

# UNE SECONDE D'ÉTERNITÉ

at the Bourse  
de Commerce

from

22 June 2022

Curator: Emma Lavigne, CEO of the Pinault Collection,  
with: Caroline Bourgeois, senior curator for the Pinault Collection  
Matthieu Humery, photography curator for the Pinault Collection  
Nicolas-Xavier Ferrand and Alexandra Bordes, researchers  
Cyrus Goberville, head of cultural programmes

**Pinault  
Collection**

## The featured artists

LARRY BELL  
MARCEL BROODTHAERS  
MIRIAM CAHN  
NINA CANELL  
LIZ DESCHENES  
RYAN GANDER  
DOMINIQUE GONZALEZ-FOERSTER  
FELIX GONZALEZ-TORRES  
RONI HORN  
PIERRE HUYGHE  
GUSTAVE LE GRAY  
SHERRIE LEVINE  
PHILIPPE PARRENO  
RUDOLF STINGEL  
STURTEVANT  
WOLFGANG TILLMANS  
CARRIE MAE WEEMS  
and a carte blanche  
to PHILIPPE PARRENO  
with ARCA, NICOLAS BECKER  
and TINO SEHGAL

from October 2022,  
an exhibition dedicated  
to ANRI SALA, as an epilogue.

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*Quasi Objects: My Room is a Fish Bowl, AC/DC Snakes, Happy Ending, Il Tempo del Postino, Opalescent acrylic glass podium, Disklavier Piano (detail), 2014-2022. © Philippe Parreno. Pinault Collection. Photo Andrea Rossetti.*

# Presentation of the exhibition, *Une seconde d'éternité*

For this new season bringing together summer and winter, the need for the here and now, and the search for the infinite, elusive though it may be, *Une seconde d'éternité* (A Second of Eternity) takes visitors on a journey inspired by the question and experience of time, through a selection of artworks from the Pinault Collection.

The exhibition is gradually taking over all the spaces of the Bourse de Commerce, beginning with the *Felix Gonzalez-Torres — Roni Horn* exhibition and *OPERA (QM.15)* by Dominique Gonzalez-Foerster, which have been presented since April. It brings together the works of some twenty artists.

The account created here through the exhibited works explores the polysemous nature of present time, in turn suspended, fleeting, inhabited by spectral presences, and traversed by the theme of loss and incarnation. This cycle borrows its title from a 1971 work by Belgian artist Marcel Broodthaers, *Une seconde d'éternité (d'après une idée de Charles Baudelaire)*, a film that brings to life for one short moment the presence of the artist through the simple portrayal of his signature. The work sets the tone for an exhibition where the intensity of the presence of bodies and images is set against their fleeting nature. As Charles Baudelaire said, it is a question of finding “in one second the infinity of joy” and contemplation.

## THE LEGACY OF FELIX GONZALEZ-TORRES

The exhibition is partly based on the work of Felix Gonzalez-Torres, on the way in which his practice opens up to new modes of aesthetic relationship and experience. This legacy weaves its way throughout *Une seconde d'éternité*, underpinned by an awareness of the ephemeral nature of life and the openness of the artwork to palpable emotions. Nicolas Bourriaud has analysed the extent to which the theoretical legacy of Felix Gonzalez-Torres, his “problematic of the convivial offering, of the availability of the work of art [...] proves today to be foundational in meaning: not only is it found at the heart of contemporary aesthetics, but it goes much further, to the essence of our relationship to things.”<sup>1</sup> One of the challenges of Felix Gonzalez-Torres’s work is to embody his acute awareness of time, to confront time and its instability, as in *“Untitled” (Perfect Lovers)* (1991), which, through two side-by-side clocks, puts the vital pulsations of his own body and that of his lover in tune. The presence is all the stronger because its existence is brief, as in *“Untitled” (Go-Go Dancing Platform)* (1991): a dancer wearing silver shorts comes to embody, for five minutes a day, the brevity and intensity of life, an antidote to the disappearance of bodies decimated by the AIDS epidemic.

## GHOSTS, SHADOWS, AND REFLECTIONS

*Une seconde d'éternité* is frequented by shadows and ghosts, including the reflection of the spectator that appears in the reflective works of Larry Bell, Rudolf Stingel, Liz Deschenes, and Nina Canell. According to Soko Phay, these pieces express the “derealization of the world and the depersonalization of the subject through empty, fragmented, distorted, or unfathomable mirrors.”<sup>2</sup> The way in which several of these works play with reflection or spectator participation can be seen as a reflexive confrontation regarding identity and associated with fluidity and mobility. They resonate with Felix Gonzalez-Torres’s *“Untitled” (Orpheus, Twice)* (1991), a work comprising two identical mirrors: the reflection of the individual or object reflected therein becomes divided, with the reproduced image cut in two, split asunder. The gap thus introduced into the representation of bodily perception invites us to explore the possible co-presences of other identities—female/male, homosexual/heterosexual, individual/collective—while also making us more sensitive to the absence/presence dichotomy. As with the photographic series in the work *a.k.a.* (2008–9) (standing for “also known as”) by Roni Horn, which includes thirty portraits of the artist at different ages, the image reflects a changing identity, one that is unsteady, an antithesis to the narcissistic reflection. Sometimes the figure disappears, as demonstrated in Rudolf Stingel’s abstractions, where the bodies seem absent, or Sturtevant’s appropriations, which give the whole of the artist’s life a new meaning.



UNSTABLE IDENTITIES

This questioning of time is not only existential: in Felix Gonzalez-Torres’s oeuvre, the issue of fleetingness and intensity takes a political turn, making us deeply aware of the precariousness of minority identities. The spectral characters of Carrie Mae Weems—representing the past and future ghosts of young African Americans—mark another political use of the ghost, just like the bodies of migrants captured by Miriam Cahn in *Mare Nostrum*, which gradually darken and dissolve into a blue-toned abyss. Can the water’s surface still be a mirror? So asks Roni Horn, whose body of work weaves complex and subtle relationships between materiality and absence, drawing landscapes that seem neither personal nor social: “When you see yourself reflected in water, do you recognize the water in you?” “Water is transparency derived from the presence of everything.”<sup>3</sup> Transparency becomes opaque with the presence of these bodies made invisible—dissipated identities, floating bodies imprisoned by the ever-moving flow of contemporary society and its constant “liquidity,” as explored by sociologist Zygmunt Bauman.<sup>4</sup>

SURVIVING IMAGES

The images throughout *Une seconde d’éternité* appear and disappear depending on the light, like surviving images (*Nachleben* in German) that allow, according to Georges Didi-Huberman, life after life.<sup>5</sup> Space and time become vague, following the fluctuations of the soul and conflicts of the present. We hear the desynchronized, melody of *Nuages gris* (1881) by Franz Liszt, played on a Disklavier piano in *Quasi Objects*,<sup>6</sup> a work by Philippe Parreno, reminiscent of the scene from *Eyes Wide Shut* (1999) by Stanley Kubrick where Tom Cruise kisses a dead body in a morgue to bring it back to life. The works in *Une seconde d’éternité* compose an imaginary and spectral landscape. Timothy Morton, a philosopher ecologist, sees a time of spectral logic that is overwhelming our collective imagination with the idea of the possible arrival of a “world without us”: “Time itself is not a line of reified atomic now-points, but a spooky shifting that haunts itself, slightly in front or behind itself, the rippling play of light and shadow in the pond water reflected on the underside of a sundial on a late summer afternoon, a vibrant stillness that is far from static. The present is haunted by the X-present. I call this manifold of present and X-present *nowness*, a shifting, haunted region like evaporating mist, a region can’t be tied to a specific timescale.”<sup>7</sup>

