

BEFORE THE STORM

A season with
works from the
Pinault Collection

beginning on
8 February 2023

Curation:

Before the Storm: Emma Lavigne, General Director
of the Pinault Collection, with Nicolas-Xavier Ferrand,
Head of research

Danh Vo, *TROPEAOLUM*: Caroline Bourgeois,
Senior Curator at the Pinault Collection

Tacita Dean: Emma Lavigne,
General Director of the Pinault Collection

Edith Dekyndt, *The Origin of Things*: Emma Lavigne,
General Director of the Pinault Collection, with
Alexandra Bordes, Project manager

**Pinault
Collection**

With works by

LUCAS ARRUDA

HICHAM BERRADA

DINEO SESHEE BOPAPE

FRANK BOWLING

JUDY CHICAGO

TACITA DEAN

JONATHAS DE ANDRADE

ROBERT GOBER

DOMINIQUE GONZALEZ-FOERSTER

FELIX GONZALEZ-TORRES

PIERRE HUYGHE

BENOIT PIÉRON

DANIEL STEEGMANN MANGRANÉ

ALINA SZAPOCZNIKOW

DIANA THATER

THU VAN TRAN

CY TWOMBLY

DANH VO

ANICKA YI

During the second half of the season of *Before the Storm*, an exhibition of the work of TACITA DEAN will be held in the Rotunda and in Gallery 2, beginning on 24 May.

On 8 February, the Bourse de Commerce will also feature a new cycle in its 24 vitrines: an exhibition by EDITH DEKYNDT.

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The Pinault Collection is presenting a new season of exhibitions at the Bourse de Commerce from February to September 2023. “Before the Storm” features a series of installations and works from the Collection—some emblematic, others previously unseen—by artists who will transform all of the museum’s spaces.

Against the backdrop of our current climate emergency, as we find ourselves in the eye of the cyclone, this novel presentation of works touches on the light and the dark, spring and winter, sunshine and rain, and the human and the non-human. These unstable landscapes, formed in an unsynchronised time cycle, depict new ecosystems in which visitors can immerse themselves.

This two-staged themed season opens on 8 February with Danh Vo’s monumental new installation created for the Rotunda, and once more at the end of May with the exhibition of Tacita Dean’s works in the Rotunda and in Gallery 2.



Before the Storm

by Emma Lavigne, exhibition curator
Excerpts from the catalogue

THE SEASONS

While our ancestors' calendars were conditioned by the movement of the stars, our unbridled pursuit of progress and wealth has irretrievably changed the environment. In 1889, in the context of the *Exposition Universelle*, the Bourse de Commerce building (which had formerly been the Paris granary) became a witness to and actor in the globalised acceleration of trade that went hand in hand with the expansion of France's colonial policies under the Third Republic and the intensive exploitation of our planet's resources. The vast, 360-degree painted panorama portrays a symbolic view of the world in which the various continents exist only for their ability to provide commodities and to contribute to this commercial growth. In the tradition of the grand painted decors of the nineteenth century, the four territories represented offer viewers a stationary voyage, a spectacle in which the latent violence underpinning this trade, treated in a picturesque manner, expresses the desire for exoticism and the synthesis of a world organised according to the four cardinal points and the change of seasons. In this architectural structure combining iron, glass, stone, and concrete, which could almost be a greenhouse, a series of fleeting and contradictory temporalities appears, upsetting the synchronised cycle of time. Emanuele Coccia has said that "the season is the moment when the climate is an aesthetic fact before it becomes a physical or meteorological phenomenon" and to what extent "contemporary climate change suggests that the seasons do not follow one another, one after the other, but have entered each other's bodies, intensifying each other instead of fading away..."¹ Previously, Philippe Parreno had transformed the Rotunda into a heliotropic summer landscape, animated and inhabited by the path of the sun. He made artworks, temporalities, and climates coexist—the present moment of a summer season and the undefined future of a winter to come. [...]

DARK GARDENS

Now, in the very heart of winter, it is darker zones—from Diana Thater to Pierre Huyghe and from Hicham Berrada to Danh Vo—that accompany this cycle of emerging seasons, plunging us into morphing biotopes and gestating microterritories, bathed in a light of something resembling a stormy dusk. *Présage* by Hicham Berrada immerses the visitor into a rapidly changing landscape, raising our awareness of the beauty of a world that lies beyond our own perceptions. *Chernobyl* by Diana Thater brings us into an irradiated landscape, an apocalyptic and radioactive theatre.

Tropeolum, Danh Vo's dark garden stealthily smuggles evidence of a mistreated nature into the Rotunda's concrete cylinder, in response to the marouflaged canvas above. Like wounded bodies needing treatment, the branches of trees uprooted by storms are kept standing by wooden crutch-architectures. The plant kingdom seeks to reclaim its territory, while also portraying our deteriorating world. These fragile relics of forests both sacred and endangered recall the exploitation of lives, like the trees in the dense forests that in the Vietnam War were treated as "green hells" to be eradicated.

[...]

The sound of tropical rain resonates throughout the double helix staircase, though not a drop can be felt. *Raining (Sound Piece)* by Dominique Gonzalez-Foerster cracks apart the hermetic nature of the space, a metaphor for the fact that our climate concerns are becoming harder and harder to ignore.

As if at dusk, *A Way in Untilled* depicts Pierre Huyghe's strip of uncultivated land, a chaotic proliferation hidden amidst the compost at Karlsaue Park in Kassel, showing us the world as it is experienced by non-humans, from dogs to insects. *A Way in Untilled* is an emerging space-time continuum. It is an entropic site where the ground rises up, where industrial waste contaminates the soil, where pieces of asphalt smother plant life while uprooted trees rot in the mud.

¹ *Une seconde d'éternité* ["A Second in Eternity"], Paris, Bourse de Commerce — Pinault Collection / Éditions Dilecta, p. 22–23.

The compost—a place where we throw away dead things and where stability disappears—represents a new semantic territory, where elements and organisms are transformed into new possibilities for fertilising the world. [...] *Untilled* gives birth to a new season in which darkness concludes the secret pollination of black earth burial mounds with the intoxicating yellows and magentas of aphrodisiac and psychotropic plants, and the dysphyllactic alliance of living forms, where, as in Primo Levi's novella *Dysphylaxie*, this symbiosis, pushed to its limits, traces the outline of a hyperrealist world of seeds, sprouts, and ferments, where the human species has become permeable to the plant and animal kingdoms. *A Way in Untilled* opens the path to new rites, where the sun's wandering tributaries, deeply rooted into the ground, talk to us about the conditions of plants and all the living beings that surround us.

Sometimes, we remain on the fringes of figurative space, as when we confront Robert Gober's *Waterfall*, which portrays a *trompe l'oeil* natural landscape from which we are irremediably separated. For Lucas Arruda, tiny mental landscapes that erase the border between microcosm and macrocosm create a world of no distinctions, where pitch-dark skies and toxic *sfumati* make way for invented colours that are hard to discern. The artist leaves us on the outskirts of these once vast landscapes, like those in the Amazon rainforest, the world's last reservoir, which is living on borrowed time. In the slopes of his small vistas, he seems to capture their possible dissipation, like an entomologist imprisoning a butterfly between two pieces of glass. Humans seem absent from these landscapes. The paintings map a new territory in which humans are relegated to the periphery and where new and fragile forms of life may still emerge on a planet devastated by humans and their pursuit of progress. These shifting landscapes are also a part of Frank Bowling's oeuvre, including *Texas Louise*, where migrating territories and atmospheric cartographies unfurl, and where the dusking horizon harbours a map of the two American continents floating on the surface of the canvas. For Bowling, a Guyana-born painter who studied in London before moving to America, the question of geography is never neutral; it describes the artist's trajectory, like the traces left by history on the very flesh of the globe.

This notion of an "after-the-fact" landscape haunts the painting of Thu Van Tran, in the organic, chromatic, and poisonous traces that she applies to the surfaces of the white cube using the sap of rubber trees (transformed into rubber by colonial exploitation in the Amazon rainforest and Asia since the late nineteenth century), thereby contaminating the space and echoing the vast panorama above. In the work of Anicka Yi, plant cocoons hatch robotic insects, blurring the boundary between natural and artificial, as with Donna Haraway's cyborg, in which all of modernity's dualisms are erased to embrace the porosities between beings more fully. These mutations were present already in Alina Szapocznikow's hybridisations, in which the human body is merged with the plant world, revealing alchemical mutations of nature that the artist-herbalist Émile Gallé suggested in his *pâte de verre* artworks, true herbariums of unprecedented patinas, akin to Anicka Yi's paintings. [...] These dark territories at the edge of what we have cultivated, like the site composed by Danh Vo, point to what American anthropologist Anna Tsing has termed a third nature. This is where powerful, wild, and feral forces—like matsutake mushrooms, which only grow on soil that has been degraded by human activity—survive in a damaged world, one in which we can still coexist, however unromantically. [...]

CREATING WORLDS

The inter-relational nature of our humanity and our ability to share an *Umwelt* is expressed in Daniel Steegmann Mangrané's dialogue with Cy Twombly. As with other major cycles that punctuate the painter's oeuvre, especially *Quattro Stagioni* (1994–1996), *the Coronation of Sesostris* (2000) is a pictorial epic that recounts the path of the Egyptian sun god Ra as he crosses the sky in his solar boat, from the break of day until the end of the night, through luminous canvases dominated by yellows and reds that gradually dissipate into black and white as the cycle comes to a close. Twombly describes the unsteady, cyclical course of time, in which the boat becomes the image of an eye that opens to close more fully, and where the belief in ancient gods merges with the undulations of desire.

Daniel Steegmann Mangrané follows this closely by presenting a number of fragile situations which melt into their surroundings like stick insects: simple wires holding leaves and branches, illuminated filaments that respond to fluctuations in climate as well

as the presence of viewers. He extracts tiny samples, taking hold of a leaf about to decompose or a twig to make them almost invisible witnesses of the natural world, thus also calling to mind wilted or dried flowers scattered like offerings throughout Twombly's studio, their rot embodied in the paint's drips and decay. In a hyper-thin artistic and museographical gesture, this Catalan artist, who lives next to a primal forest in Brazil, seems to slow down the impending evanescence of nature through a subtle visual perturbation caused by the vertical support of the dried ficus leaves, the precarious balance of his plant sculptures, and the bright rays of light opposite Twombly's cycle. It corresponds to the "wilting beauty", in the words of Giorgio Agamben describing the painter's works, where "each ascension is, in some ways, upset and broken into a thousand pieces, at the boundary between the creation and destruction of things: falling beauty. This is the moment of de-creation".² [...]

Unsuspected relationships emerge. At the very heart of our threatened oceans, Dineo Seshee Bopape suggests the possibility of a new ritual, a pantheism where the tears of buried bodies and the rain flow into this infinite aquatic space, where the coloured libations of flowers and fruit re-fertilise the sullied waters. This island, which she causes to rise up out of the depths of the building, acts like a litany, bringing forth an aquatic garden where the deep blues, turquoise greens, and yellows and pinks of the washed-up fruit dissolving in the water evoke the organic nature of painting, its flow and liquidity, in an echo of the water garden in Monet's *Water Lilies*, "without horizon and without end"³ and the colours of Twombly's painting, thereby allowing the medium to escape and give free rein to the life in the painting and to its fluctuations.

² Twombly "Giorgio Agamben, Bellezza che cade" ["Falling Beauty"], *Wilting Beauty*, exhibition catalogue, Paris, MNAM, p. 210.

³ Claude Monet cited by Roger Marx in "Les Nymphéas de M. Claude Monet" ["Mr. Claude Monet's Water Lilies"], *Gazette des Beaux-Arts*, June 1909, p. 259, in Jardin infini. Une anthologie ["Infinite Garden: An Anthology"]. Emanuele Quinz, Emma Lavigne, Hélène Meisel (ed.), Metz, Centre Pompidou-Metz, 2017, p. 163.

“We Are The Storm”

by Emanuele Coccia
excerpts from the catalogue

We are the storm and the earthquake, the tsunami and Gaia’s thunder. This “we” does not just refer to human beings, but to all living creatures, no matter their size or taxonomy: life has been this planet’s natural force, and it has compelled it to live before a storm that continually changes its form, striking its very flesh. This was Lamarck’s intuition. In questioning the influence of living organisms on the matter that is found at the surface of the globe and that forms the crust that surrounds it,¹ the father of modern biology was forced to recognise that the influence of life on the planet corresponds to its very form: living beings have occupied and irrevocably transformed the entire chemical and physical reality of the atmosphere, hydrosphere, and lithosphere. Following a similar intuition, in the early 2000s, American geologist Robert Hazen² demonstrated that the wealth of minerals on Earth—the chemical and physical diversity of the planet’s own flesh—was produced by a series of chemical reactions triggered by the presence of living beings and their metabolisms.

From this perspective, we should change our view of nature and, therefore, the whole planet: it is meteorology rather than biology or ecology that is the best vantage point for understanding the living world. Life is climate rather than metabolism. And climate will always prevail over history. Rather than attempting to find an equilibrium, life feeds on these natural forces. And from this perspective, perhaps, the climate crisis we are currently experiencing is less a transformation of the climate than the visible manifestation of the deeply and irrevocably irregular and indomitable character of the world to which we belong. However, this “meteorological” structure is merely the result of the fact that our planet is both inhabited by and produced by living beings.

This is not simply a metaphor. Meteorology is the space in which we see the Earth as a whole, as a hydrosphere, atmosphere, and lithosphere; meteorology is also the space in which we grant life a strange kind of freedom. It is as if, confronted with the weather, we pull away for a moment from our modern belief that we are the sole and absolute arbiters of freedom and free will. Calling what happens before our eyes, beneath our feet, and above our heads “natural forces” means granting a part of the world the same freedom, the same capricious free will that we grant ourselves. A general meteorology would therefore be earth sciences and life sciences once we extend this freedom to all elements making up this planet—no matter whether it is living, no matter whether it is animal, plant, virus, or a simple pebble.

