Caroline Bourgeois
Palazzo Grassi, 13 April 2014 – 6 January 2015

Irving Penn. Resonance

Curators: Pierre Apraxine and Matthieu Humery
Palazzo Grassi, 13 April 2014 – 6 January 2015

Prima Materia

Curators: Caroline Bourgeois and Michael Govan
Punta della Dogana, 30 May 2013 – 15 February 2015

Rudolf Stingel

Curator: Rudolf Stingel with Elena Geuna
Palazzo Grassi, 7 April 2013 – 6 January 2014

Voice of images

Curator: Caroline Bourgeois
Palazzo Grassi, 30 August 2012 – 13 January 2013

Madame Fisscher

Curators: Urs Fischer and Caroline Bourgeois
Palazzo Grassi, 15 April – 15 July 2012

The World Belongs to You

Curator: Caroline Bourgeois
Palazzo Grassi, 2 June 2011 – 21 February 2012

In Praise of Doubt

Curator: Caroline Bourgeois
Punta della Dogana, 10 April 2011 – 17 March 2013

Mapping the Studio: Artists from the François Pinault Collection

Curators: Francesco Bonami and Alison Gingeras
Punta della Dogana and Palazzo Grassi,
6 June 2009 – 10 April 2011

Italics. Italian Art Between Tradition and Revolution, 1968-2008

Curator: Francesco Bonami
Palazzo Grassi. 27 September 2008 – 22 March 2009

Rome and the Barbarians.

The Birth of a New World

Curator: Jean-Jacques Aillagon
Palazzo Grassi, 26 January – 20 July 2008

Sequence 1. Painting and Sculpture from the François Pinault Collection

Curator: Alison Gingeras
Palazzo Grassi, 5 May – 11 November 2007

Picasso, la joie de vivre. 1945-1948

Curator: Jean-Louis Andral
Palazzo Grassi, 11 November 2006 – 11 March 2007

The François Pinault Collection, a Post-Pop Selection

Curator: Alison Gingeras
Palazzo Grassi, 11 November 2006 – 11 March 2007

Where Are We Going? Selections from the François Pinault Collection

Curator: Alison Gingeras
Palazzo Grassi. 29 April – 1 October 2006

Extramural exhibitions since 2007

Forthcoming exhibitions

Jusque-là

Curators: Caroline Bourgeois and Pascale Pronnier in collaboration with Enrique Ramirez
Le Fresnoy – Studio national des arts contemporains, Tourcoing, Spring 2022

Henri Cartier-Bresson. Le Grand Jeu

Chief curator: Matthieu Humery,
BnF François-Mitterrand, Paris,
Until 22 August 2021

Jeff Koons Mucem.

Œuvres de la Collection Pinault

Curators: Elena Geuna and Emilie Girard
Mucem, Marseille,
Until 18 October 2021

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

Curator: Jean-Jacques Aillagon,
Couvent des Jacobins, Rennes,
12 June – 29 August 2021

Past exhibitions

So British !

Curators: Sylvain Amic and Joanne Snrech
Musée des Beaux-Arts de Rouen,
5 June 2019 – 11 May 2020

Irving Penn. Untroubled – Works from the Pinault Collection

Curator: Matthieu Humery
Mina Image Centre, Beirut,
16 January – 28 April 2019

Debout !

Curator: Caroline Bourgeois
Couvent des Jacobins, Rennes,
23 June – 9 September 2018

Irving Penn. Resonance

Curator: Matthieu Humery
Fotografiska, Stockholm,
16 June – 17 September 2017

Dancing with Myself.

Self-portrait and Self-invention

Curators: Martin Bethenod, Florian Ebner, and Anna Fricke.
Museum Folkwang, Essen,
7 October 2016 – 15 January 2017

Art Lovers. Histoires d’art dans la Collection Pinault

Curator: Martin Bethenod
Grimaldi Forum, Monaco,
12 July – 7 September 2014

À triple tour

Curator: Caroline Bourgeois
Conciergerie, Paris,
21 October 2013 – 6 January 2014

L’Art à l’épreuve du monde

Curator: Jean-Jacques Aillagon
Dépoland, Dunkirk, 6 July – 6 October 2013

Agony and Ecstasy

Curator: Francesca Amfitheatrof
SongEun Foundation, Seoul,
3 September – 19 November 2011

Qui a peur des artistes ?

Curator: Caroline Bourgeois
Palais des Arts, Dinard,
14 June – 13 September 2009

A Certain State of the World?

Curator: Caroline Bourgeois
Garage Center for Contemporary Culture, Moscow, 19 March – 14 June 2009

Passage du temps

Curator: Caroline Bourgeois
Tri Postal, Lille, 16 October 2007 – 1 January 2008

Thanks to our partners



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Open daily from 11 am to 7 pm
Closed on Tuesdays
Late opening until 9 pm on Fridays

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