ALONGSIDE THIS EXHIBITION,  
TWO NEW CREATIONS ARE PRESENTED IN THE ROTUNDA

PHILIPPE PARRENO FROM 21 JUNE TO 26 SEPTEMBER

Philippe Parreno has transformed the Bourse de Commerce Rotunda into an almost weightless territory, one that is outside of the world, outside of time. In it he brings together different temporalities and climates—the present of a summer season and the undefined future of a winter to come. The various elements become indistinct and intermingled: air and light; past, present, and future; and reality and fiction, generating new kinds of sensations affecting the visitors’ bodies and bending the structure towards an immaterial state. In a continuous movement that creates the illusion of life and conjures up recollections of the island in *The Invention of Morel* by Adolfo Bioy Casares, inhabited by unusual ghosts produced by an illusion-machine that endlessly captures and records those images created in mirrors by giving them olfactory, thermal, and tactile sensations; the exhibition space becomes unstable, set in motion by the movement and metamorphosis of images and sounds. In the scenario proposed by Tino Sehgal, the character of Annlee, like the holographic apparitions of the island’s inhabitants, seems to disappear into thin air before being reincarnated for a while on a mirage-like screen or in a new body. In addition to Annlee’s voices, a sound wave also spreads throughout the space: this is *Echo*, an infinite composition created in collaboration with the musician Arca (alongside Nicolas Becker and Bronze), whose lines are continually modified and replayed by an artificial intelligence influenced both by atmospheric conditions and the presence of visitors. In response to this perpetually disordered cycle, we find the inevitability of the circular movement of a wall, which, like a skewed sundial, both invents a silent choreography and contains, like a huge acoustic eardrum, Annlee’s repeated refrain. Heliostats, like giant fireflies, also sweep the space of the Rotunda with refracted sunlight, making our perception of reality flicker and shift. The metabolism of a bioreactor, a nonhuman brain, and the fermentation of the living afford a new status to these images and the environment, triggering new forms of perception and life, the traces of a future to come.

AN EPILOGUE, IN THE AUTUMN  
ANRI SALA AN EXHIBITION FROM 14 OCTOBER

The Rotunda, like Borges’s *Garden of Forking Paths*, intertwines temporalities: the landscape of Philippe Parreno steadily disperses, summer light giving way to that of autumn and winter. The immersive nocturnal and cosmic work by Anri Sala, *Time No Longer* (2021), invites viewers on a further odyssey. With his latest opus drawing some of its dramaturgy from the *Quatuor pour la fin du Temps* by Olivier Messiaen, Sala has composed a new space-time; the soundtrack, arranged for clarinet and saxophone by André Vida and Olivier Goinard and based on the “Abîme des oiseaux” from Messiaen’s *Quatuor*, that he composed while interned in Germany in 1941, becomes a music for the present time, an elegy for Ronald McNair, the African American astronaut and saxophonist who wanted to be the first musician to record music in space, and who was the victim of the Challenger disaster in 1986, which exploded only 73 seconds after lift-off. As a bachelor machine catapulted into space, into the weightlessness of a space station, a turntable gently spins at the whim of invisible cosmic forces. Its arm, like a phantom limb, inserts the stylus into the grooves of the record, revealing the variations in Messiaen’s melodic lines and making them quiver and creak as the mechanical arm is left to the vagaries of chance. After its presentation in Houston, and later at the Kunsthhaus in Bregenz, *Time No Longer* fills the Rotunda with the convolutions of its infinite choreography, seeming to free this circular space from the earth’s gravity. This whole note of time is not still but is part of a perpetual movement. Anri Sala will also take over the spaces of gallery 2 and the basement with emblematic examples of his work from the collection, notably *Take Over* (2017) and *1395 Days Without Red* (2011).

by Emma Lavigne, CEO of the Pinault Collection

<sup>1</sup> Nicolas Bourriaud, “Joint Presence and Availability: The Theoretical Legacy of Felix Gonzalez-Torres,” *Relational Aesthetics*, trans. Simon Pleasance and Fronza Woods with the participation of Mathieu Copeland. (Dijon: Les Presses du réel, 2002), 49. <sup>2</sup> Soko Phay, *Les Vertiges du miroir dans l’art contemporain* (Dijon: Les Presses du réel, 2016), back cover. <sup>3</sup> *Still Water (The River Thames, for Example)*, 1999. <sup>4</sup> Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2000). <sup>5</sup> Georges Didi-Huberman, *L’Image survivante. Histoire de l’art et temps des fantômes selon Aby Warburg* (Paris: Minuit, 2002). <sup>6</sup> *Quasi Objets: My Room is a Fish Bowl, AC/DC Snakes, Happy Ending, Il Tempo del Postino, Opalescent acrylic glass podium, Disklavier Piano*, 2014. <sup>7</sup> Timothy Morton, *Humankind. Solidarity with Nonhuman People*, (London: Verso Books, 2019).



# Sensitive Time

by Emanuele Coccia, excerpt from the exhibition catalogue

We have done everything to hide it from ourselves. We have done everything to get rid of it. Yet there is nothing purely mathematical about time. It is not the result of the interplay of abstract and immaterial quantities. There is no need to use numbers. There is no need to use clocks. Of course, both the former and the latter help us to orient ourselves in this infinite mass of life that never ceases to engulf itself and, conversely, to emerge from within and free itself from all form. But in its very essence, time is not abstract. It is pure, sensitive matter. Or rather, it is the threshold which shows that all matter is an immense expanse of present, past, and future sensations. Days and seconds, months and years are not only forms of perception. They are not only the rhythm of time. Hours and days are the rain and wind. Or a special light that hits things and colors them like never before. Or the smell of grass coming from the ground, a melody we cannot recognize. There is not a moment without flavor. There is not a second without emotion. There is not an hour without desire.

But the reverse is also true. Sensations, emotions, desires do not occur outside of time and are not just its external and superficial decoration. They build time, they secrete it, second by second. This is the only reason why memory exists: time always conveys much more than the sequential order of events. This is the only reason why there is no time that is not life, a flow of sensory existence that runs through the most heterogeneous objects and people. This is the only reason why there is no relation to time that is not aesthetic. We can only think about time through art. We can only live in time in a sensitive way. We are not the ones who give time its aesthetic character: on the contrary, it is always time that gives us the sensation, and it is only in the sensation that time is given. We are those who depend on time to feel, and therefore to live. [...]

This is why, in an apparent paradox, it is in a museum that the season—and time—can be observed in its most radical and intense form. The museum, after all, is but a place where time is deposited in a sensitive form; history in museums is always a history of the senses. It is not numbers that bear witness to the past, but forms, materials, colors. And it is in museums that it becomes clear that it is only because of time's sensitive nature that it always lives beyond the moment in which it occurs. It is as if, in sensation, time does not merely occur, but extends and acquires a form of eternity. Each sensation in a work of art gives time a second of eternity.

The museum is, par excellence, the place where time exists and manifests itself as a season. It is a kind of astronomical observatory that no longer distinguishes between artefacts and living beings, between culture and nature, between sensations and matter. Everything within its walls becomes a season, everything aims to make time sensitive.

For both historical and architectural reasons, it would be difficult to find an exhibition space in which this identity manifests itself more radically than the Bourse de Commerce. Built on the former site of the Halle aux blés, it houses and conceals an ancient sundial. Its most recent transformation seems to suggest that if the essence of time is sensation, it is art that must be asked to divine the season, and it is above all in the artefacts that surround us, as well as in the nature of things, that we must recognize the shape and rhythm of the seasons. But there is more. The structure of the Bourse de Commerce does indeed seem to be reminiscent of the buildings of antiquity and the Renaissance, which had explicit climatic functions. Above all, it is the circular plan that seems to want to represent and include the cycle of time and the reality of the seasons in the form of what John Tresch has called a "cosmogram"<sup>1</sup>: an object that is simply a limited portion of the cosmos but that also tries, in its structure, to summarize and represent the totality to which it belongs.

It is in this space that art finds its new task. Art embodies, literally, the practice of giving voice to time. The museum thus becomes the place where the seasons speak and, in speaking, they become inseparable from each of the human faces that inhabit them.

<sup>1</sup> John Tresch, "Technological World-Pictures: CosmicThings and Cosmograms", *Isis*, 98, n° 1 (2007), p. 84-99.

# Cultural programme

June and July 2022

A series of events explore time, the notion of duration, the presence of bodies, the questions of incarnation and of intensity.