Everything on our Earth is a natural force. And this is what the artworks in this exhibition wish to demonstrate. They all share a post-catastrophic approach to the issue of climate change: after all, we do not really know if we are before or after the storm, because the entire world has become a storm. And the storm is nothing more than the song of life.

¹ Lamarck, *Hydrogeology*, translated by Albert V. Carozzi, Univ. of Illinois Press, 1964 (originally published in French in 1802).

² Hazen R., Papineau, D.; Bleeker, W.; Downs, R. T.; Ferry, J.M.; McCoy, T.J.; Sverjensky, D.A.; Yang, H. (1 November 2008). “Mineral evolution”, in *American Mineralogist*. 93 (11–12): 1693–1720.

In the Rotunda

DANH VO

Rotunda
Ground floor

Tropeaolum

Beginning in February 2023

Curated by Caroline Bourgeois



For “Before the Storm”, Danh Vo was asked to provide a new installation for the emblematic space of the Rotunda at the Bourse de Commerce.

Danh Vo’s *Tropeaolum* takes root in this greenhouse of metal, concrete, and stone to create a shifting territory where narratives become intertwined. The trunks of oak trees, victims of time and storms, which were selected together with the French National Forest Department, are held up by wooden structures used in construction. Pieces of wood from sustainable forests owned by Craig McNamara belonging to the artist also form part of this installation. Craig is none other than the son of Robert McNamara, former US Secretary of Defence and architect of the Vietnam War, indirectly responsible for the exile of the artist’s family, who fled the consequences of the war to make a new home for themselves in Denmark.

The work is also rooted in the life that Danh Vo has lived since 2017 on his studio and farm in Guldendorf, near Berlin. The artist was transformed by this new relationship to “nature”, to this garden and to the earth. Flowers, mushrooms, moss, trees, and the interactions between plants have become very prominent elements in his work. *Tropeaolum* suggests a very particular sense of time, in which nothing truly dies, and the possibility of survival and evolution remains. Other works by the artist from the collection find refuge in this dark garden, where they converse with old wooden sculptures that the artist has collected. Ghosts of history and vestiges of culture intermingle to create a renaissance of plants. In a careful and close relationship to the Rotunda and under the marouflage canvas adorning the base of its cupola, this work responds to the colonial, expansionist world view depicted by the canvas’ nineteenth century painters. Danh Vo’s arrangement of objects and artifacts explores their symbolic and emotional charge, and their power of evocation and remediation.

Danh Vo’s practice consists of a recourse to fragments, samples, gaps, relics, and assemblage. It draws its inspiration from a collection of objects and images that the artist reactivates with a gesture or a new situation. By combining his personal history and narratives with broader geopolitical, social, and historical discourses, he explores the ways in which identity, heritage, and values are constructed and transmitted. For this Vietnamese-Danish artist, the child of boat people who emigrated to Scandinavia, history concerns the present and shapes the future. “Not ‘starting within the limits of the frame’, like museum or exhibition art, an ‘art that feels like art’, going above and below and through the frame, articulating everything that escapes this—that’s what an exhibition can be”, wrote Patricia Falguières, in 2015 on the occasion of the exhibition that Danh Vo conceived for the Punta della Dogana in Venice (*Slip of the Tongue*).

Geography Biography, 2022
Beginning on 24 May 2023
Curated by Emma Lavigne



Tacita Dean, *Foreign Policy*, 2016. Chalk on blackboard, 244 × 244 cm. © Tacita Dean. Courtesy Tacita Dean, Marian Goodman Gallery New York / Paris; Frith Street Gallery, London / Photo: Fredrik Nilsen, Studio 159

This spring, Tacita Dean brings her sense of poetic atmosphere to the curves of the building's architecture. Make way for geological time and dystopic landscapes, for glaciers inspired by Caspar David Friedrich's *Sea of Ice*, which invites its viewers to drift away, for the choreographed flow of time and disorientation, for the *sakura*, the thousand-year-old cherry trees that have for centuries adorned themselves at the close of winter with their ephemeral blossoms, and for the trembling landscapes that register and record the seismic advent of new political boundaries within the folds of their topography. For Tacita Dean, the giants of nature express their paradoxical fragility through the obsolescence of the materials of which they are made: chalk, film, watercolour. Tacita Dean shows elements that are in the process of disappearing and about to become, a series of *memento mori* of the here and now that yield, *before the storm*, to a "nostalgia for the season that has just left us,"¹ what the Japanese call *nagori*.

Like a map of a domesticated world shown under the glass dome, Tacita Dean cultivates her "attraction for the limits of the Earth—the desert, like the sea, the ice stretching to the end of the world, where the volcano springs from the ocean. In such places, you are not bound by the laws of human time, you can be free of that history that cannot emerge in constant flux, like that of the sea or dunes sliding into the desert, in the mist of meteorological conditions and liminality. In such places, you can imagine the millennia; imagine prehistory and see the future".² She has created a concave pavilion within the concrete rotunda, an intangible, almost lunar territory that, like a movie camera lens, captures the light and reflection of the images that populate the vast marouflage canvas above. It hosts an infinite choreography in which film stock from her Super 8 films, which sketch out an autobiographical map of her travels across the globe, are embedded in postcards from her personal collection. These miniature landscapes respond soberly to the immensity of the painting in the Rotunda. Tacita Dean responds to its underlying visions of commercial and colonial expansion with an intimist, sensitive geography of dreams, otherness, and desires for new horizons. The filmic hybridity of these images, which combine these nineteenth century postcards and these films from the beginning of her career that she has reshot on 35mm, gives new life to these distant timeframes, to the quasi-surrealist fertilisation of imagination, of lived experience captured and recorded on film, and of the life that forms through the deepest contemplation of nature and art.

¹ Ryōko Sekiguchi, Nagori. *La nostalgie de la saison qui vient de nous quitter* (Paris, Gallimard, 2020).

² Tacita Dean, "Tristan da Cunha", *Que dit l'artiste?* ["What does the artist say?"] edited by Anne Bertrand, Strasbourg School of Decorative Arts, 2011, pp. 127–128.

The Works in the Exhibition

FRANK BOWLING

Salon
Ground floor

Texas Louise, 1971



Acrylic on canvas. 282 x 665 cm. Pinault Collection © Frank Bowling / ADAGP, Paris, 2023. Courtesy Frank Bowling / Photo: Charlie Littlewood

Painted in 1971 and exhibited that same year at the Whitney Museum in New York City, *Texas Louise* is a large-scale painting by Frank Bowling from his series *Map Paintings* (1966–1971), which the artist began upon moving to the US in 1966. It combines abstraction and figurative representation, while preserving a suspended image of a map of the world through the use of large, diffuse colour fields.

In this instance, abstraction is not a neutral or universal language; it reveals the post-colonial and geopolitical consciousness of these southern territories. Emanating an incandescent pink-red halo, the painting radiates an intense warmth that is vibrant, sublime, and unsettling all at once. A silhouette of the North and South American continents, painted with a spray can and stencils, emerges against the background of the canvas, which instead recalls the lyrical abstraction and colour field painting very much in fashion at the time.

Like the rest of the series, *Texas Louise* steps out of the discourse of abstract painting. Two landscapes have been overlaid here: the map of the Americas blends into a dusking horizon, as if one geography were concealing another. The title refers explicitly to the North American state of Texas, but the more visible geography is the connection between Central and South America. Is this a way to reconnect this space, typically associated with a certain image of white America, with its Indian and Mexican heritage? Frank Bowling's painting is far from a merely formal or emotional exercise in abstraction; it instead asserts a political and personal identity where social commentary is never secondary to the aesthetic impulse.

DOMINIQUE GONZALEZ-FOERSTER

Double helix staircase

Raining (Sound Piece), 2012

Raining (Sound Piece) reconfigures the space of the double helix stairwell in the Bourse de Commerce by "tropicalising" it. The piece emits the sound of a drop falling endlessly to create the illusion of rain, of a waterway breaching the building.

Rain, which evokes melancholy and a desire for refuge, is a recurring motif in Dominique Gonzalez-Foerster's work, and it links *Raining (sound piece)* to previous exhibits by the artist, including *TH.2058*, in which the Tate Modern became the last shelter for works and humans in a London beaten down by an incessant rain, and *Promenade*, in which a hallway in the Modern Art Museum of the City of Paris generated an ambiance of a tropical rainstorm. The work acts directly on the viewer's imagination, suggesting the intrusion of the outdoors into the indoors. The exhibition space no longer appears protected from such forces; they now inhabit it.

JUDY CHICAGO

Salon
Ground floor

Women and Smoke, California, 1971–1972,
remastered 2016



Immolation, from *Women and Smoke*, 1972, remastered in 2016. MP4 video. Duration: 14'45". © Judy Chicago / ADAGP, Paris, 2023 Courtesy Judy Chicago / Through the Flower Archives

Judy Chicago's series "Atmospheres" represents a milestone of "ecofeminist" art. In the late 1960s, the artist occupied sites in nature and in urban spaces using performers whose bodies were covered with paint and deploying coloured smoke, here conceived as metaphors for emotional states. These gestures momentarily transform the landscape, in contrast to the more authoritarian and definitive acts of male artists. With this series of works that address both the place of women in art—the painted model here is also the "painter"—and how humans situate themselves in their environment, Judy Chicago links feminism to environmentalism, as did other artists of the time, such as Agnes Dénes, Ana Mendieta, Teresa Murak, and Fina Miralles.

Chernobyl, 2011
White is the Color, 2002



Video installation, six projectors, six players. 14'27". Pinault Collection. © Diana Thater. View of the exhibition "The Sympathetic Imagination", MCA Chicago, 29 October 2016 – 8 January 2017. © MCA Chicago. Photo: Nathan Keay

Images are projected on the walls of an architectural space that evokes the abandoned theatre in the town of Pripjat, close to Chernobyl. The images are of this very theatre, and of other visions, such as a statue of Lenin, deserted streets, forests, and then of those who appear as protagonists: a herd of Przewalski horses, an age-old subspecies of horse on the verge of extinction, brought here on an experimental basis.

Chernobyl was filmed in the Exclusion Zone, a 2,200 km² area around the nuclear reactor in which radioactivity levels are deemed to be too high. Animal life has nevertheless developed in this irretrievably damaged space that has nevertheless gone back to the wild. Lives have been weakened, transformed, and endangered by the toxic conditions, but they have also been encouraged by the disappearance of humans and the ceasing of their activities. From dawn to dusk, the film engages in a complex dialogue on this tangling of nature and artifice, beauty and toxicity, animal innocence and industrial devastation. The film establishes an unsettling counterpoint between observer and observed; at times, Diana Thater and her film crew appear on the screen, thus becoming inhabitants, passers-by, and protagonists.

The process immerses viewers in the heart of the irradiated architecture, providing them with a simultaneous proliferation of views and perspectives, as is often the case in Diana Thater's work. The image of the infamous reactor, now encased in a concrete and lead sarcophagus, alternates with that of the wild horses, but this is something we figure out only later. *Chernobyl* brings viewers close to the catastrophe and its endless consequences, revealing the excesses of modern industrial societies and the interweaving and interdependence of life forms.

The piece *White is the Color* instead deals with notions of the sublime pushed to the point of a terrifying beauty. What initially appear to be two floating clouds, as if in a painted landscape, are instead images of the devastating fires that have ravaged California's forests. Here the outdoors floats indoors, the image ghostlike, the limits tenuous, as in the light beaming from neons—in homage to Dan Flavin—that always overflows from its source.

The best outside is the inside, 1998



Two video monitors, two Brightsign players. 12'1". Pinault Collection. © Diana Thater. Courtesy Diana Thater / David Zwirner / Photo: Fredrik Nilsen

Since the mid-1990s, American artist Diana Thater, who moved to California in 1991, has created “sculptures with images of nature in space”¹ to deconstruct the unresolved tensions between the natural environment and the culture of technology, between wilderness and domesticity. She also explores the tensions between scientific knowledge and magical thinking, between institutions and the body, and between the exhibition as a system and the gaze. Diana Thater’s favorite topics are what we would call environmental subjects, specifically non-human flora and fauna, which she always frames with a meditation on the video format and its formal, structural, and temporal properties.

The best outside is the inside is highly representative of Diana Thater’s work. Two video monitors show the same subject, a forest at night (in the Los Angeles Arboretum), in different ways: one shows a fixed view, while the other shows a series of reverse shots, some of which show the film crew filming the first view. The closed-circuit installation thus offers different perspectives on the same object and in this endless loop, the illusion of being able to pass freely from one viewpoint to another. Diana Thater is questioning the supposed neutrality of the viewer, who in turn becomes the object of someone else’s attention. The presence of two screens expresses the need to approach the same object from different viewpoints. What if the forest is watching us this time? The film deconstructs our relationship to the landscape. It no longer is the medium of our aesthetic intentions, rather an environment in which a set of relations play out, of which we are just one link.

¹ Diana Thater in conversation with Wulf Herzogenrath, Bremen, 4 October 2003, in *Diana Thater. Keep the Faith. A Survey Exhibition*, Herausgeber editors, 2004: “I create sculptures with images of nature in space”.