As a prelude to the opening of the exhibition, the presentation of "*Untitled*" (*Go-Go Dancing Platform*) by Felix Gonzalez-Torres in the Salon of the Bourse de Commerce opens the cultural programme associated with *Une seconde d'éternité*.

Just as the go-go dancer bursts in and "dirties" the space of the white cube, the **DJ Juliana Huxtable** will take over the museum's Rotunda for a special Super Cercle night on 9 June (from 9 p.m. to 1 a.m.). The evening begins with the duo from the Parisian electronic scene **Bambounou and Low Jack**.

From **13 to 18 June**, a series of concerts will be held in the Foyer and the Auditorium of the Bourse de Commerce over the course of four rhythmic evenings of spiritual, eternal, and frenetic trance that question the notion of space-time, in resonance with the exhibition.

— **On 13 June**, the composer **Angel Bat Dawid** and the musicians of **Brothahood** will perform a concert resembling a weightless, sacred ritual.

— **On 14 June**, the New York group **Standing on the Corner** mixes elements of jazz, indie, soul, funk, and hip-hop, with the addition of poetry and fictional radio shows.

— **On 17 June**, the Indonesian duo **Gabber Modus Operandi** and the Ugandan troupe **Nakibembe Xylophone**, a past participant in the programme, will deliver a live performance in the Foyer with their high tempo and intense sounds, performed in January 2020 in the mythical Berghain club in Berlin. The duo **Model Home** will open the evening with its textured sounds and deconstructed voices.

— **On 18 June**, the traditional Indonesian music duo **Uwalmassa** will bring their syncopated rhythms to the Foyer. **Gabber Modus Operandi** closes the evening once again.

— **On 4 July**, the German dub techno pioneer **Mark Ernestus** and the Senegalese band **Ndaggaard Rhythm Force** will perform in the Foyer. Together, over two and a half hours, they will stretch out a handful of tracks in a continuous dance movement driven by catchy rhythms.

— **Throughout the exhibition**, the Bourse de Commerce—Pinault Collection will present the first iteration of a series of **Secret Club** evenings in the Foyer. The aesthetics of disappearance will loom over these two evenings, the programme of which will only be revealed to the audience when they enter the Bourse de Commerce. Imagined in relation to mythical club nights, notably Plastic People in Shoreditch, London, a club entirely immersed in darkness that transformed the audience into an invisible dancing body, they set out on a journey through musical time. During the evening, the lights will reveal a glimpse of the ghosts of past stagings from the programme.

This cultural programme has been developed by Cyrus Goberville, with the support of international and Parisian partners: the New York label Blank Forms, the Ugandan festival Nyege Nyege, the French festival Ideal Trouble, the French musicians lueke and Low Jack, and the French art historian and critic Clément Dirié.

Exhibition of sculptures, installations, and photographs



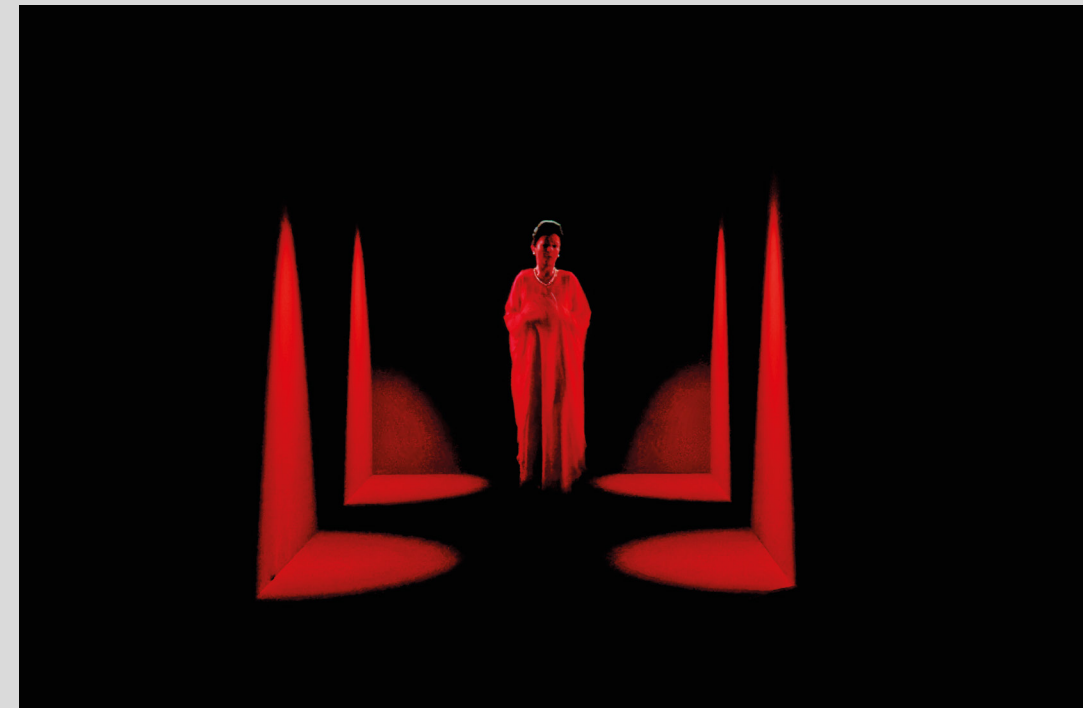
View of the exhibition at the Bourse de Commerce — Pinault Collection, April 2022. © Estate of Felix Gonzalez-Torres / Courtesy of Felix Gonzalez-Torres. © Roni Horn. Photo Marc Damage.

In Gallery 2, a new exhibition is rooted in the strength, radicalness, and artistic affinities that connect two major figures of the art of our time, Roni Horn and Felix Gonzalez-Torres. The exhibition is based on four emblematic works from the Pinault Collection, shown in France for the first time: “Untitled” (*For Stockholm*) (1992) and “Untitled” (*Blood*) (1992) by Felix Gonzalez-Torres; *Well and Truly* (2009–10) and *a.k.a.* (2008–9) by Roni Horn.

Through their radical artistic practices, often involving minimal visual means, they contributed to redefining the medium of the exhibition as an experience involving the viewer. Their influence had a major impact on a generation of artists, particularly those who rethought exhibition conventions, such as Philippe Parreno. In an attempt to grasp the ineffable, Gonzalez-Torres and Horn’s works are based on the tension produced with the viewer through an artistic experimentation that unites the artist, the viewer, and the object. Their works reflect an uncompromising approach, with the same economy of means. They share similar political or militant themes: the question of identity, the place of minorities, the tragedy of AIDS, a form of resistance to the violence of society and its conventions. Their works are austere, yet poetic and open to beauty. This exhibition also bears witness to their shared passion for language, writing, and poetry.

The exhibition traces an artistic conversation between Roni Horn and Felix Gonzalez-Torres that began in 1991 and continued until the latter’s death in 1996. In 1990, Gonzalez-Torres discovered a work by Roni Horn (*Gold Field*, 1982) at the MOCA in Los Angeles: a simple sheet of gold, placed on the floor, with one of its corners fluttering under the effect of the slightest breath of air. Gonzalez-Torres was with his partner, Ross Laycock, who died shortly afterwards of AIDS. A deeply moving experience for Felix Gonzalez-Torres, this work led him to write directly to Roni Horn. A fruitful dialogue then began between them, one work responding to another. For the first time in France, thanks to the complicity of Roni Horn, this exhibition allows us to see and feel this shared commitment.

*OPERA (QM.15)*, 2019  
Video installation



HD video, projector, screens, multimedia player, amplifier, speakers, lights, curtains. Minimum size of space 15 x 7.5 m (width x depth). Duration 8'05" (sound). © Dominique Gonzalez-Foerster / ADAGP, Paris 2022. Pinault Collection. View of the exhibition *Dominique Gonzalez-Foerster*, Bourse de Commerce — Pinault Collection, Paris, 2022. Photo Aurélien Mole.

*OPERA (QM.15)*, a work by Dominique Gonzalez-Foerster, inhabits Gallery 3 of the Bourse de Commerce, filling it with the presence of Maria Callas.

Dominique Gonzalez-Foerster’s work feeds on a living memory of cinema, literature, and the open structures of architecture and music. In 2012, she initiated a series of performative works, or apparitions, in which she embodies characters as diverse as Bob Dylan, Emily Brontë, and Ludwig II of Bavaria, forming a fragmented opera entitled *M.2062*. These performances, during which the artist allows herself to be inhabited by other characters, reactivate famous, even “cult” performances, sometimes through holographic projections. The artist explains how these apparitions “have more in common with a spiritual session—an attempt to communicate with certain spirits—than with theatre or cinema, a sort of prepared trance, allowing the apparition or reappearance of intense artistic moments.” She also chooses to place the visitor at the centre of her work.

In January 2016, she embodied the opera, transforming herself into Maria Callas. This appearance became the autonomous work *OPERA (QM.15)*. The archetypal figure of Callas appears, emerging from the darkness before dissolving into it once again. The artist haunts the gallery space through this spectral envelope, breathing new intensity into it as she is inhabited by the diva, to the point of blending her own voice with that of the soprano. The recordings of arias from Luigi Cherubini’s *Medea*, Giuseppe Verdi’s *La Traviata*, and Amilcare Ponchielli’s *La Gioconda*, are those of the young Maria Callas at the height of her artistic power, while her emblematic red dress signals the diva’s final performances, ten years before her death. The disjunction—in a single image—of two irreconcilable temporalities accentuates the emotion generated by the persistence of this ghostly image, even after the artifice of this illusion has been revealed. A form of irrationality, a fascination mixed with stupor, emerges from this floating body with its spectrographic treatment. “The apparitions of Dominique Gonzalez-Foerster give substance to a between-two-worlds where, even at a distance, in parallel temporalities and worlds, art and life, reality and imagination can cohabit for a moment.”

Emma Lavigne, excerpt from the exhibition catalogue

# The works on display

FELIX GONZALEZ-TORRES

*“Untitled” (Go-Go Dancing Platform), 1991*  
Installation and performance

Salon  
Level 0



Wood, light bulbs, sockets, electric cable, and paint. 54.6 x 182.9 x 182.9 cm. © Estate of Felix Gonzalez-Torres / Courtesy of Felix Gonzalez-Torres.  
View of the exhibition, *Felix Gonzalez-Torres*, David Zwirner gallery, New York, 2017. Photo EPW Studio.

For the duration of the exhibition, a go-go dancer appears each day, unannounced, dressed only in trainers, silver mini-shorts, and wearing headphones. After taking his place on a white platform surrounded with light bulbs reminiscent of dressing room mirrors and cabaret decors, he dances for five minutes to a piece of music of his choosing, which remains inaudible to visitors. The dance is thus both public and solitary. When the time is up, the dancer disappears as quickly as he arrived.

In addition to highlighting the sculptural aspect of the work, which could be compared to American minimalism, this absence also leaves room for the imagination. Felix Gonzalez-Torres is part of a generation of artists critical of minimalism’s lack of engagement with its socio-political context. His work is intimately rooted in its time, militant, marked by the AIDS epidemic and discrimination against the gay community. By placing the viewer in a voyeuristic position in front of the homoerotic image—a naked man showing off his dancing body—the work stirs up a whole gay imaginary, which Reagan-era puritanism sought to make invisible, just like the desires and aspirations it expresses.

FELIX GONZALEZ-TORRES

*“Untitled” (Portrait of Robert Vifian), 1993*  
Mural painting

Salon  
Level 0



Mural painting. Variable dimensions according to the installation. Installation in a collector's home, 2005. © Estate of Felix Gonzalez-Torres / Courtesy of Felix Gonzalez-Torres. Photo Marc Domage. Courtesy the collector.

A sequence of words and numbers runs along the walls, forming a long frieze of events and dates. A portrait emerges from these words: that of Robert Vifian, a Parisian collector and restaurant owner. While some of the words refer to significant events in his personal life, such as “Tan Dinh 1968” (the name and opening date of his family restaurant), or “Start collecting 1979”, others refer to the socio-political context: “Chernobyl 1986”, “Berlin Wall 1989”, etc. This cohabitation reveals the interrelation between personal, or even intimate history and History, the collective narrative.

One of the specificities of this portrait is the right of amendment granted by the artist: the owner of the work is free to change the composition, by removing certain parts or adding others. Indeed, Felix Gonzalez-Torres conceives identity as a palimpsest in perpetual flux, capable of mutation, composed of several temporal strata, within which individual and collective trajectories intersect and merge. In a letter to Robert Vifian, he writes: “When we think who we are, we usually think of a unified subject. In the present. An inimitable entity... We are not what we think we are, but rather a compilation of texts. A compilation of histories, past, present, and future, always, always, shifting, adding, subtracting, gaining.”

Robert Vifian and I discussed the singularity of his history—the colonial period, questions of migration, his relationship to Vietnam, his country of origin, and to France—and chose the two locations together. This double choice is deeply linked to the importance for Felix Gonzalez-Torres of the “infinite life” of his works, which are conceived in response to particular contexts. These two portraits thus function as two possible versions of a life, the complexity of which they render through the partial enumeration of events that marked it. Like the other “portraits” in the series, they function on the principle of the fragment, dear to Felix Gonzalez-Torres and his aesthetic of dispersion.

Caroline Bourgeois, excerpt from the exhibition catalogue



## FELIX GONZALEZ-TORRES

Six billboards, Paris  
with the generous participation  
of Clear Channel



"Untitled" (*The New Plan*), 1991  
Installation in public space



Advertising billboard. Variable dimensions. © Estate of Felix Gonzalez-Torres / Courtesy of Felix Gonzalez-Torres. Artpace, San Antonio, Texas, USA, 2010. Courtesy Artpace. Photo Todd Johnson.

By their size and their dissemination in the city, the series of panels by Felix Gonzalez-Torres directly question the public, passers-by, motorists, etc. They disturb our visual habits in the urban space saturated with images. Without any text, title, explanation, or logo, these images—scattered in various places in the city in advertising locations—are “enigmatic”, non-commercial images, capable of disconcerting the viewer, who is used to promotional rhetoric.

The art historian Elvan Zabunyan describes these large posters as “oblique images” in the way they address an audience that is no longer necessarily that of art. This new relationship to the work of art, to the museum institution, and to visitors is one of the major and militant components of Felix Gonzalez-Torres’s work. There is a desire to create a bond of complicity with the viewer, to seek a personal, almost secret relationship. As Carlos Basualdo says, Felix Gonzalez-Torres “has created the possibility of placing content in the public sphere without it becoming a pamphlet.” These panels are a powerful political critique of the institutional space of the museum, leading the viewer to take charge of spaces of thought outside of museums.

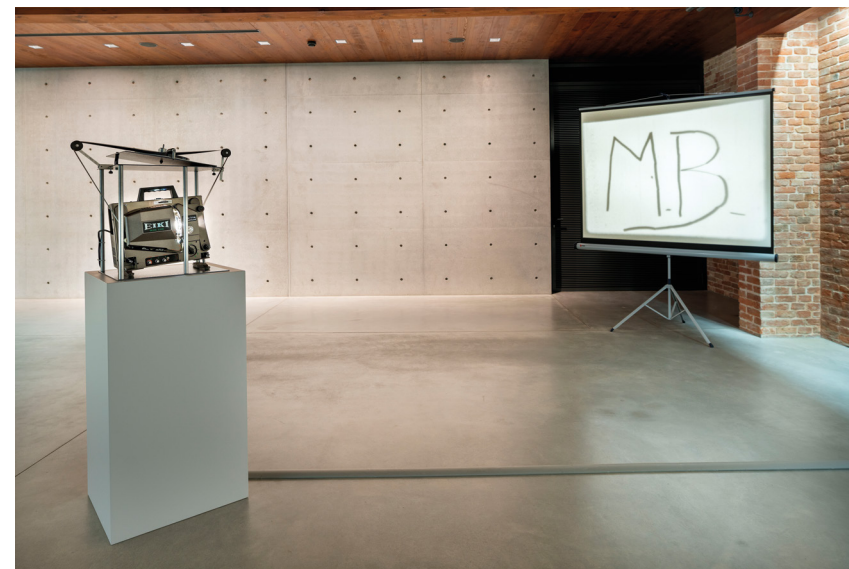
“Untitled” (*The New Plan*)—a close-up of a piece of denim fabric that stands out as an abstraction, a poetic apparition in the public space—was made at the time of the fall of the Berlin Wall and was first shown in 1990 in a two-person exhibition with Cady Noland at the NGBK in Berlin. Beyond the fundamental blue colour for Felix Gonzalez-Torres, jeans were, in his eyes, a powerful symbol of democracy, a most common material that also embodied a form of eternal youth, a cheap, hard-wearing garment, a symbol of American-style masculinity, referring to the world of work as well as that of protest, an emblem of the American dream and a critique of Western consumer society. “Untitled” (*The New Plan*) refers both to our personal and social realities. Felix Gonzalez-Torres wrote in 1989 about his posters: “I hope the public will stop for an instant to reflect on the real and abstract relationships.”