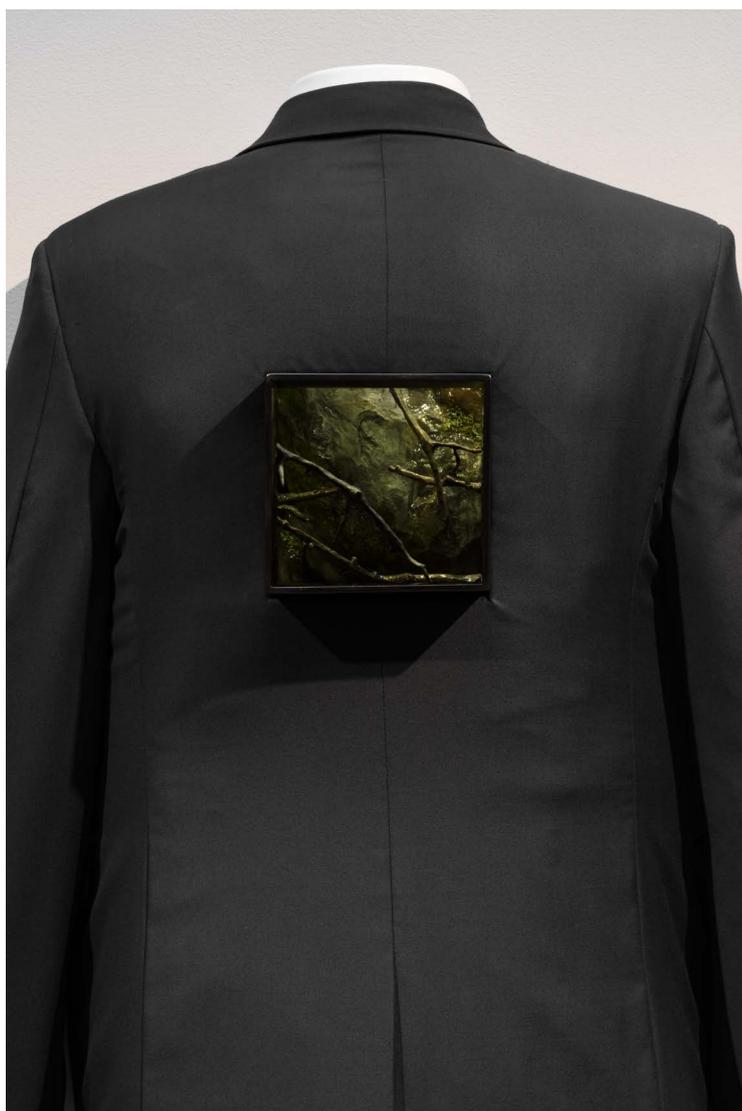
Présage, 2018

Video installation with synchronised video projectors. 8'25". Pinault Collection. © Hicham Berrada / ADAGP, Paris, 2023 Courtesy Hicham Berrada / kamel mennour / Photo: DR

Présage immerses viewers in a changing visual universe. Forms, halos, outgrowths, spores, and filaments appear, developing constantly, as if the artist were filming the sped-up growth of plants in real time. They are in fact metals submerged in an aquarium that are in the process of degrading and transforming at the hands of corrosive, toxic substances in the tank. This unstable, altered state gives birth to colours and forms that resemble new forms of life, as if they were a proliferating coral reef that is as poisonous as it is superb.

The video, projected across the entire gallery space and enveloping the viewer, erases any sense of scale or materials. This leaves the viewer captive, fascinated by a spectacle that the artist envisages as poetic and sublime. The artist does not consider himself an inventor or a scientist, rather, as he himself says, a “director of energies”, as the material’s intrinsic properties are what generate the reactions in this process.

Like many of Hicham Berrada’s works, *Présage* should be construed as the desire to undo the human element at the site of the artwork. The artist works with natural forces, leaving viewers immersed in the immensity of a scene which they cannot understand in its entirety from their perspective, and confronting them with a time scale that is not their own. This is a new kind of landscape painting that is no longer an illusionist’s framing of nature, instead an activation of the properties of reality at a scale well beyond the human.

Waterfall, 2015–2016

Wool, cotton, wood, painting on epoxy mastic and resin, recycling pumps, lights, and water. 292 x 170 x 163 cm Pinault Collection.
© Robert Gober. Courtesy Robert Gober / Matthew Marks Gallery / Photo: Fredrik Nilsen

Robert Gober's works describe the complex relations between the interior and exterior, the hidden and the revealed. Male bodies are presented as modified, truncated, mutant, and hybrid ready-mades.

The installation *Waterfall* is accessed through a simple piece of men's clothing, a vest with its back to the viewers. Placed against a wall, the edge of a white shirt juts out from the collar. The upper part of the back contains a small, square opening. Viewers are led to look through this opening. When they do, what they see is not the interior of a body, as one might expect, instead a rocky wall mixed with branches and flowing with real water. By combining the extreme ordinariness of a piece of urban clothing with a natural scene, two aspects of an ordinary reality that belong to different modes of existing, *Waterfall* generates, more than simply a dreamlike narrative in a surrealist vein, a *mise-en-abyme* that overturns the established order and switches the boundaries of the inner and the outer. *Waterfall* also alludes to Marcel Duchamp's final work, *Étant donnés: 1° la chute d'eau 2° le gaz d'éclairage...* (1946–1968), an installation in which the body, the viewer's scopic impulse, and a diorama of a waterfall and greenery all coexist. *Waterfall* continues Gober's exploration of blurred perception and the floating aspects of our bodies and our identities.

Elysia Chlorotica, 2019
ÄLnšn, 2022



Elysia Chlorotica, 2019. Kelp, emulsified fuel, glycerin, crepeline, acrylic, LED, animatronic insects. 127 x 66 x 66 cm. Courtesy the artist and Gladstone Gallery

Anicka Yi, *ᠠᠷᠢᠯᠠᠨᠠᠨᠠᠨᠠᠨᠠᠨ*, 2022. Acrylic, UV print, aluminum artist's frame. 170,8 x 140,3 x 3,8 cm. © Anicka Yi. Courtesy of the artist and Gladstone Gallery. Photography by Tom Powel Imaging

Anicka Yi, *ᠰᠡᠯᠡᠰᠡᠯᠡ*, 2022. Acrylic, UV print, aluminum artist's frame. 170,8 x 140,3 x 3,8 cm. © Anicka Yi. Courtesy of the artist and Gladstone Gallery. Photography by Tom Powel Imaging

Anicka Yi, an American artist of South Korean origin, has developed a biology-inspired artistic practice that explores the porosity between the living and the artificial. Yi's kelp pod sculptures comprise a set of luminescent cocoons with varying shapes that float above the gallery space. At first glance, it is hard to understand whether these are paper lanterns—as one sees across much of Asia—or giant pods gestating a being within them. Upon closer inspection, the sound we hear and the movement we see tell us that an insect is flying around inside them. Might the kelp of these cocoons be hatching animatronic hymenopterans? Yi's kelp pod sculptures generate interpretive uncertainty between *bios* and *techne*. They suggest a desire to render categories porous that were once imagined as hermetically sealed, in this case, plant life and the mechanical, as well as the organic and the artificial. The work crystallises an idea of hybridisation, a breeding between species that we could term post-biological. Her works ask us to step out of our anthropocentrism; if plants can produce electronic beings, do we still matter very much?

The holographic paintings from the series “ÄLnšn” complete the transformation of the exhibition space. These images, neither figurative nor abstract, are the product of a collaboration between the artist and an artificial intelligence consisting of algorithms fed by earlier works and a variety of images (cells, algae, minerals, etc.). Each algorithm acts as a layer of digital “paint” applied by the artist; the physical painting is then made with reflecting and transparent effects that render the material almost organic as they create the sensation of a moving relief. This series plays with the myth of painting as sanctifying the concept of a single author. In these paintings, Anicka Yi makes room for intentions that are not human.

Coronation of Sesostris, 2000 (part. III)

Part III (series of 10 panels): Acrylic, wax crayon, lead pencil on canvas. 206.1 x 136.5 cm [Cat. 119]. Pinault Collection
© Cy Twombly Foundation

An emblematic work by American painter Cy Twombly (1928–2011), and a highlight of the Pinault Collection, *the Coronation of Sesostris* is a digression on a Pharaoh's mystical voyage that is as sombre as it is celestial. The series depicts a changing solar cycle, in which the life of the Pharaoh becomes blurred with that of the God Ra, whose voyage defines the passage of day into night, from the world of the living to that of the dead. The reddening sun becomes a nave, the boat in the myth of Osiris in the Book of the Dead, the colours gradually darkening across the series... unless we are looking at an eye that opens and then closes. The oars remain at rest, like so many eyelashes of a shut eyelid. As is often true of Twombly's works, the images are enriched with citations from ancient or contemporary poems, some concerning our relationship to lost religions, others evoking the fluctuations of our desires. *The Coronation of Sesostris* portrays an uncertain cycle in which each element seems as if it could be something else.

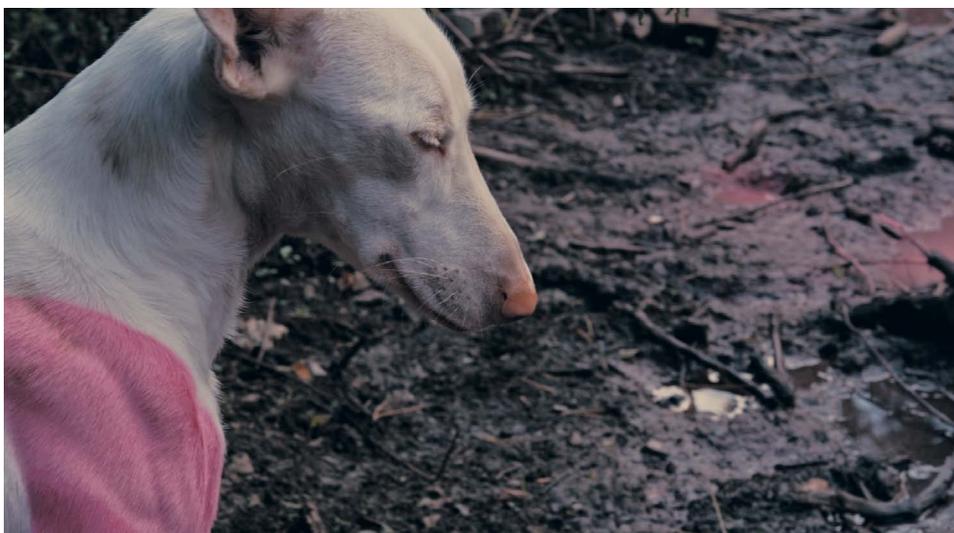
Breathing Lines, 2023
Elegancia y Renuncia, 2011
Geometric Nature / Biology, 2022



Dried leaves (*Ficus elastica japonicum*), metal base, slide projection, laser-cut metal slide, varying dimensions. © Daniel Steegmann Mangrané. Courtesy Daniel Steegmann Mangrané; Esther Schipper Gallery, Berlin / Paris, Seoul / Photo: Aurélien Mole

Daniel Steegmann Mangrané has arranged his works in an orbit around Cy Twombly's cycle. Gallery 6 contains a set of past and recent works (including a new creation, *Breathing Lines*), that melt into their environment like stick insects. The artist makes infinitely small samples using simple wires that hang and hold leaves and branches, as well as luminous filaments that respond to fluctuations in climate, the sound of a flute, and even the presence of viewers. The small leaf in *Elegancia y Renuncia* projects its swaying silhouette in the space and onto the bodies of viewers, and the cut branch in *Geometric Nature / Biology* raises doubts whether its components are natural or human in origin. All these elements offered by the artist have been placed in situations that appear unstable. They signal our need to reinvent our approach to reality, opting for something between sensitivity and carefulness.

Daniel Steegmann Mangrané seeks to convey the "great fragility" of the world. His *Breathing Lines*, which live to the rhythm of their environment, testify to the profoundly relational nature of things; like Twombly's sun, his works appear to metamorphose constantly. Neither nature nor culture, they are merely variations in light.

A Way in Untilled, 2012

HD colour video, sound/ HD colour video, sound, 14'. © Pierre Huyghe / ADAGP, Paris, 2023. Courtesy Pierre Huyghe / Pinault Collection

Pierre Huyghe has come to stand at the forefront of the exploration of our relationship to the non-human in art. He dwells specifically on the time of the artwork and our relationship to the material. Huyghe proposes environments instead of objects, characterised by an evolution over time which resembles that of a living being.

A Way in Untilled was filmed in a park in the city of Kassel that had been abandoned, or “untilled”. This emblematic film of the artist’s oeuvre is also a highlight of the Pinault Collection. It depicts processes of organic decomposition and generation, making room for non-human actors and contingencies. The “adventures” and developments describe this micro-universe of a compost garden from the perspective of non-humans; it is their Umwelt, the world that they perceive in function of their own sensory capacities. Although we mainly see the meanderings of a dog called Human, other beings appear as well: bees, rodents, insects, forms of life on and in the soil and in the water, both animals and plants. The artist left these beings alone in this minimally prepared space. It is precisely this *laissez-faire* that interests Huyghe, the way in which each form of life unfolds in the context given to it. Huyghe created it only in part and does not control its potential for change.

Circadian Dilemma (El Dia del Ojo), 2017



Living marine ecosystem, aquarium, *Astyanax mexicanus* (with and without eyes), algae, concrete mould, interchangeable black glass, geolocalised programme 165 x 138.5 x 124 cm. © Pierre Huyghe / ADAGP, Paris, 2023. Courtesy Pierre Huyghe / Esther Schipper, Berlin / Photo: Andrea Rossetti

Circadian Dilemma (El Dia del Ojo) is based on the possibility of an involution: can fish without eyes who are exposed for the first time ever to an alternation of day and night recover their sight? The work places a school of tetras in deep water conditions, in a dark aquarium full of bare concretions devoid of any vegetation. This subgroup of fish evolved towards blindness as a result of a geological accident. Trapped in lightless underwater grottoes, they gradually lost their sight as they were removed from the succession of day and night, what we call the circadian rhythm. This consequence of their evolution may be reversible. The artist designed an aquarium whose panes alternate between transparency and opacity, as the liquid coating these glass walls is regulated by an algorithm fed by the surrounding environment (luminosity, climatic data, visibility, etc.). The algorithm "decides" on the change in luminosity within the aquarium.