[Listen to the podcast on Spotify](#)

## MARCEL BROODTHAERS

Foyer  
Level -2

*Une seconde d'éternité (d'après une idée de Charles Baudelaire)*, 1970  
*La Pluie (projet pour un texte)*, 1969  
*Au-delà de cette limite*, 1971  
Video installations



35mm film, black-and-white. Duration 1". View of the exhibition *Dancing with Myself*, Punta della Dogana, Venice, 2018. © Marcel Broodthaers Estate / Adagg, Paris 2022. © Palazzo Grassi Spa. Photo Matteo De Fina.

*Une seconde d'éternité (d'après une idée de Charles Baudelaire)* by Marcel Broodthaers is an installation, both a work and an “environment”, conceived in 1971. The Belgian poet and artist presents the world’s shortest film entitled *La signature* or *Ma signature*. In this work made by hand using the frame-by-frame animation technique, twenty-four photograms are linked together, displaying the artist's initials, “MB”. Projected in a loop, a one-second film shows Marcel Broodthaers’ signature, reduced to the two letters of his initials. From then on, the work states itself, in its most succinct form: the name of its author, which it repeats endlessly.

Through this work, Broodthaers questions the nature of film and of the so-called “artist film”. With the almost magical inscription of these initials on the film, he also questions its intrinsic and symbolic value. The film-artwork is treated as an object: its exhibition is regularly accompanied by the hanging of photograms which fix the signature that constantly appears and disappears in the projection. Reducing the artist’s involvement to a signature, taking the title of an expression that Baudelaire never wrote as such, Broodthaers questions “the beginning of a system of lies”. Through this title, which is neither entirely his own nor entirely Baudelaire’s, through this image which is also a sign, through this moving image which is also fixed, Marcel Broodthaers breaks down well-established categories. *Une seconde d'éternité*, or *La Signature*, emphasizes and pushes to its limits the normative nature of the format of artist films at the time, which rarely exceeded a few minutes. The work explores the limits of the conditions of projection or display in an exhibition context and the limit of the visitor’s attention moving from one projection to the next—like Narcissus, who, in love with his own image, becomes captive to the point of never being able to turn away from it. In this regard, Broodthaers wrote: “For Narcissus, one second is already the time of eternity. Narcissus has always respected the time of 1/24th of a second. In Narcissus the retinal after-image lasts forever. Narcissus is the inventor of film.”

This work was presented by the Pinault Collection in the exhibitions *Passage du Temps* (2007–8) at the Tri Postal in Lille, *Dancing with Myself* (2018) at the Punta della Dogana in Venice, and *Une seconde d'éternité* (2022) at the Bourse de Commerce in Paris.

Two other films by Marcel Broodthaers are presented in the exhibition: *La Pluie (projet pour un texte)*, 1969, and *Au-delà de cette limite*, 1971.



*Marilyn*, 2012  
Video



2K film, color, aspect ratio: 2.39, sound mix: 5.1. 19'49". © Philippe Parreno. Pinault Collection. Courtesy of the artist and the Pilar Corrias gallery.

An introspective journey into the life of Marilyn Monroe, this work invites us to walk through the room in the Waldorf-Astoria hotel which she occupied in the late 1950s. The camera's subjective point of view places the viewer in a position that we imagine to be that of the actress. Several elements contribute to making this scene a melancholic vision, such as the rain beating against the window, or the telephone ringing, in vain.

At times, close-up shots frame a fountain pen in the middle of a writing exercise. We guess, by the tone and the choice of words used, that it is an intimate letter. Gradually, this mise en scène becomes more complex and disruptive. The pen continues to write over the previous sentences. It signs the letter under different names, which correspond to the actress's many pseudonyms, then violently strikes through certain passages and fills the rest of the page with caricatural drawings.

A tracking shot eventually reveals that the room is just a film set, reconstructed in a studio. The pen is held by the articulated mechanical arm of a robot, and the voice of the actress, which we thought we heard, is only a reconstruction, created with the help of artificial intelligence. What we saw—or rather thought we saw—was nothing more than the artificial image of the actress, virtually reconstituted. It is as if the artist had tried to restore her personality, from scattered fragments, thus drawing up the “portrait of a phantom incarnated in an image”.

This work was presented for the first time by the Pinault Collection in the exhibition *Luogo e Segni* at the Punta della Dogana in 2019.

The Hitchcockian atmosphere of the film allows a lingering doubt. Philippe Parreno rightly states that he sought to draw up the “portrait of a phantom incarnated in an image.” By always revealing the mechanisms underlying these artificial ghosts, the artist takes up the Cartesian conception of the body, seen as a machine—a conception still largely at work in the modern consciousness, even in the way medicine treats it. If our bodies are like machines, and machines can emulate our thoughts and points of view, where is the difference? This ghost of the future, relentlessly revisiting its past, seems to explore its own subjectivity, before all the artifice is revealed. Unless all identity, all ontology, is the result of a construction and a situation.

Nicolas-Xavier Ferrand, excerpt from the exhibition catalogue

*Écho2* (2022)  
Carte blanche with Arca, Nicolas Becker, and Tino Sehgal



Scenography of *Écho2* in the Rotunda of the Bourse de Commerce. CGI: Image VISU VISU.

In the Rotunda, Philippe Parreno invites the visitor to explore an archipelago of situations. He calls on the memory, but also the senses: we can see it, of course, but also hear it, smell it, and somehow touch it—insofar as several of the elements (the coolness of the fan and the circulation of the air, the bite of the sun redirected by the heliostats) communicate directly with our skin.

His intervention in the Rotunda is a total work of art, designed to rattle the visitor, like a guitar whose strings are plucked all at once. At its centre is a projection on a giant LED screen of one of the artist's most famous videos, *Anywhere Out of the World* (2000), in which Annlee becomes aware of her fictional character and the history of her creation in order to seek liberation.

The emancipation of the image is made concrete by the appearance of *Annlee* (2011), Tino Sehgal's “constructed situation”: young actresses come to incarnate Ann Lee in the space, provoking an exchange with the spectators, blurring the border between reality and fiction. Their voices are carried by a mobile wall in the shape of a pavilion and by the blue carpet on the floor, reminiscent of Annlee's previous incarnations at the Palais de Tokyo in 2013 and 2016. From this diptych emerges the idea that an image, a sign, a fictional character, can become a real person, just like the humans who interact with it. This is not the only non-human to come and “play” with the visitors: a “bioreactor” takes control over the lights, sounds, and movement at work in the Rotunda. This bioreactor, previously shown at the Tate Modern (2016) and at the Martin Gropius Bau (2018), has a “brain” of its own, whose evolution and actions are conditioned by the data captured outside—temperature, noise, humidity, light—which feed, excite, or dampen the bioreactor. The bioreactor is in fact composed of yeast—microscopic single-cell fungi.