Circadian Dilemma (El Dia del Ojo) continues to explore the same idea as in Pierre Huyghe's other piece (*Untilled*, 2012–2013), namely springing the artwork from its fixed state to let it become, adapt, and morph. Here the artefact adapts to the rhythm of life and its constant alteration, thereby reducing the distance between art and life. For British anthropologist Tim Ingold, most Western artists see the material, the non-human, merely as a mute medium that can be infinitely transformed by our will. Pierre Huyghe has forsaken this worldview by offering situations whose outcome he does not fully control.

Untitled (Human Mask), 2014



Colour film, stereo sound, 2:66 format, 19'7". Pinault Collection. © Pierre Huyghe / ADAGP, Paris, 2023. Courtesy Pierre Huyghe / Marian Goodman Gallery, New York / Hauser & Wirth, London / Esther Schipper, Berlin / Anna Lena Films, Paris

Human Mask continues this inquiry into the boundary between nature and culture. Filmed in part in the abandoned area around Fukushima, *Human Mask* follows the wanderings of a monkey dressed and masked as a human; the fact that its attitudes are so close to ours casts a constant doubt as to its true nature. For Pierre Huyghe, the animal “plays the game of the human condition, endlessly repeating an unconscious role”. Here the human mask also refers to the constructed nature of human identity; it renders the monkey’s inner life visible to us, making it appear similar to own. The last time it looks into the camera at us, it appears to be a full-fledged interlocutor, a fellow human being. The film’s apocalyptic ambiance depicts the blurry outlines of a future world in which the boundary between the human and the non-human is not so clear. Who thus among us is “wilder?”

Untitled (from the Deserto-Modelo series), 2014–2022

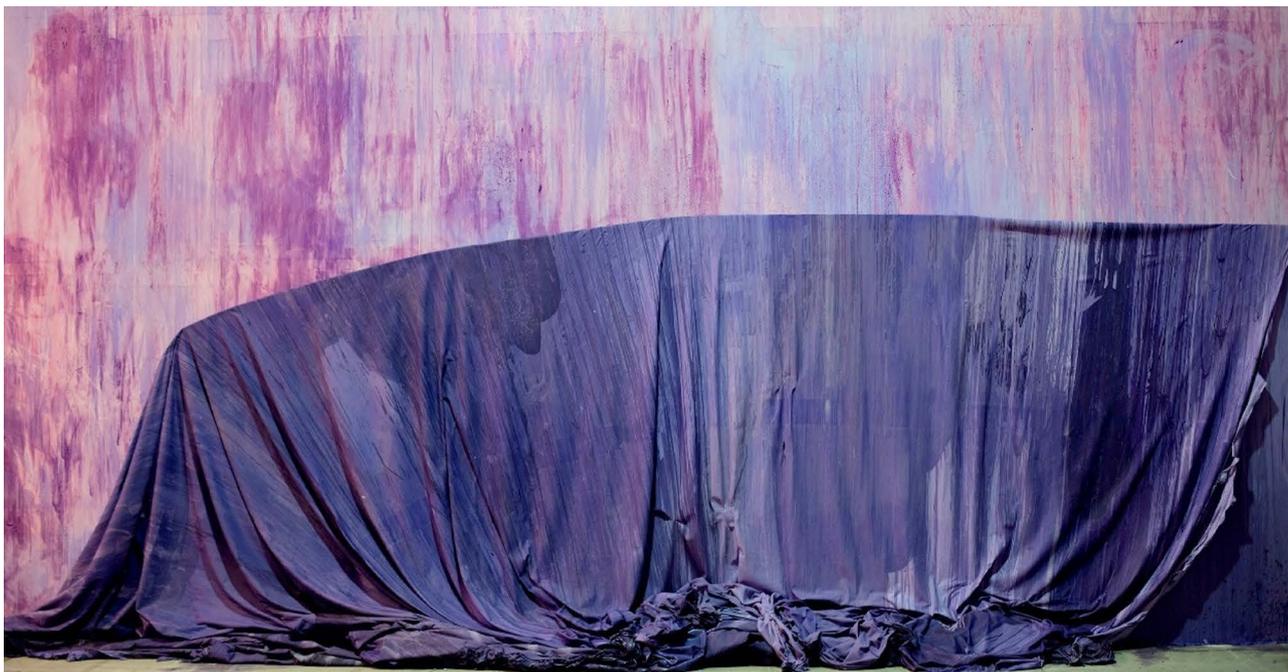


2021, Oil on canvas, 24 x 30 cm. Pinault Collection. © Lucas Arruda. Courtesy Lucas Arruda / David Zwirner / Photo: Claire Dorn

In their allusion to the phrase by Brazilian poet João Cabral De Melo Neto, Lucas Arruda's "model deserts" or "desert models" are nothing more than imaginary landscapes resembling inner states. Painted from memory in a studio, these paintings depict darkly lit skies that tend towards the abstract. Occasionally a forest appears, usually as a thin horizon line.

Lucas Arruda's small-format works are more a depiction of mental states than of landscapes. They are mnemonic reconstructions of visions that he makes at his family's home at the edge of the Amazon rainforest. Each brush stroke is decisive, paradoxically monumental within the context of the canvas. Lucas Arruda's "Deserto-Modelos" fill a blind spot in landscape painting. Arruda patiently deals with the chaos of matter to reveal the light and imbue the work with a sense of transcendence.

Les Couleurs du gris, 2022–2023
Pénétrable, 2023



Pénétrable, 2017. Rubber residue and pigment, on-site installation. Courtesy Thu Van Tran / Almine Rech, Paris

Thu Van Tran's work is based on the Vietnam War and the traces it has left in the ground and on people's bodies. *Les Couleurs du gris* dilate the space and transform it into a grandiose, melancholy landscape. They allude to the colours of the dioxins used by the US military. Their toxic slime has permanently destroyed tropical forests. The grey consists of a rainbow of pesticides, a palimpsest in which colours are as much erased as they are revealed. It is neither black nor white, like the ambiguities of history, immersing us in an uncomfortable contemplation in which emotion and pictorial beauty go hand in hand with the atrocities of war.

The stain depicted in *Pénétrable*, which was created on site in Gallery 7 of the museum, echoes the moral imprint of the site, a building that was restored in the late nineteenth century and which fed on France's colonial and commercial exploits during its industrial revolution. This representation on the marouflage canvas crowning the central Rotunda is always visible. The purplish colours are like bruises on the skin of the place, a deep historical wound. *Pénétrable* contaminates the monument's space, as if the walls suddenly remembered the issues that played out on its stage, like the agent orange that remains in Vietnamese bodies and soils. *Pénétrable* is itself a rubber residue that the artist glued and then tore. She is fascinated by the history of this material as evidence of the predatory exchanges imposed by the West on colonised countries. Discovered in the Amazon, rubber underwent intense cultivation there before being transplanted to Southeast Asia. Each milieu retains the stigmata of these destructive processes.

Sculpture-Lampe IX, 1970
Sculpture-Lampe XII, c. 1970

Sculpture-lampe IX, 1970. Coloured polyester resin, light bulb, and power cable. 127 × 42 × 33 cm. Pinault Collection. © Alina Szapocznikow / ADAGP, Paris, 2023

Sculpture-Lampe XII, ca. 1970. Coloured polyester resin, light bulb, and power cable. 63.5 × 35.6 × 19.7 cm. Private collection.

© Alina Szapocznikow / ADAGP, Paris, 2023. Courtesy The Estate of Alina Szapocznikow / Piotr Stanislawski / Galerie Loevenbruck, Paris / Hauser & Wirth / Photo: Fabrice Gousset

Alina Szapocznikow's works are hybrids: at once a lamp and a sculpture (*Sculpture-Lampe IX*, 1970), a face, petals, and an erect penis (*Sculpture-Lampe XII*, ca. 1970), they refuse to remain confined within a fixed state or a single identity. "I use imprints of the body to try to fix the fleeting moments of life, its paradoxes, and its absurdity in the transparent polyester. My work is difficult, and the sensation it immediately provokes on people often resists identification. Often, everything is mixed together. The situation is ambiguous, and sensory limits are removed".¹

The artist's works mix feminine and masculine elements, creating continuities between the mechanical and the organic, between plant and animal life. They are hard to situate in ontological terms. In fact, Alina Szapocznikow used to call them "awkward objects".² Through her use of synthetic resins and rejection of modernist conventions regarding identity and the difference between tool and art object, she belongs to a generation of artists who thoroughly reinvented sculpture (including Eva Hesse, Paul Thek, and Lydia Benglis).

¹ Alina Szapocznikow, "My works reach deep down into their own roots..." (March 1972), in Agata Jakubowska (ed.), *Alina Szapocznikow: Awkward Objects*, Warsaw, Museum of Modern Art in Warsaw, 2011.

² *ibid.*

FELIX GONZALEZ-TORRES

Gallery 2
Ground floor

"Untitled" (Alice B. Toklas' and Gertrude Stein's Grave, Paris), 1992



Framed chromogenic print. With frame: 74.3 × 92.1 cm. Edition of 4, 1 AP. © Estate Felix Gonzalez-Torres
Courtesy Felix Gonzalez-Torres Foundation

Made in 1992, this photograph depicts the small flowers growing around the grave of the famous lesbian couple of writers who were friends with Paris' avant-garde, Gertrude Stein and Alice B. Toklas. The work resonates with others by Felix Gonzalez-Torres that refer to the artist's companion, Ross Laylock, and his passing: *Untitled* (1991), depicting an empty bed that holds clues to the presence of two bodies, and *Untitled (Perfect Lovers)* (1987–1990) and *Untitled (Orpheus Twice)* (1991)—the latter two exhibited at the Bourse de Commerce in 2022. *Untitled (Alice B. Toklas' and Gertrude Stein's Grave)* (1992) also addresses the issue of the porosity between private and public space, as Stein's and Toklas' shared life revealed as much about a private sphere as it did about a social one. Stein was the author of *The Autobiography of Alice B. Toklas* (1933), in which she narrated her own life as well as the history of the Paris School through a fictional self-narrative by and about her lover. Just as the personal mixes with the political, death also becomes the starting point for life, and plants echo human history. Nature thus appears as an extension of culture.

BENOIT PIÉRON

Gallery 2
Ground floor

L'écritoire, 2022–2023

Curator: Caroline Bourgeois

The work of Benoît Piéron—currently artist-in-residence at the Pinault Collection in Lens—is strongly characterised by his own physical condition and the ubiquitousness of illness. He weaves connections between life and death, and between nature and culture. His creative process—which has been conditioned by his required hospital stays—have led him to view illness as the “living incarnation of death”. The artist wishes to “propose alternative images” of this longstanding topic of interest to him.

Plants carefully chosen by the artist sprout forth from the drawers of an old desk typical of a certain kind of maritime furniture dating back to the late nineteenth century. They were selected for their pharmacological properties and for their cultural and historical meaning. Belladonna, wolfsbane, datura, mandrake, and ricin are all “witches' herbs”, or lethal, hallucinogenic, or abortive plants that Benoît Piéron chose to describe a world in which plants speak volumes about our way of living and thinking. This composed landscape asks us to imagine and to reflect on the attention paid both to nature and to our own nature. As the artist himself remarks, the body itself will turn into compost and become plant life and ultimately mineral elements. *L'écritoire* resonates with the work of Felix Gonzalez-Torres with whom Piéron shares the space in Gallery 2 of the Bourse de Commerce, a place where something is always surviving, and where the porosities between the living and the non-living, the human and the non-human remain blurred.

DINEO SESHEE BOPAPE

Foyer
Level -2

*lerato laka le a phela le a phela le a phela /
my love is alive, is alive, is alive, 2022*



Video installations, variable dimensions. © Dineo Seshee Bopape. Courtesy Dineo Seshee Bopape / Commissioned and produced by TBA21–Academy

Dineo Seshee Bopape was born in South Africa and studied in Amsterdam and New York City. Her installations explore the “occult imbalances”—to use Frantz Fanon’s words—that arise from colonisation. The artist has become known in these last several years for her work combining installation, sound, and video. The artist first heard the chant *lerato laka le a phela le a phela le a phela / my love is alive, is alive, is alive* in her sleep. This new ritual applies to herself and to the bodies of the displaced who die at sea or are forced to leave their country. Litany envelops the viewer with three screens projecting different gestures of communion with water: offerings of flowers or fruits, simple passages between hands. Originally created for TBA21 Academy as a request to preserve our oceans, the work asks us to rethink our relationship to water, an environment unto itself that connects and hosts all beings: in some way, we are the ocean. *lerato laka le a phela le a phela le a phela / my love is alive, is alive, is alive* asks us to renew our pact with the ocean, both physically and spiritually.



Film still. 16mm film still digitised in HD format. 38 min. Pinault Collection © Jonathas de Andrade. Courtesy of the artist

Jonathas de Andrade's *O Peixe* uses the conventions of ethnographic film to record a ritual invented by the artist and performed by fishermen in north-eastern Brazil when they catch a fish. Once caught, the prey receives full human attention, embraced in its arms until it takes its last breath. This moment lasting until the animal's passing vacillates between the tenderness of the embrace and the cruelty of controlling and ending someone else's life with the fisherman's troubling gesture of jamming his fingers into the fish's suffocating gills. The film evokes the personal interactions between human and non-human inherent to animism and the violence disguised as benevolence within a system of domination in which humans reign supreme.

Passage display cases

EDITH DEKYNDT

Passage
display cases

L'origine des choses, 2023

Curated by Emma Lavigne and Alexandra Bordes



Ombre indigène, 2014 © Photo: Edith Dekyndt

Beginning on 8 February, Edith Dekyndt is taking over the unusual exhibition space of the twenty-four vitrines in the Passage at the Bourse de Commerce to propose a new, previously unseen project.

“With the collapse of the market economy, we begin to see the monuments of the bourgeoisie as ruins before they have even crumbled”.¹ (Walter Benjamin)

Following Bertrand Lavier and Anri Sala, Belgian artist Edith Dekyndt will take over the Passage display cases of the Bourse de Commerce. Closely linked to commercialisation and colonisation, the notion of the vitrine arose with industrialisation and the first world’s fairs. It was based on this fact and on the imposing, structural presence of the panoramic canvas in the Rotunda that Edith Dekyndt has constructed her project, which reveals her deep-seated interest in things using the concepts of still life, *tableaux vivants*, and active objects. The artist is interested in images “as a phenomenon of appearance and resurgence in motion”, as she describes it. Edith Dekyndt uses these subjects to comment on the appearance of the artwork and its status, ultimately to address an ambiguity, a suspension between two states: that of the object and that of the artwork, which she explores to its utmost limits.

The *non finito*, or unfinished, is a key component of Edith Dekyndt’s work; her particularly open-ended creative process focuses on the notion of process and exploring ideas and experiences. Her study of movement and of the transformation of elements describes the ineffable degrees and variations in atmospheric colour, light, and perspective.

For the vitrines at the Bourse de Commerce, Edith Dekyndt has composed loose arrangements of domestic objects (broken, fallen, collected, recovered, posed, covered, repaired, immersed, hung, suspended, floating, or otherwise) that recall the tradition

of the theatre of objects, among other things.

These “scenes”, at once silent and alive, immobile and energetic, in which time is suspended, disconcert us in the same way that the artist was moved when she discovered Vermeer’s paintings in her twenties. This “molecular” painting adopts an almost organic approach to living things, and the extreme precision of the elements (light, texture, objects) has greatly nourished her artistic process.

These works lead viewers to contemplate their enhanced ability to look directly at a unique physical and mental experience that encompasses the object per se and the place of its presentation.

Inspired by Bruno Latour’s “actants”, Edith Dekyndt defines her compositions and her objects as “patient”, because all these objects that she activates are waiting to be found, repaired, and transformed by chemical, physical, meteorological, and atmospheric factors. Edith Dekyndt’s work is formed by this intermingling of doing and seeing.

As a starting point for this vitrine project, Edith Dekyndt decided to use her video that has recently become emblematic and viral,² *Ombre indigène* (2014), in which we see a flag made of cut black hair that was planted on top of Diamond Rock on Martinique. It was here that, on the night of 8–9 April 1830, a merchant ship smuggling some one hundred African captives ran aground before being totally destroyed. Filmed next to the tomb of Martinican philosopher Édouard Glissant, this video is an homage to the person who formulated the concept of “tout monde” and “creolisation”. It is the polysemic nature of this piece, and of Edith Dekyndt’s work in general, that grabs our attention. In creating this work, Edith Dekyndt has composed a tableau moving at a slow, languid, meditative, and hypnotic pace depicting something that, years later and in another context, would become a central gesture of a contemporary resistance movement.

¹ *The Arcades Project*, translated by Howard Eiland and Kevin McLaughlin, Belknap Press, 1995 (originally published in 1935).

² Arrested on 13 September 2022 by Iran’s morality police, the 22-year-old Mahsa Amini was found dead on 16 September, an event that has triggered a major revolt among Iranians. Images of Iranian women cutting their hair in solidarity were shared on social media. Among these images, the flag made of hair was used many times as a symbol of Iranian women’s anger. “This picture of chopped hair hoisted as a flag will be the photograph of this century”, said Indian director Leena Manimekalai, and many accounts reposted it, thinking that the scene took place in Iran, where women “cut their hair to make a flag”.

The Pinault Collection residency in Lens

Four artists and former residents have been included in the exhibition *Before the Storm*: Lucas Arruda, Hicham Berrada, Edith Dekyndt, and Benoît Piéron

A collection is not just a set of artworks. It is also a web of relations with artists, a commitment to encouraging their expression and creating conditions that help them to make new art. As part of his ongoing, long-term commitment to support young artists, François Pinault established the Pinault Collection residency in 2015 to provide them with the best possible work and research conditions for a period of one year.

François Pinault worked with the region formerly known as Nord-Pas-de-Calais and the city of Lens to create a residency in this former mining city. Edith Dekyndt, Lucas Arruda, Hicham Berrada, and Benoît Piéron, whose works are being exhibited at the Bourse de Commerce as part of the exhibition *Before the Storm*, were all residents in this program.

Housed in a former rectory remodelled by Lucie Niney and Thibault Marca of the architecture firm NeM, the residency was inaugurated in December 2015. It provides artists with a framework devoted to creation in the form of a place to live and work, along with a monthly stipend. Residents are selected by a committee composed of representatives from the Pinault Collection, the Hauts-de France Regional Cultural Affairs Department, the Grand Large FRAC Regional Contemporary Arts Fund, the Le Fresnoy-National Contemporary Arts Studio, the Louvre-Lens Museum, and the Lille Métropole Museum of Modern, Contemporary and Outsider Art (LaM).

Since its creation, the residency has hosted the American duo of Melissa Dubbin and Aaron S. Davidson (2016), Belgian artist Edith Dekyndt (2017), Brazilian artist Lucas Arruda (2018), Franco-Moroccan artist Hicham Berrada (2019), French artist Bertille Bak (2019-2020), Chilean artist Enrique Ramirez (2020-2021), and French artist Melik Ohanian (2021-2022). Starting in September 2022 and until the end of the first half of 2023, Benoît Piéron is occupying the residency, where he made *l'Écritoire*, the piece that is being exhibited in *Before the Storm*.

Words, concerts, and events January, February, and March 2023

The Bourse de Commerce is hosting a series of events, lectures, and concerts in complement to its exhibitions. This programming explores the themes and issues evoked by the works on display to nurture a dialogue between various fields of thought and creation, and to foster a plurality of points of view. In resonance with the exhibition *Before the Storm*, the Bourse de Commerce is hosting several events, lectures, and concerts.

In partnership with Palazzo Grassi and the Punta della Dogana, the Bourse de Commerce is hosting Terraforma, the Milanese music festival that embraces both music and ecology. On 19 January, Paris will become the launchpad for *The Planet is a Festival (Il Pianeta come Festival)*, a project inaugurated in 2020 by Terraforma and inspired by a series of drawings by Italian architect and designer Ettore Sottsass (1917–2007) that sketch out the contours of a utopian society. As a prologue to its exhibition *Before the Storm*, the museum will be transformed for a day into a landscape, as it hosts a programme of lectures, performances, and DJ sets.

Italian curator and researcher **Erica Perillo** will introduce *The Planet is a Festival (Il Pianeta come Festival)* and present Terraforma's commitment to the conservation and restoration of the garden at the eighteenth-century Villa Arconati in Milan, where the festival takes place each year. The evening's first performance will be by Italian percussionist **Enrico Malatesta**, who will play—for the first time ever in France—the piece *Occam Ocean Occam XXVI*, the result of his collaboration with **Eliane Radigue**, the French composer and drone music pioneer. Then comes the duo **Chuquimamani-Condori** (Elysia Crampton Chuquimia) & **Joshua Chuquimia Crampton**, whose music is permeated with the stories and demands of the indigenous Aymara people of South America. The evening closes with a DJ set by emblematic Dutch producer **DJ Marcelle**.

On 3 and 4 February, in Venice, Palazzo Grass — Punta della Dogana will host the fourth edition of SET UP, in collaboration with the Terraforma festival and Enrico Bettinello.

On 15 and 16 March, the Bourse de Commerce hosts the reunion of the legendary post-punk dub group **Lifetones**, led by Charles Bullen. The ensemble will perform the apocalyptic cult album *For a Reason*, recorded in 1983 in Brixton. This event is the result of a collaboration with **Haus der Kunst**. In 2023, between Paris and Munich, the two institutions will feature shared musical projects to bring together different generations of the artistic avant-garde and weave connections between contemporary art and music. On 18 March, Lifetones will perform *For a Reason* at Haus der Kunst in Munich.

In 2023, a new session of the lecture cycle *Expologie*, created and led by art historian and critic **Clément Dirié**, will focus on the exhibition *Pierre Huyghe* held at the Centre Pompidou in 2013, a watershed moment in thinking about museums as ecosystems and exhibitions as living things.

Throughout the exhibition *Before the Storm*, the philosopher **Emanuele Coccia** will present a series of *Intempéries*, or “storms”, panel discussions between artists, intellectuals, and critics in response to works in the exhibition. As Emanuele Coccia has said, “This programme asserts the idea that every creative act is a kind of storm that upsets the balance of forms and disciplines, and which compels life to reorganise itself. Each creative act is a climate crisis. Each intervention takes us out of the season and places the world out of its seasons”.

Artist biographies

Lucas Arruda

Born in Brazil in 1983, Lucas Arruda paints landscapes at the edge of abstraction. His work combines an exploration of luminism with a deep sense of introspection. Each of his paintings reflects a moment in time and a state of mind. Generally traversed by a horizon line, the sole structural component of the composition, Lucas Arruda's paintings focus on light and on the effects of atmosphere and texture. "Light is at the core of my work. It is movement. Light guides my painting. It creates intensity and ultimately generates spaces that are neither abstract nor figurative", he has said. Made from memory, the artist's works recall certain Romantic landscapes while highlighting the materiality of the paint itself. Lucas Arruda was invited by the Pinault Collection to be its artist-in-residence in Lens from September 2017 until June 2018.

His work was exhibited at the Couvent des Jacobins in Rennes in 2018 for the exhibition "Debout! ("Stand Up!")" and at the Punta della Dogana in 2019 as part of the exhibition "Luogo e Segni (Places and Signs)".

Hicham Berrada

Hicham Berrada was born in 1986 in Casablanca, and he now lives in Roubaix, France. Berrada studied at the Académie des Beaux-Arts in Paris and at the Le Fresnoy National Visual Arts Centre. He has developed a practice that relies on knowledge and intuition, situated between scientific research and poetry. His works, often in the form of videos or sculptures, are the result of performances that frequently involve a chemical and physical manipulation. Like a painter, Hicham Berrada thus uses the tools of experimental research to create novel landscapes. In seeking to reveal the beauty and perfection of the natural elements through these manipulations, he posits the artist as someone who activates a material's inherent properties.

Hicham Berrada has been a fellow at the Villa Medici, the Cent Quatre, and the Pinault Collection's artist-in-residence programme in Lens.

Dineo Seshee Bopape

Dineo Seshee Bopape (born in 1981 in Polokwane, South Africa) works on memory and identity. Through installations that often combine video with everyday objects, the artist addresses both geopolitical situations and our most private sphere. Dineo Seshee Bopape's works are sensory and social spaces more than just objects; the sounds, smells, and the way in which viewers' bodies are affected all constitute ways of addressing historical and political issues. Dineo Seshee Bopape examines the legacy of colonial history as well as the signs of a new world to be built, in which all narratives have their place. Working often with natural materials that she combines with technology, the artist appeals both to reason and the senses, and it also alerts us to a form of spirituality. Dineo Seshee Bopape is exhibiting her work at the Pinault Collection for the first time as part of *Before the Storm*.

Frank Bowling

Born in the former British colony of Guyana, Frank Bowling studied at the Chelsea School of Art and then the Royal College of Art in London, where, at age 19, he discovered the landscape paintings of Constable and Turner, whose atmospheric qualities have inspired his work. Bowling's paintings are figurative, embedded with biographical and historical reflections, in the spirit of Francis Bacon.

After he moved to the United States in 1966, his work shifted towards abstraction, initially retaining figurative elements, as in the "Map Paintings", before entering a totally abstract phase in which he let paint drip directly onto the canvas.

Frank Bowling is a major figure in contemporary abstraction; in forsaking the transcendent, the mystical, and the immaterial, he anchors his painting in the personal and the political. Although Frank Bowling denies belonging to the Black Art Movement, he nevertheless asserts the specificity of the "black experience" that he sees as universal and as forming an equally important part of modernity, together with all other experiences.

Knighted in 2020, Frank Bowling is a fellow of the Royal Academy of Arts, the first black person ever to be elected by this institution. Frank Bowling's work is being exhibited at the Pinault Collection for the first time as part of *Before the Storm*.

Judy Chicago

Born in 1939, American artist Judy Chicago is a pioneer of American feminist art. Women, the history of their domination and their struggles, their art, and their lives are the themes that run through her work. Believing in the need to teach this, she created the first feminist art program in 1970 in California. One year later, together with Miriam Schapiro, she founded the Feminist Art Program at the California Institute of the Arts to encourage feminist artists to express themselves. Her famous piece *The Dinner Party* (1974–1979), which takes the form of a large triangular dinner table laden with multiple symbols, pays homage to 39 women overlooked by history. Her teaching career is inseparable from her work as an artist, which took multiple forms, from painting to sculpture, photography, and video.

Judy Chicago is a major figure in the contemporary American art scene and one of the first to have addressed social and environmental issues at the same time.

Tacita Dean

As an artist who works with the notions of time and memory, Tacita Dean (born in 1965 in the United Kingdom) summons historical and fictional narratives in her drawings, analogue photographs, and 16mm films, which make a full break with any traditional, academic approach. By making these older media her preferred tools for research into memory, she is also reflecting on the very nature of analogue media and on the challenge of their conservation. Known mainly for her films of a contemplative atmosphere, often filmed as a sequence shot, Tacita Dean's oeuvre is a veritable homage to slowness. In the 1990s, she moved away from commented films to making discrete soundtracks that further intensify the minimalism of her narration. Viewing landscape as a question of time passing is a constant of her work.

Tacita Dean's works held in the Pinault Collection were first shown at the Punta della Dogana as part of the exhibition "Accrochage". Retrospectives of her work

have been held at the Australian Centre for Contemporary Art in Melbourne (2009), DIA: Beacon, New York (2008), and the Guggenheim Museum (2007).