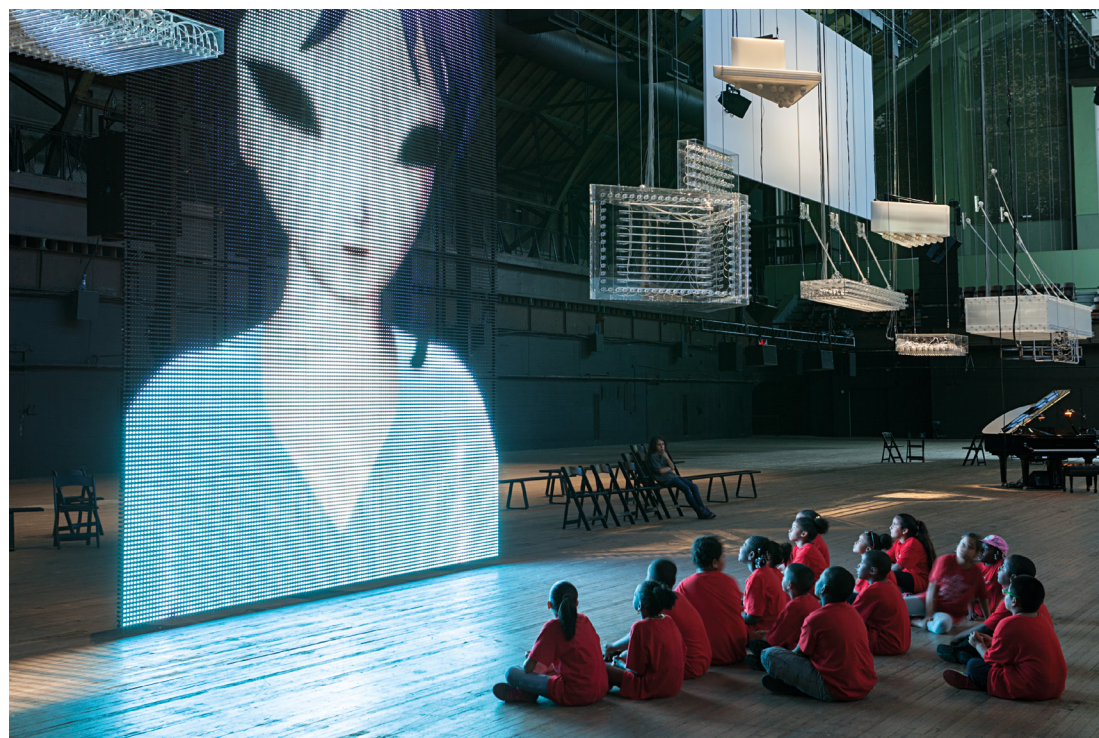
In the same way, the *Echo* (*Danny in the Street*) device—initially produced for MoMA in 2019—created in collaboration with the musician Arca, the sound designer Nicolas Becker, and the AI designed by the company Bronze inhabits the space in a diffuse way: Arca's composition is constantly amended by the artificial intelligence, itself fed by biometric and climatic data collected inside and outside the museum. Other protagonists affect the visitor's experience: placed along the concrete wall by Tadao Ando, the heliostats collect the sunlight to project it into the Rotunda, which they help to redesign. A pile of artificial snow produces a sensation of coolness.



In this total environment, the human visitor becomes the patient, the receiver of actions formulated by different types of non-human actors: an image, a character, the sun, tiny elements, each of which in its own way emits signs that make up the exhibition, signs that the visitor sets out to interpret. The exhibition is the plaything of a non-human puppeteer, the scenographic script is written along the way by a gamelan that is both macrocosmic (the sun) and microcosmic (the yeast), with the ambition of redirecting the climatic race.

In a world where human behaviour seems to be predictable and modifiable by algorithms and artificial intelligence, works of art function as grains of sand in an apparently well-oiled machine. As philosopher Anna Longo says in the exhibition catalogue, “A work of art is the prophecy of its eternity, not its physical eternity, but its capacity to re-actualize in minds the knowledge of the sensible truth of a contingent singularity, of an ephemeral event which is already no more but which never ceases to happen, to be eternally generated in the mind as a truth independent of the flow of ordinary time and offered up as a destiny.”

The artistic experience makes the spectators open to the possible states of the world: the unpredictable character of the bioreactor’s reactions, of the weather and its impact on the behaviour of the heliostats, and the multiplicity of interrelations between Annlee and the spectators make it impossible to domesticate the conceptual or situational aspects of Philippe Parreno’s work. The piece initiates a set of possible scenarios, in the process of being written, never complete, of which the human visitors constitute one of the variables. By including the human actors as elements among others in a continuum, Philippe Parreno’s work reveals the deep dependence of his species on its environment, which, by considering it as an inexhaustible resource, has probably set in motion energies that are beyond it. It brings human visitors back to their own scale, inviting them to consider other forms of intelligence, agency, communication, and relationship to time.



Philippe Parreno, view of the exhibition at Park Avenue Armory, 2015. © Philippe Parreno. Photo Andrea Rossetti.

## Autour d'Annlee

DOMINIQUE GONZALEZ-FOERSTER / PIERRE HUYGHE

PHILIPPE PARRENO / TINO SEHGAL



*Ann Lee in Anzen Zone*, 2000. Video, 3'25" © Dominique Gonzalez-Foerster / Adagp, Paris, 2022  
Courtesy of the artist. Image Dominique Gonzalez-Foerster.

Annlee is a special case in the history of art. This young girl, an anime character, is a teenager with big, vacant eyes and purple hair. Philippe Parreno and Pierre Huyghe bought her in 1999 from a catalogue of a Japanese company specializing in this field. She has no biography, no superpowers, no attributes, no distinctive features. She is an “entry-level” character in the Japanese animation industry.

As part of the *No Ghost Just a Shell* project (1999–2002), she was embodied by eighteen artists in some thirty works. Long after her “death”, she was reincarnated, thanks to Tino Sehgal, in the bodies of young actresses who intervened in exhibition spaces. But is Annlee really an “artwork”? What do you call a fictional character, who has spent several films exercising her reflexive consciousness, discussing her own origin and perspectives, owning the rights of individuals, and finally coming to walk alongside us and ask us questions?

See Podcast: p. 42

## PHILIPPE PARRENO

Rotunda  
Ground floor

*Anywhere Out of The World*, 2000  
Video

*Anywhere Out of The World* (2000) gives voice to Annlee. While telling her story, throughout the video she questions her fictional condition and the artificial nature of her existence. The work has gone through several iterations—it consists of a single sequence shot, framed around the figure of Annlee. This variant of the work doubles up its image, superimposing the visuals of the first two versions. This strategy of portrayal makes the seriality of the work manifest and exposes it as a construction. The monologue recited by Annlee goes even further in this sense, revealing certain production details, such as the first name of the person who dubs her voice. By displaying herself as the result of a process of construction, Annlee asserts a position of externality to the world. Her image is only a distant reflection of it. Her speech ends with these words, taken from a poem by Baudelaire: “Anywhere! Anywhere! Out of the world!”



TINO SEHGAL

Rotunda  
Level 0

*Ann Lee*, 2011  
Live Work

*Ann Lee* is a “constructed situation” by German-Indian artist Tino Sehgal, who takes on the character. Tino Sehgal heightens the blurring of reality and fiction by having young performers embody *Ann Lee*, entering the exhibition space to better reflect on her own situation throughout a monologue and engage in dialogue with visitors. A work of art then seems literally endowed with speech and capable of interacting with the real world.

First shown at the Manchester International Festival in 2011, *Ann Lee* was notably exhibited for Philippe Parreno’s solo exhibition at the Palais de Tokyo, Anywhere, Anywhere Out of The World (2013) as well as for Tino Sehgal’s carte blanche at the same venue (2016). It was also shown at the Punta della Dogana in 2016 on the occasion of the exhibition *Accrochage*.