Jonathas de Andrade

Born in 1982, Jonathas de Andrade lives and works in Brazil. His practice, which uses video, photography, and installation, is rooted in literature, politics, and anthropology. Jonathas de Andrade addresses the history and amnesia of Brazilian society. The artist looks at the paradoxes of modernist utopias, heirs to European colonisation, and how they conflict with more local traditions and beliefs. The artist's work on memory involves combining and classifying images, texts, and life stories to form a personal narrative of the past. He explores subjects such as oppression and resistance, especially relating to Brazil and Latin America as a whole. Jonathas de Andrade represented Brazil at the Venice Biennale in 2022.

Edith Dekyndt

Born in 1960 in Ypres, Belgium, Edith Dekyndt lives and works in Brussels and Berlin. Edith Dekyndt was the second artist to be invited as the Pinault Collection's artist-in-residence in Lens, where she worked from September 2016 until June 2017.

Edith Dekyndt's works offer sensory experiences based on the meticulous observation of materials and their surrounding cultural contexts. After studying communications, Dekyndt studied at the Fine Arts Academy in Mons. Her process- and concept-based approach involves often ordinary objects that form part of our everyday lives and their transformation when put in contact with new natural and architectural environments. Her installations and performances include natural and fabricated objects, photographs, videos, sound, and especially light, which plays a central role in her work. Each one of her projects is based on the observation of the tiniest details through which objects and situations of all kinds become sublime and overwhelming. They make viewers aware of the fragile balance in chemical and physical phenomena, and of the transient and fluid nature of the material world.

Recent solo shows include *Concentrated Form of Non-Material Energy*, Stiftung St. Matthäus, Berlin (2022); *Visitation Zone, Part. II*, Le Marais, Le Val St Germain (2021); *The Ghost Year*, Greta Meert Gallery, Bruxelles (2020); *The White, The Black, The Blue*, Kunsthau Hamburg (2019); *Blind Objects*, Carl Freedman Gallery, London, (2017); *They Shoot Horses, Konrad Fischer Gallery, Berlin, (2017); Air, rain, pain, wind, sweat, tears, fear, yeast, heat, pleasure, salt, dust, dreams, odors, noises, humidity*, DAAD Gallery, Berlin, (2016); *Ombre indigène*, Wiels, Brussels (2016), and *Théorème des foudres*, Le Consortium, Dijon (2015). Her works form part of public and private collections including the Centre Pompidou (Paris), MoMA (New York), Skulptur Park (Cologne), Cranford Collection (London), Albright-Knox Collection (New York), CNAP, (Paris), Pinault Collection (Paris), Kunsthalle Hamburg, Buffalo Museum, Kadist Collection (Paris), MUDAM (Luxembourg), Kunstmuseum (Liechtenstein), Cadic (Amsterdam), the FRAC contemporary arts foundations of Picardie, Lorraine, Brittany, Pays de la Loire, Alsace, and Réunion (France), Mukha (Antwerp), and BPS 22 (Charleroi).

Robert Gober

Author of an autobiographical oeuvre combining elements including children's beds, human body parts, and large scale installations, Robert Gober (born in 1954 in the United States) attaches his childhood memories to objects that initially seem anodyne, but which reveal themselves to be disturbing. By giving shape to the evocative images that haunt him, he has created a protean body of work that addresses sexuality, religion, human relations, and nature. In Robert Gober's work, the evocation of memories is inseparable from an artisanal approach. His works are the result of a meticulous manual effort involving a broad diversity of technical processes and materials, such as wax, plaster, and newspaper. A highly proficient sculptor, he expresses a form of alienation of the object through a disconcerting realism.

Robert Gober's works held at the Pinault Collection have been shown at the exhibition "Sequence 1" (2007) at Palazzo Grassi, the exhibitions "Mapping the Studio" (2009–2011) and "Dancing with Myself" (2018) at the Punta della Dogana, and "A Second in Eternity" (2022) at the Bourse de Commerce, Paris.

Dominique Gonzalez-Foerster

Dominique Gonzalez-Foerster is an artist and director born in Strasbourg in 1965. In 1987, she was part of the first graduating class of the École du Magasin in Grenoble. She then went to study at the Institute for Advance Study in Visual Arts in Paris, where she earned her degree in 1989. Her multidisciplinary practice takes the form of environments, films, installations, videos, and appearances, according to the typology she herself uses to classify her works. She routinely works with specific sites to reveal their narrative potential and to explore the relationship of emotion and memory that binds individuals to their environment. She moves freely from text to image, often by way of literature, which infuses all of her practice. The issue of biography also permeates her work, for example in her series of "rooms" and her "portraits". Through many collaborations with fellow artists, writers, designers, and even singers, her projects often go past the field of the visual arts.

Felix Gonzalez-Torres

Felix Gonzalez-Torres was born in Cuba in 1957. The extensive autobiographical oeuvre that he shared with audiences is at once intimate and universal. Starting in the mid-1980s, the artist began creating works involving inter-subjectivity; his installations, the result of protocols that could be adapted according to the place and the project, interacted with viewers. He lived in several countries: Cuba, where he was born, Spain, where he spent several months, Puerto Rico, where he spent most of his teenage years and began his studies, and finally New York, where he lived most of his adult life. The artist dealt often with themes relating to the human condition—such as illness, loss, and death—and more political issues such as social injustice, economic inequality, and homophobia. His conceptual work also involved political activism, especially with Group Material, an artists' collective founded in 1979 that posited itself as an alternative to the system of the New York art world of the 1980s. With members that included Hans Haacke, Jenny Holzer, Julie Ault, Barbara Kruger, and Louise Lawler, this collective carried out projects and exhibitions until 1996 that addressed the political and social issues of the time. AIDS, the illness caused by HIV (human immuno-deficiency virus)—of which

he died at 39 in 1996, after his partner, Ross Laycock, had died of the same illness a few years earlier in 1991—lay at the centre of his life and the core of his work. Infused with melancholy, the works of Felix Gonzalez-Torres offer a new relationship between art, audiences, and institutions.

Pierre Huyghe

Born in Paris in 1962, Pierre Huyghe studied at the National School of Decorative Arts in Paris before being admitted to the Institute for Advanced Study in Visual Arts. He began by working with film and video, in which he constantly interrogated the separation between reality and fiction. Starting with *Streamside Days* (2003), for which he invented a fictitious party in a real city, and especially in *The Host and the Cloud* (2009–2010), for which he occupied an abandoned building for several months and allowed a series of events to unfold there, Pierre Huyghe transitioned to engendering situations whose evolution over time constitutes the very nature of the work. Pierre Huyghe's work deals with the place of humans within these processes, in which time, space, and chance all play an important role, along with plants, insects, animals, viruses, and illnesses.

Benoît Piéron

Born in Ivry-sur-Seine in 1983, Benoît Piéron lives in Paris. He creates moments, installations, and objects. He is interested by the sensuality of plants, the boundaries of the body, and the sense of time at work in waiting rooms. He practices patchwork, existential gardening, and he designs wallpaper. Having always lived with illness, the world of hospitals is a familiar ecosystem. He occasionally gives knitting workshops on herbalism and alebism. He recently encapsulated gardens throughout the programming at CEDRAC in Ivry-sur-Seine, especially in relation to the exhibition devoted to Derek Jarman in the fall of 2021. In the last several months, he has explored what food unicorns might eat, the role of orgasms in hospitals, and deadly flora. He was nominated for the 2022 Pernod Ricard prize, the Pujade-Lauraine prize, and the Art Situations prize. He is preparing exhibitions at the Palais de Tokyo, L'Antre Peaux in Bourges, and Matadero in Madrid. For one year starting in September 2022, Benoît Piéron is artist-in-residence at the Pinault Collection in Lens. In June 2023, he will participate in the Liverpool Biennale and simultaneously exhibit at the Chisenhale Gallery in London.

Daniel Steegmann Mangrané

Daniel Steegmann Mangrané (born in Spain in 1977) turns exhibition spaces into an immersive ecosystem infused with living things and a sense of tropicality. Seeking by any means possible to transform work and viewer into a single, organic unit, he also works with drawing, sculpture, photography, and video. Fascinated by biology, botany, and entomology, Steegmann Mangrané places our relationship at the heart of his artistic pursuits.

To do this, he decided to move to the edge of the Amazon forest and integrate Amerindian beliefs into his thought process, as well as the writings of Brazilian anthropologist and philosopher Eduardo Viveiros de Castro on "multinaturalist perspectivism", according to which the same being can have several, simultaneous identities and natures.

Daniel Steegmann Mangrané's work was shown by the Pinault Collection for the first time as part of the exhibition "Untitled, 2020" at the Punta della Dogana (2020).

Alina Szapocznikow

Alina Szapocznikow (1926–1973) was a Polish visual artist who was one of the most important names in the European Postwar art scene. Through sculpture, drawing, and above all her body, which she moulded incessantly, she expressed her desires and fears in a visceral oeuvre that lies at the crossroads of surrealism, new realism, and Pop Art. Having suffered the full brunt of the horrors of WWII, Alina Szapocznikow found refuge in her art, studying in Prague and then in Paris at the National Academy of Fine Arts before returning to work in Poland. Her return to France in the 1960s marked a phase of considerable growth in her work, as she experimented with new materials that she combined with her body, such as polyurethane foam and polyester resins, for which she became famous. Made at the very end of her career, the piece *Le Monde* ("The World") (1971) is emblematic of Alina Szapocznikow's oeuvre. It was acquired by the Pinault Collection and shown as part of the collective exhibition *À Triple Tour* at the Conciergerie in Paris in 2013–2014.

Diana Thater

Among the major figures in video art, American artist Diana Thater (born in 1962) has become known for her hybrid installations involving multiple video projections that enhance the exhibition space in which they are set up. The creation of a close relationship between the spatial and temporal dimensions of the video generates a deeply immersive experience for viewers, whose presence is factored into the layout of the exhibit. Diana Thater's video pieces explore the tensions between natural environment and technological culture, between the wild and the domestic, and between science and magic. She looks simultaneously at the artist's ability to construct an illusion using multiple sources, from sociology to literature, chess, mathematics, NASA images, and the study of animal behaviour. Thater explores the relationships of dominance between humans and non-humans, even within the process of fabricating and showing images. In faithful witness to Diana Thater's artistic practice in the last twenty years, the work *Chernobyl* held in the Pinault Collection was shown as part of the collective exhibition *À Triple Tour* at the Conciergerie in Paris in 2013.

Thu Van Tran

Born in Vietnam in 1979, Thu Van Tran lives and works in Paris. A graduate of the Académie des Beaux-Arts in Paris, Thu Van Tran also studied at the Fonderie Coubertin des Compagnons du Devoir, a training during which she developed a special relationship to artisanal and manual techniques. Her practice makes use of the most diverse media, from painting to sculpture, drawing, film, and on-site installations. Thu Van Tran's work surveys the domains of literature as well as of personal and colonial history. Inspired by the words of Marguerite Duras, Joseph Conrad, and many other writers, her practice uses materials such as bronze, rubber trees, and pigments to explore how surfaces, bodies, and even exhibition spaces are affected by the echoes of collective memory.

Thu Van Tran is exhibiting her work at the Pinault Collection for the first time as part of *Before the Storm*.

Cy Twombly

As the author of a unique, protean body of work, Cy Twombly (1928–2011) is one of the most influential artists of the twentieth century. His paintings, drawings, collages, sculptures, and photographs span a period of more than 50 years to reveal a unique artistic approach that denied neither figuration nor abstraction. In the late 1950s, Twombly's work was characterised by graffiti and scratches on paper that took the form of different kinds of statements (letters, words, or numbers). The repetition of the gesture and its written character was expressed in various media, ranging from drawing to collage. Cy Twombly developed his prolific oeuvre at the edges of the dominant currents in American art; standing outside the debates over the figure, and invigorated by his attachment to European culture, he opted instead for a kind of continuity between past and present. His frequent recourse to Greco-Roman mythology is a prime example of this. The works by Cy Twombly in the Pinault Collection were shown for the first time in 2006 as part of the exhibition "Where Are We Going?" at Palazzo Grassi in Venice.

Danh Vo

Danh Vo (born in 1975) approaches the world as an archivist. His installations, which blend personal history and collective memory, explore the processes by which identities, legacies, and cultural values are constructed. From his departure from Vietnam at age four to Denmark to his sexual orientation, Danh Vo's personal and family experience constitute the main sources of inspiration for his artistic creations. Through a rigorous process of collecting, he gathers photographs, memories, fragments, objects, and testimonies to his personal life to create installations in which each object acquires meaning in its questioning of how we represent identity and history. Danh Vo is a graduate of the Royal Danish Academy of Fine Arts and the Städelschule in Frankfurt. Several major international exhibitions have been devoted to his work. Some of Danh Vo's works are included in the Pinault Collection, and he was also co-curator, together with Caroline Bourgeois, of the exhibition "Slip of the Tongue" held at the Punta della Dogana (2015–2016).

Anicka Yi

Born in Seoul South Korea in 1971, Anicka Yi initially studied biology. Her work lies at the intersection of scientific research, politics, and aesthetic experience. Anicka Yi is interested in what she calls the "biopolitics of the senses", or rather, the ways in which culture and social position condition our perception of the world, from its aromas to its colours. Her works, which often appears as environments, speak as much to viewers' bodies as to their minds. The artist's work explores the limits of our ways of thinking, specifically the boundary we have erected between the human and the non-human. She presents plants, animals, and machines as extensions of humanity, if not as its relatives.

Before the Storm is the first exhibition at the Pinault Collection in which the artist is participating.

The catalogue

Avant l'orage



La Collection Pinault à la Bourse de Commerce

Published jointly by the Bourse de Commerce – Pinault Collection and éditions Dilecta, the *Before the Storm* exhibition catalogue is a bilingual, collective effort.

With contributions and texts by Emma Lavigne, Nicolas-Xavier Ferrand, Emanuele Coccia, James Lingwood, Tristan Bera, Jean-Marie Gallais, Caroline Bourgeois, Yve-Alain Bois, Chus Martínez, and Lucia Pietroiusti. Artistic direction for the volume was entrusted to the design studio Les Graphiquants.

Before the Storm
Exhibition catalogue

Under the direction of Emma Lavigne
208 pages / €45 / 22.4 × 28.6 cm

Published jointly by the Bourse
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Graphic design: Studio Les Graphiquants

Excerpts from the catalogue

Nicolas-Xavier Ferrand
In *Before the Storm*, Paris 2022

[...]

Seeing through

How can we inhabit the world differently? How can we make it to ensure that it lasts? A major push to deconstruct our relationship to nature has emerged in the last several years. One of the boldest assertions, made by the anthropologist Philippe Descola, is that “nature” does not exist per se, that it is a historical and cultural construct that allows us to establish a hierarchical distance between ourselves as human beings and everything that surrounds us, including plants and animals. This construct, which he calls “naturalism” and which is only operative in the contemporary West, grants a full, complete interiority only to human beings. In images, this translates into the introduction of modern perspective, which upholds the work of art as the expression of an individuality and makes the image an extension of the human viewer’s visual projection. “Nature” appears as an abstraction, a simple backdrop, purely a material. One the one side sits the world of “culture”, that of humans, creators and subjects, and on the other, that of “nature”, which is mute and passive.

The possible emergence of a new relationship to non-humans necessarily entails a shift in how we see, think, and inhabit. Art can help us accomplish that, in the same way that it once helped build the “naturalist” framework. So, does the art of the last several years hold clues to the emergence of a *post-naturalist aesthetic*, which attempts to distance itself from the above-mentioned *habitus*? Several of the artists in this exhibition have in fact made the deconstruction of the modern Western gaze a core component of their approach. In the last several decades, Diana Thater has centred her practice on a proliferation of viewpoints and a critique of the monofocal human perspective, which is portrayed as an authoritarian relationship to the world. *The best outside* is the inside projects a film on two screens, one showing a forest at night, the other, a series of reverse shots. One of these shows the film crew filming the first view, thereby turning the observer into an observed. Most of her films portray non-humans—in this instance, a forest, and in *Chernobyl*, wild horses—with the specific aim of taking their perspectives into account. Pierre Huyghe’s *A Way in Untilled* adopts the same approach. Though using only one screen, the film describes the peregrinations of a whole slew of beings, from dogs to larvae, forms of life one might never expect, but which nevertheless participate in the concert of this world. The apparent lack of a narrative logic serves to hold back human expectations, in turn to better express the *Umwelt* of non-humans, as well as their agency. It is indeed their status as full subjects that is expressed in the works of Huyghe and Thater, as also in Hicham Berrada’s *Présage*: “It’s a nature without the human, and which continues to produce forms”. Berrada also confesses that his work with metals is comparable to “spending a lot of time with one person... When you see the material in extreme cold or extreme heat, how it reacts to electricity, to water, to alcohol, to gravity... you get to know it better and better. It almost becomes a friend”. Envisioning non-humans as friends means seeing them as subjects.

Making with others

Considering the active subjectivity of the non-human means letting go of some of the human desire for total control over things—or the illusion that this is even possible. It entails letting the other speak, acknowledging the “sympoïesis”, which is “a word for designating the worlds that are shaped with, jointly”. Making the *world with* means, for example, taking into account the agency of a place by insisting on its specific characteristics that enable the work to be born. *Chernobyl* is totally informed by its place-title. Hicham Berrada’s *Présage* is only possible because of the specific conditions of the milieu in which he places the metal, one in which a human would never be able to survive. The place is the main character in *Untilled*. It is this compost that produces the relations that will affect the beings. The sequence weaves together the acts of *worlding* by the various beings on the ecosystem, thereby revealing the constant interactions between them. Dorothea von Hantelmann thus recalled how hard it was to assess how much was due to the artist acting on the site, and how much was the result of *laissez-faire*. Gestures such as those of Daniel Steegmann Mangrané and Thu Van Tran are made *because* of the particular space of the Bourse de Commerce, and the other works on display as well.

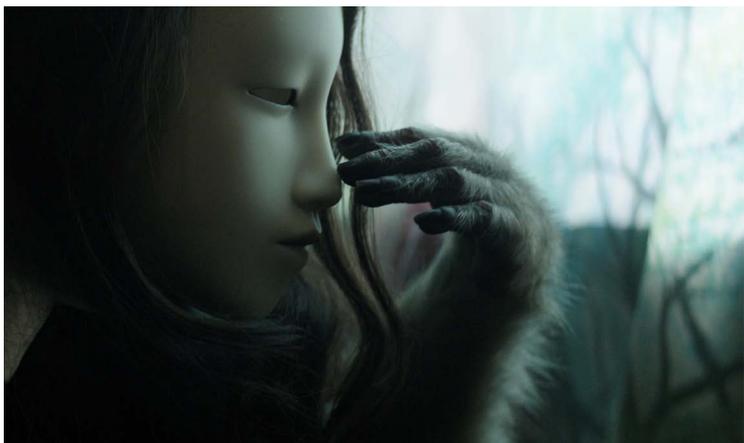
This sharing of agency also includes non-humans; the capacities, needs, desires, and decisions of the dog, the monkey, and the fish are what drive *Untilled (Human Mask)* and *Circadian Dilemma*. It includes the animatronic insects in Anicka Yi's lamps. It may also simply refer to a cooperative relationship to a material. Hicham Berrada said: "In fact... in Aristotle—I think it's in the *Physics*—there is this idea that only the farmer, the gymnast, and the doctor are able to do interesting things, because they collaborate directly with nature to achieve their goals. There is something very interesting about this roundabout way of acting". In her relationship to rubber, Thu Van Tran says that, when she pours it on the ground, "it evolves in a totally autonomous manner". It includes the constantly changing material in Huyghe's *Circadian Dilemma*. Daniel Steegmann Mangrané claims that his *Breathing Lines* react in part to the presence of viewers. This desire for sympoiesis is another way of undercutting the fierce belief in what Tim Ingold refers to as *hylemorphism*.

Beast-becoming

Requalifying non-humans as subjects and as actors means relinquishing our modern urge to categorise, which traps beings within a single, fixed, immutable identity, ultimately separating "raw" facts from "social" ones, "nature" from "culture". Latour described this as a tendency towards "purification", an impulse that is not universal to everyone. In his *Cannibal Metaphysics*, Eduardo Viveiros de Castro emphasised to what extent the different use of perspective could yield a singular rapport to one's existence and to others. Most people in the Amazon thus believe that the nature of beings fluctuates in relation to who is looking at them. Jaguars see themselves as humans, and they view humans as peccaries. In this metaphysics, a being's nature is not fixed; it instead depends on its environment and the active perspective that another being has on it.

[...]

Press visuals



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[7]

[1] Pierre Huyghe, *Human Mask*, 2014. Film colour, stereo, sound, format 2:66. 19min. 7sec. © Pierre Huyghe / Adagp Paris, 2023. Pinault Collection. Courtesy of the artist, Gallery Marian Goodman, Hauser & Wirth, Esther Schipper, et Anna Lena Films. [2] Pierre Huyghe, *A Way in Untilled*, 2012. Colour HD video, sound, 14'. Pinault Collection [3] [4] [5] Cy Twombly, *Coronation of Sesostris*, 2000. Acrylic, wax crayon and pencil on canvas, 10 parts. Pinault Collection © Cy Twombly Foundation. [6] [7] Dineo Seshee Bopape, *lerato laka le a phela le a phela le a phela / my love is alive, is alive, is alive*, 2022. Soil, limestone, carpets, bench, three-channel video (color, eight channel sound, 17', loop). Variable dimensions. Commissioned by TBA21–Academy © TBA21 Thyssen- Bornemisza Art Contemporary Collection. Still / Clip: TBA21.



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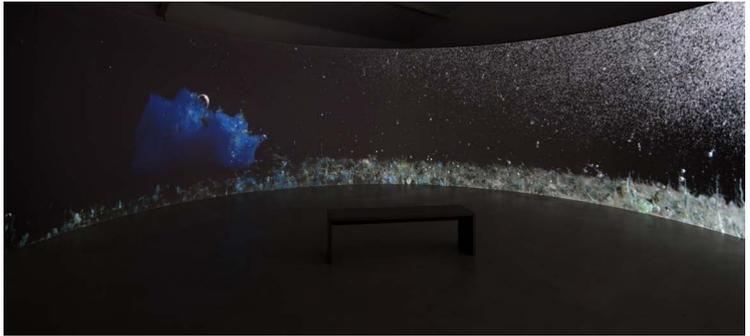
[8] Tacita Dean, *Foreign Policy*, 2016. Chalk on blackboard. 244 x 244 cm. Pinault Collection. [9] [10] Lucas Arruda, *Untitled (from the Deserto-Modelo series)*, 2021. Pinault Collection. Oil on canvas. 24 x 30 cm © Courtesy the artist and David Zwirner. Photo: Claire Dorn. [11] Jonathas De Andrade, *O Peixe (The Fish)*, 2016. 16mm film still digitised in HD format. 38'. Pinault Collection. © Jonathas de Andrade. Courtesy of the artist.



[12]



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[12] [13] Robert Gober, *Waterfall*, 2015–2016. Pinault Collection. Detail. Wool, cotton, wood, paint on epoxy putty and resin, recycling pumps, lights and water. 292 x 170 x 163 cm. © Robert Gober, Courtesy Matthew Marks Gallery. Photo: Fredrik Nilsen. [14] [15] [16] Hicham Berrada, *Présage*, 2018. Pinault Collection. Still. video installation with synchronized video projectors. Pinault Collection. 8'25". Dimensions variables. © Hicham Berrada / Adagp, Paris, 2023. Photo: Archives kamel mennour. Courtesy the artist and Kamel Mennour. [17] Frank Bowling, *Texas Louise*, 1971. Pinault Collection. Acrylic on canvas. 282 x 665 cm © Frank Bowling. Courtesy the artist and Hauser & Wirth. Photo: Charlie Littlewood © Adagp, Paris, 2023

The podcasts

As part of the series conceived and produced with Bing Audio *Ça a commencé comme ça* ("This is how that got started")

**Episode No. 3 of Season 2 of the series "This is how this got started":
Pierre Huyghe, "Cultivating one's garden"**

Pierre Huyghe questions the codes of an exhibition: "The challenge lies in exhibiting something to someone, instead of exposing someone to something" he himself has said... Between fiction and the production of reality, biology and object, science and science fiction, music and cinema, architecture and literature, archaeology and philosophy, Huyghe searches everywhere for the human, even in places where it is not to be found, to the point of the other, the animal, the plant, the ghost...

[Listen on Spotify](#)

**Episode No. 4 of Season 2 of the series "This is how this got started":
Robert Gober, "Escape from the everyday"**

Since the beginning of his career in the 1980s, Robert Gober has made work that has always puzzled viewers. They explore the ordinariness of everyday objects in our most familiar environments, but they confront and overturn our society's codes and taboos. After listening to Robert Gober's story, it's hard to look at your sink in the same way...

[Listen on Spotify](#)

**Episode No. 6 of Season 2 of the series "This is how this got started":
Tacita Dean, "Immemorial memory"**

Is there anything more mysterious than time and its works? Drawn to the edges of the earth, "in these places, you are not bound by the laws of human time... in the mist of meteorological conditions and liminality. In these places, you can imagine the millennia; imagine prehistory and see the future". As Tacita Dean describes it, she navigates a poetic territory between disappearance and becoming.

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Appendices

Visiting

Visiting the Bourse de Commerce – Pinault Collection

Open daily, except Tuesday, from 11 a.m. to 7 p.m. and late opening on Friday.

The Bourse de Commerce – Pinault Collection is open until 9 p.m. every Friday and is free of charge from 5 p.m. to 9 p.m. on the first Saturday of the month. Pre purchasing a ticket on the internet is highly recommended—if all the slots are sold out, availability on the day is not guaranteed.

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Ticketing

Exhibition tickets

This dated ticket is unique and gives you access to the Bourse de Commerce and all its exhibitions for the time slot you have selected.

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- Reduced rate 10 €

One card, three museums

- Membership / Solo 1 year—35 € Visit when you want
- Membership / Duo 1 year—60 € Invitez whoever you want

Become a member! For an entire year, get unlimited and priority access to the Bourse de Commerce, Palazzo Grassi, Punta della Dogana and to the exhibitions of the Pinault Collection, and:

- Receive a welcome gift and your membership card
- Receive invitations to the exhibition openings
- Participate in a program of guided visits and exclusive events
- Enjoy preferential rates at events
- Enjoy special offers with partner institutions of the Pinault Collection

Enjoy discounts in the bookshops and restaurant-café of the three museums:

- At the Bourse de Commerce Bookshop, 20% discount on the article of your choice (excluding numbered editions), 5% discount on books and 10% discount on other items.
- At the Halle aux Grains restaurant, guaranteed reservations by telephone up to seven days in advance and 10% discount on the Bras shop.
- 15 % discount at the cafés and 10% discount at the Bookshops of the Palazzo Grassi and Punta della Dogana.

Sign up for ticketing and online information: 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 exhibitions and experience the art of our time in all of the artistic disciplines.

With Super Cercle membership, you will get:

- Free access to the Bourse de Commerce from 4 p.m. daily.
- Exhibition tickets at the special rate of 7€ before 4 p.m.
- Invitations to events throughout the year.
- Preferential offers from the Bourse de Commerce

Sign up for free online: billetterie-cercle.pinaultcollection.com

Ticket Information

Located in front of the Bourse de Commerce, the Information-Ticket area is where our teams welcome you during the museum's opening hours to inform you about activities, programmes, and membership offers. You can also buy tickets here, depending on the number of places available, and sign up for membership..

Information by phone at 01 55 04 60 60

Our teams are at your disposal to inform you about schedules, access, programmes, or for any questions about your reservation, your membership, and your visit. Monday to Saturday, except Tuesday, from 10 a.m. to 6 p.m.