DOMINIQUE GONZALEZ-FOERSTER

Auditorium  
Level -2

*Ann Lee in Anzen Zone*, 2000  
Video

Dominique Gonzalez-Foerster's work confronts Annlee with their state of mirror-being, which makes them a surface, without an identity of their own, destined to receive what is projected at them. Wandering through a dark non-place in a fine rain, they murmur in Japanese, their native language, a monologue with prophetic accents, through which they seem to become aware of their absence of agency. Their image is duplicated by the arrival of their clone, who continues the speech in English: “There will be no safety zone... They will separate you from your feelings... It’s a trip to nowhere.” One wonders whether this warning is addressed to their fellow human beings, the fictional characters, or to the audience of the exhibition. From this ambiguity the question emerges: who is closer to reality, us or Annlee? Are we not also fictions, in which multiple political, historical, and social narratives intersect? The neutral pronoun they is used in the text to represent the neutral gender. Pierre Huyghe says of Annlee’s character, a shell with interchangeable content: “It’s not ‘she’, but ‘it’.”

PIERRE HUYGHE

Gallery 7  
Level 2

*One Million Kingdoms*, 2001  
Video

*One Million Kingdoms* is part of the *No Ghost Just a Shell* project. The video begins with a warning from Annlee: “This is a lie.” This is followed by an existential monologue situated in the imaginary of space exploration and punctuated by quotations from Jules Verne’s *Journey to the Centre of the Earth* (1864). These multiple narratives merge into one another, like the virtual landscape that Annlee traverses and that transforms to the rhythm of her voice. The latter is a fiction in itself, conceived from audio recordings of Neil Armstrong’s voice, which she imitates. Everything here is about interchangeable signs, which take the form of speeches echoing on their surfaces. One speech becomes another, then changes into a landscape, thus showing the permeability of the forms and stories that make up the fictional fabric of our relationship to the world.

The Pinault Collection first presented this work in the exhibition *Un Certain État du Monde?* (2008) at the Garage Center for Contemporary Culture in Moscow, and then in *Une seconde d'éternité* (2022) at the Bourse de Commerce in Paris.

PHILIPPE PARRENO

Medici Column

*Mont Analogue*, 2001–20  
*In situ* installation



LED Light Engine, casted glass, metal, program. Colored monochrome sequences. © Philippe Parreno. Pinault Collection. Views from the exhibition *Ouverture*, Bourse de Commerce—Pinault Collection, Paris, 2021. Photo Aurélien Mole.

Like a lighthouse signalling the Bourse de Commerce from the Medici Column, the *Mont Analogue* installation pulsates with a light of changing hues and emits its utopian message into the Paris sky. *Mont Analogue* is a fantastical, metaphysical adventure, a work inspired to Philippe Parreno by the mythical, unfinished novel by René Daumal (1908–1944), a story published posthumously in 1951, recounting the discovery and collective ascent of a mountain uniting the sky and the earth. An endless quest, an impossible adventure, a metaphor for art and its utopia. The artist designed a new version of this installation *in situ* for the Medici Column that flanks the Bourse de Commerce building, for the opening of the museum. A reconfiguration, a reminiscence, a new avatar of a work created in 2001 and central to Parreno’s work, *Mont Analogue* is installed at the top of a unique structure, an architectural witness to the site during the Renaissance, formerly the palace of Catherine de, Medici. This column, a symbol of royal power as well as an esoteric elevation, becomes a beacon from which the artist broadcasts another, equally unfinished message to the city. It is in the form of a luminous, intermittent, and mysterious code that Philippe Parreno invites us to discover the invisible, possible, and intangible worlds of art.



PHILIPPE PARRENO

Gallery 7  
Level 2

*Quasi Objects: My Room is a Fish Bowl, AC/DC Snakes, Happy Ending, Il Tempo del Postino, Opalescent acrylic glass podium, Disklavier Piano, 2014*  
Installation



Helium inflatable balloons in the shape of fish, electrical plugs and adapters, lamp with Arne Jacobsen lampshade, electrical system, electrical wire and plug, magnifying glass, opalescent acrylic glass podium, LED lights, 6 plugs. 194.5 x 600 x 300 cm. © Philippe Parreno. Pinault Collection. View of the exhibition *Philippe Parreno Quasi Objects*, Esther Schipper gallery, 2014. Photo Andrea Rossetti.

For Philippe Parreno, the various elements that make up this work are “quasi-objects”. This notion, borrowed from Michel Serres, refers to the role of intersubjective mediation played by certain objects which, like banknotes or footballs, act as relational tools enabling individuals to situate themselves in relation to one another. “Quasi-objects” are “almost-subjects”. By their interactional nature, they exist beyond themselves, as a situation resulting from their relationship. Each of the “quasi-objects” grouped together by the artist refers to one of his previous projects. On a rectangular opalescent glass podium, inflatable fish filled with helium—already present in 2016 in the exhibition *Anywhen*—a Disklavier player piano playing Franz Liszt’s *Nuages gris*, a lamp designed by Arne Jacobsen, and two *AC/DC Snakes*—assemblies made up of adapters, multi-plugs, and night-lights, the first versions of which date back to 1995—all coexist. The light and sound elements of the installation are synchronized using an algorithm designed by the artist. Only the helium-filled fish, whose nonchalant wandering follows the uncertain rhythm of the air currents and the comings and goings of visitors, seem to escape this automated programme. By reusing these pre-existing forms, Parreno reinterprets the genealogy of his work, and creates a junction at the intersection of his different projects which, through their encounter, hybridize and reinvent themselves.

The Pinault Collection presented this work for the first time in the exhibition *Accrochage* (2016) at the Punta della Dogana in Venice, then in *Une seconde d'éternité* (2022) at the Bourse de Commerce in Paris.

RUDOLF STINGEL

Gallery 4  
Level 2

*Untitled, 2016, Untitled, 2016, Untitled, 2016*  
Paintings



Oil and enamel on canvas. 3 panels. 241.3 x 193 cm (each). Overall dimensions 241.3 x 589.3 cm. © Rudolf Stingel. Pinault Collection. Courtesy of the artist. Photo Alessandro Zambianchi.

These three triptychs by Rudolf Stingel are part of his “silver paintings” series which he began in 1998. Each “panel” contains three works, making a total of nine paintings. The following year, the artist published a brochure in six different languages explaining his production method step-by-step, involving mixing oil paint with an electric whisk, applying it to the canvas, covering it with a crumpled tulle cloth, then spraying silver enamel paint before finally removing the cloth in the final step of the process. By publishing an instruction manual from which anyone can reproduce his paintings, Stingel questions the notion of authorship, breaking the spell and dissolving the mysterious opacity that surrounds the production of artworks.

The expressive and tactile quality of the paintings reflects the artist’s interest in surface effects, which allow him to explore the seductive power of paint. By making his production process public, Stingel makes his paintings an expression of their own fabrication, made perfectly legible by the undulating imprint left by the fabrics used to create them. Their sinuous morphology gives rhythm to the whole composition and seems to evoke the movement of wind in the snow or a form of imaginary topography.

In a sense, these three triptychs are a response to the three portraits presented in the same space on the occasion of the exhibition *Ouverture*. While the previous trio clearly expressed notions of the transience of time and of death, these abstract canvases in which the image of the viewers is ghostly and intermittent, evoke in a different way the disappearance of the figure, revealing the intimate motives at play in Stingel’s work at the time of the production of these pieces.

Abstraction is, for Stingel, an inevitable consequence of the artist’s receptivity to painting, of his intimacy with the material. The painting’s process is intuitive and painterly. In listening to the work, the artist gives it space. The space is amplified by the reflective surface and seems to create, in turn, an imaginary dimension upon which the work can open itself. It is through this opening that painting may become boundless.

Elena Geuna, excerpt from the exhibition catalogue



RUDOLF STINGEL

Gallery 7  
Level 2

*Untitled*, 2001  
Installation



All surfaces of a room covered with foam insulating sheathing (Celotex TUFF-R). Variable dimensions. © Rudolf Stingel. Pinault Collection. View of the exhibition, *Antenne de Trente*, Palazzo delle Albere, 2001. Courtesy of the artist. Photo Santi Caleca.

Open and malleable, the work places no distance between itself and the visitor, who is invited to intervene directly on its surface. The resulting traces are reminiscent of urban graffiti and form a palimpsest of heterogeneous signs marking both the presence and the absence of the bodies of whom they are the traces. Stingel’s installation is both a situation and an image, going against the modernist ideal of art as an autonomous sphere. By unifying action and representation, it makes a statement about the intrinsic relationship between creation and the life that surrounds it.