To accompany the visit

Through the eyes of a passionate and committed collector, this new museum offers a unique view of the art of our time. The Bourse de Commerce invites visitors to have a personal experience; they can visit as connoisseurs or as curious visitors, remain discreet, be enthusiastic, ask questions... Mediators stimulate discussion, offer points of view, insights, and keys to understanding so as to fully appreciate the works and the beauty of the building.

"Highlight" tours every 30 minutes, free of charge and without booking, provide introductions that everyone can follow freely. On weekends and daily during the school holidays, mediators are on hand to offer children tools to facilitate their visit: a booklet, games created around the works and tips for visiting the Bourse de Commerce. Tales, directly inspired by the works of art in the Bourse de Commerce, are provided by the mediation team to children accompanied by an adult.

During your visit, an online app offers an architectural tour and sound and text content organized by exhibition. Free of charge (no download required), it is available at: visite.boursedecommerce.fr.

Bourse de Commerce tour (1h15)

This guided tour invites you to discover the current exhibitions. It also highlights all the historical features of the Bourse de Commerce: its great restored decors, its preserved vestiges, in dialogue with Tadao Ando's radical and meditative intervention.

Cost: entry ticket + 5€

Online booking recommended

Guided tours are also available for groups. Guided tours and workshops are also offered to adult and educational groups. Details on pinaultcollection.com.

Accessibility

Most of the mediation formats are designed around the principle of universal accessibility. For example, the online app offers audio descriptions of the works, accessible to both sighted and visually impaired visitors. A model of the Bourse de Commerce is also the starting point for sensory and tactile guided tours of the spaces. Find our accessibility booklet and dedicated services on:
pinaultcollection.com.

On site

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

On the third floor of the Bourse de Commerce, La Halle aux grains — Restaurant-Café de Michel et Sébastien Bras is a restaurant with a strong identity where you can enjoy the cuisine of Michel and Sébastien Bras, inspired by the history of the site. The restaurant can welcome up to one hundred guests in its large dining room and offers private rooms for groups of up to twenty people with a dedicated service.

Lunch from 12 p.m. to 3 p.m., 3 menus (54, 78 and 98€) and an à la carte menu
Afternoon from 3 p.m., sweet and savoury menu
Dinner from 7.30 p.m. to 10.30 p.m., 2 menus (78 and 98€) and an à la carte menu
Open 7 days a week, from noon to midnight (closed on Tuesdays)
Reservations recommended:
+33 (0)1 82 71 71 60
halleauxgrains.paris@bras.fr
halleauxgrains.bras.fr

The restaurant is accessible directly from the entrance of the Bourse de Commerce or after visiting the museum on the third floor.

The Bookshop

Located on the ground floor of the Bourse de Commerce — Pinault Collection, the Bookshop offers a selection of approximately 250 books related to the museum's current events, to the building, its history, its architecture, and to the initiatives of the Pinault Collection, its exhibitions, its artists, and its themes. Readers will be able to consult and choose from the catalogues of the Pinault Collection's exhibitions at the Bourse de Commerce, but also in Venice, at the Palazzo Grassi and Punta della Dogana, and beyond.

Cartes blanches offered to artists, curators, and figures from the world of contemporary art, invite you to follow other bibliographic paths, from literature to the humanities. Each year, the selected books and the winner of the Pierre Daix Prize are also presented. Stationery, postcards, posters, and a few objects are also available.

The Bookshop is open to the public at the same times as the Bourse de Commerce and subject to the same conditions..

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

Online

The website

Covering all the initiatives and news of the Pinault Collection, the pinault-collection.com website allows users to browse the collection assembled by François Pinault through the works already on display. The platform also guides visitors to the collection's museums (Palazzo Grassi and Punta della Dogana in Venice, and the Bourse de Commerce in Paris) and provides information on off-site exhibitions, 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, and book a seat in the Auditorium. The platform is practical and invites you to consult the programme, while regularly discovering new content: articles, interviews, videos, podcasts, etc.

For further information

The pinaultcollection.com website offers users the opportunity to find out all about the museum's news and to subscribe to the newsletter. For interested visitors, articles, interviews, videos, and podcasts are regularly made available.

To read, see, and listen to on the site all year round.

On social networks

Subscribers were able to follow the first steps of the restoration and transformation of the Bourse de Commerce; they discovered the different stakeholders of the project, videos of its installation, before being able to immerse themselves in its program.

 @BoursedeCommerce
 @BoursedeCommerce
 @BourseCommerce
 Bourse de Commerce — Pinault Collection
 @BoursedeCommerce

The Collection Pinault: A brief 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 largest possible audience. 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. contemporain.

The museums

The museum activity initially took place in three exceptional sites in Venice: the Palazzo Grassi, acquired in 2005 and inaugurated in 2006; the Punta della Dogana, opened in 2009; and the Teatrino, opened in 2013. In May 2021, Pinault Collection opened its new museum at the Bourse de Commerce in Paris with the inaugural exhibition *Ouverture*. These four venues have been restored and organized by the Japanese architect Tadao Ando, winner of the Pritzker prize.

In the three museums, works from the Pinault Collection are displayed in regularly renewed solo and thematic exhibitions. All the exhibitions actively involve the artists who are invited to create in situ works or specific commissioned works. In addition, the museums have established a vast cultural and educational programme involving partnerships with local and international institutions and universities.

Off-site

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, Beirut, Marseille, and Tourcoing. Responding to requests from international public and private institutions, the Pinault Collection pursues an active policy of loaning its works and of making joint acquisitions with other major players in the contemporary art world.

The artist's residency in Lens (page 29)

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 2022, Jérémie Koering (*Les Iconophages. Une histoire de l'ingestion des images*)
- in 2021, Germain Viatte (*L'envers de la médaille*);
- in 2020, Pascal Rousseau (*Hypnose, art et hypnose de Mesmer à nos jours*);
- 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*).

The Pinault Collection in figures

- Over 10,000 works of art
- 33 exhibitions between the Palazzo Grassi and the Punta della Dogana
- Over 4 million visitors since 2006
- 16 off-site exhibitions
- Over 1,300 loans of works since 2013
- Over 350 artists exhibited between the Palazzo Grassi and the Punta della Dogana, since 2006
- Over 700 events at the Teatrino since May 2013.
- Over 50 events at the Bourse de Commerce since May 2021.

Organization of the Pinault Collection

François Pinault, président
François-Henri Pinault, President of the Board
Board of directors: Charlotte Fournet, Olivia Fournet, Alban Greget, Dominique Pinault, François Louis Pinault, Laurence Pinault
Jean-Jacques Aillagon, Advisor
Emma Lavigne, Chief Executive Officer
Sophie Hovanessian, Chief Administrative Officer
Bruno Racine, Director of Palazzo Grassi—Punta della Dogana

Exhibitions in the Pinault Collections since 2006

Icônes

Curators: Emma Lavigne and Bruno Racine
Punta della Dogana,
02.04.2023–26.11.2023

Chronorama

Curator: Matthieu Humery
Palazzo Grassi,
12.03.2023–07.01.2024

Une seconde d'éternité

Curator: Emma Lavigne
Bourse de Commerce,
22.06.22–16.01.2023

Felix Gonzalez-Torres and Roni Horn

Curator: Caroline Bourgeois
in collaboration with Roni Horn
Bourse de Commerce,
04.04–26.09.22

Marlene Dumas. open-end

Curator: Caroline Bourgeois
in collaboration with the artist
Palazzo Grassi,
27.03.22–8.01.23

Bruce Nauman.

Contrapposto Studies

Curators: Carlos Basualdo and Caroline Bourgeois

in collaboration with the artist
Punta della Dogana, 23.05.21–27.11.22

Charles Ray

Curator: Caroline Bourgeois
in collaboration with the artist
Bourse de Commerce,
16.02 – 06.06.22

HYPERVENEZIA

Curator: Matthieu Humery
Palazzo Grassi, 5.09.21–9.01.22

Ouverture

Curator: François Pinault
Bourse de Commerce,
22.05.21–17.01.22

Untitled, 2020

Curators: Caroline Bourgeois, Muna El Fitri, Thomas Houseago
Punta della Dogana, 11.07–13.12.20

Henri Cartier-Bresson.

Le Grand Jeu

Curator: Matthieu Humery
Curators: Sylvie Aubenat, Javier Cercas, Annie Leibovitz, François Pinault, Wim Wenders
Palazzo Grassi, 11.07.20–20.03.21

Youssef Nabil.

Once Upon a Dream

Curators: Jean-Jacques Aillagon and Matthieu Humery
Palazzo Grassi, 11.07.20–20.03.21

Luc Tuymans.

La Pelle

Curator: Caroline Bourgeois
Palazzo Grassi, 24.03.19–6.01.20

Luogo e Segni

Curators: Mouna Mekouar and Martin Bethenod
Punta della Dogana, 24.03–15.12.19

Albert Oehlen. Cows by the Water

Curator: Caroline Bourgeois
Palazzo Grassi, 8.04.18–6.01.19

Dancing with Myself

Curators: Martin Bethenod and Florian Ebner
Punta della Dogana, 8.04–16.12.18

Damien Hirst.

Treasures from the Wreck of the Unbelievable

Curator: Elena Geuna
Punta della Dogana and Palazzo Grassi,
9.04–3.12.17

Accrochage

Curator: Caroline Bourgeois
Punta della Dogana, 17.04–20.11.16

Sigmar Polke

Curators: Elena Geuna and Guy Tosatto
Palazzo Grassi, 17.04–6.11.16

Slip of the Tongue

Curators: Danh Vo
and Caroline Bourgeois
Punta della Dogana, 12.04.15–10.01.16

Martial Raysse

Curator: l'artiste in collaboration with
Caroline Bourgeois
Palazzo Grassi, 12.04–30.11.15

L'illusion des lumières

Curator: Caroline Bourgeois
Palazzo Grassi, 13.04.14–6.01.15

Irving Penn. Resonance

Curators: Pierre Apraxine
and Matthieu Humery
Palazzo Grassi, 13.04.14–6.01.15

Prima Materia

Curators: Caroline Bourgeois
and Michael Govan
Punta della Dogana, 30.05.13–15.02.15

Rudolf Stingel

Curator: Rudolf Stingel with Elena
Geuna
Palazzo Grassi, 7.04.13–6.01.14

Paroles des images

Curator: Caroline Bourgeois
Palazzo Grassi, 30.08.12–13.01.13

Madame Fisscher

Curators: Urs Fischer and
Caroline Bourgeois
Palazzo Grassi, 15.04–15.07.12

Le Monde vous appartient

Curator: Caroline Bourgeois
Palazzo Grassi, 2.06.11–21.02.12

Éloge du doute

Curator: Caroline Bourgeois
Punta della Dogana,
10.04.11–17.03.13

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

Curators: Francesco Bonami
and Alison Gingeras
Punta della Dogana and Palazzo
Grassi, 6.06.09–10.04.11

**Italics. Art italien entre tradition
et révolution, 1968–2008**

Curator: Francesco Bonami
Palazzo Grassi, 27.09.08–22.03.09

**Rome et les barbares. La naissance
d'un nouveau monde**

Curator: Jean-Jacques Aillagon
Palazzo Grassi, 26.01–20.07.08

**Sequence 1–Peinture et sculpture
dans la Collection François Pinault**

Curator: Alison Gingeras
Palazzo Grassi, 5.05–11.11.07

Picasso, la joie de vivre. 1945–1948

Curator: Jean-Louis Andral
Palazzo Grassi, 11.11.06–11.03.07

**La Collection François Pinault:
une sélection Post-Pop**

Curator: Alison Gingeras
Palazzo Grassi, 11.11.06–11.03.07

**Where Are We Going?
Un choix d'œuvres de la
Collection François Pinault**

Curator: Alison Gingeras
Palazzo Grassi, 29.04–1.10.06

**Off-site Pinault Collection
exhibitions since 2007****Forever Sixties**

Curator: Emma Lavigne
Couvent des Jacobins, Rennes,
10.06.2023–10.09.2023

Jusque-là

Curators: Caroline Bourgeois and
Pascale Pronnier in collaboration
with Enrique Ramirez
Le Fresnoy–Studio national
des arts contemporains, Tourcoing,
4.02–30.04.22

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

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

Jeff Koons Mucem.

Œuvres de la Collection Pinault
Curators: Elena Geuna and Émilie
Girard
Mucem, Marseille, 19.05–18.10.21

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

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

So British!

Curators: Sylvain Amic and Joanne
Snrech
Musée des Beaux-Arts de Rouen,
5.06.19–11.05.20

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

Curator: Matthieu Humery
Mina Image Centre, Beyrouth,
16.01–28.04.19

Debout!

Curator: Caroline Bourgeois
Couvent des Jacobins, Rennes,
23.06–9.09.18

Irving Penn. Resonance

Curator: Matthieu Humery
Fotografiska Museet, Stockholm,
16.06–17.09.17

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

Curators: Martin Bethenod, Florian
Ebner and Anna Fricke
Museum Folkwang, Essen,
7.10.16–15.01.17

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

Curator: Martin Bethenod
Grimaldi Forum, Monaco,
12.07–7.09.14

À triple tour

Curator: Caroline Bourgeois
Conciergerie, Paris,
21.10.13–6.01.14

L'Art à l'épreuve du monde

Curator: Jean-Jacques Aillagon
Dépoland, Dunkerque,
6.07–6.10.13

Agony and Ecstasy

Curator:
Francesca Amfitheatrof
SongEun Foundation, Séoul,
3.09–19.11.11

Qui a peur des artistes?

Curator: Caroline Bourgeois
Palais des Arts, Dinard,
14.06–13.09.09

Un certain état du monde?

Curator: Caroline Bourgeois
Garage Center for Contemporary
Culture, Moscou,
19.03–14.06.09

Passage du temps

Curator: Caroline Bourgeois
Tri Postal, Lille,
16.10.07–1.01.08

**Pinault
Collection**