This work was first shown in the exhibition *Where Are We Going?* (2006) at Palazzo Grassi in Venice, and then in *Une seconde d'éternité* (2022) at the Bourse de Commerce in Paris.

Why endlessly lament the willy-nilly damage inflicted on works by an overeager crowd, Stingel seems to ask, instead of changing this rampaging enthusiasm into a positive principle that would make depredation and collaboration equivalent? Consumption implies exhaustion. To test, to perfect, to eliminate: let us run through this entire cycle. After the readymade, which spared any upstream labor, there is now the ready-to-be-destroyed, where the viewer can finally put not only their eye, but their hand (and feet, as well) to work. Symptomatic of an era in which the belief in the durability of art was, if only for a time, coming apart at the seams, Jean Tinguely’s *Homage to New York*, presented in 1960 in the MoMA’s garden, was brilliantly limited to the spectacle of a self-destruction that did not give the public any new role. And where do “I” come in? One does not commit suicide *ad libitum*, so it was appropriate to arrive at a more democratically shared kind of sacrifice, one which included resurrection. *Untitled* (2001) is an accelerated ruin, but also a phoenix whose disappearance is never final. [...]

The word *vestigium* was originally used in Latin to describe a footprint. Not content with leaving us his own in some of his works, Stingel has devoted an important part of his artistic enterprise to theme of the vestige, understood in the modern sense as the remains or fragments of a ruined whole. He can do this with the assistance of his viewers, as in *Untitled* (2001), but he also sometimes simulates this tendency by injecting, so to speak, the old into the new from the outset.

Jean-Pierre Criquei, excerpt from the exhibition catalogue

LARRY BELL

Gallery 7  
Level 2

*Standing Walls II*, 1968-2016  
Installation



6 grey glass panels and 7 clear glass panels. 243.8 x 182.8 x 1.27 cm (each). © Larry Bell / ADAGP, Paris 2022. Pinault Collection. Courtesy the artist and Hauser & Wirth. Photo Genevieve Hanson.

The visual and physical perception of *Standing Walls II* (1968–2016), provides an immersive experience. Deliberately disrupting the structure of the cube, the artist arranges thirteen walls of clear and gray glass in a zigzag pattern, thereby creating a spatial ambiguity. In doing so, he combines both direct and peripheral vision, favoring a three-dimensional “atmospheric illusion”, reinforced by subtle chromatic gradations. Faced with the semi-reflective panels, the viewer’s reflection appears while disappearing, as if his or her image were captured and absorbed by the dullness of the surfaces, transporting them into a ghostly world. *Standing Walls II* updates the power of the lure, of the simulacrum, making it difficult to distinguish between the real and the virtual, as the reflections and the surrounding spaces merge and one’s own gaze and that of others become superimposed. Thus, the fragile reflections of these monumental sculptures demonstrate that the human figure is only passing through: “The question of the appearance and disappearance of the human figure,” writes Marie de Brugerolles, “runs through all of Larry Bell’s work. It is the connection that animates the surfaces, illuminates the shadows, and disrupts the viewer.” Faced with Larry Bell’s strange mirrors, silhouettes appear and then disappear like ghosts.



LIZ DESCHENES

Gallery 6  
Level 2

*Shift / Rise #1*, 2010  
Photograms



Silver-toned gelatin silver photogram mounted on aluminum. 107 x 76 cm. View of the exhibition *Shift / Rise*, Sutton Lane gallery, Brussels, 2010.  
© Liz Deschenes. Collection Peter Handschin. Courtesy of the artist and Campoli Presti. All rights reserved.

A major exponent of post-conceptual photography, Liz Deschenes uses the medium as a visual artist, in an abstract manner situated between architecture and sculpture. She approaches photography in its materiality, as an object, located in a given space, and proposes a changing point of view, subject to movement, going against the medium's qualities of immediacy, veracity, and reproducibility.

The work *Shift/Rise #1* (2010) refers to the decentring that can be done with a large format camera. *Rise* is a vertical decentring, often used in architectural photography. It is used to obscure the elements parallel to the structure you wish to highlight. *Shift* is a horizontal decentring, used to photograph a reflective surface without the camera being visible. The artist thus cites two photographic techniques that she has not actually used: *Shift/Rise #1* is a photogram, i.e. an image produced by exposing a photosensitive paper to light—in this case, the moon—without using a camera. It is in its dynamic relationship with the viewer that the work comes alive and becomes activated, through the play of reflections of the viewer's body. The surface of the photogram evolves according to the conditions of exposure and in particular the light which, little by little, darkens the work's colour. Sigmar Polke said that "a negative is never finished", suggesting that a photograph is not determined by the release of the shutter, but by a series of extended temporalities, which spread throughout the life of a print. Liz Deschenes confirmed in 2013 that "there is no decisive moment" in her work, referring to Henri Cartier-Bresson's seminal phrase. Instead of admiring the fixation of a past moment, the observer focuses on the present.

*FPS (60)*, 2018  
Installation

*FPS (60)*, meaning 60 frames per second, consists of sixty panels. The title recalls the number of frames per second used by HD screens to make the movement in the image more fluid and refers to the history of chronophotography. The work forms a fragmented frieze. Each blade reflects the light like a matt metal such as pewter, without shimmering. This large-scale work, forcefully deployed in space, invites the viewer to explore it through movement. It avoids the usual position of the visitor, immobile in front of the work, and makes them aware of the movement of their gaze and its implications. By inviting the viewer to participate in her work, Liz Deschenes questions the objectivity of photography and strips the relationship to photography of preconceptions about the representation of reality—no more subject, narrative, or interference—in order to get closer to the fundamentals of photography: paper, light, chemistry.

GUSTAVE LE GRAY

Gallery 6  
Level 2

*Grande vague – Sète*, 1857  
Photograph



Photograph mounted on card, albumen paper, from a collodion glass plate negative. 34.3 x 40.9 cm. Pinault Collection.  
© Bibliothèque nationale de France.

This marine photograph taken in 1857 reflects the romantic sensibility of its time and is proof of Gustave Le Gray's exceptional technical mastery of the fledgling photographic medium, which he uses here to create a composition that is both refined and complex. The very short exposure, by the standards of the time, allows Le Gray to represent the moment in motion, fixing the swell and the surf in sharp focus. This technical feat was made possible by the use of wet collodion plates, developed by Le Gray. It is also a composite photograph, having required two shots, one of the sea and the other of the sky, the junction between the two negatives being at the horizon.

The composition owes its dynamism to the oblique lines that run through it and to the expressiveness produced by the chiaroscuro light. The whiteness of the foamy waves alternates with the shaded areas and the pier, darkened by the backlight. The halo produced by the camera lens, in making the centre of the image brighter, allows Le Gray to accentuate the impression of depth. Dark clouds clustered in the upper corners of the image reinforce this effect of atmospheric perspective. Théodore de Banville said of Le Gray that he "is able to capture in an instant the caprices and furies of the elusive sea."

*La Grande Vague* paved the way for the portrayal of a moment. It was the first occasion that time had been printed on paper. Something almost cinematic emanates from this masterpiece, an impression of movement. Although immobile, this artwork has nothing fixed about it. All the power of the living issues forth from *La Grande Vague*.

Matthieu Humery, excerpt from the exhibition catalogue



## NINA CANELL

Gallery 6  
Level 2

*Days of Inertia*, 2017  
Installation



Water, hydrophobic coating, sandstone tiles. Variable dimensions. © Nina Canell / Adagp, Paris 2022. Pinault Collection.  
View of the exhibition *Luogo e Segni*, Punta della Dogana, 2019. © Palazzo Grassi Spa / Courtesy of the Daniel Marzona, Barbara Wien and Mendes Wood DM. Photo Fulvio Orsenigo.

Half solid, half liquid, *Days of Inertia* is an installation composed of asymmetrical ceramic fragments, like broken tiles, laid out on the floor. A thin film of crystal-clear water, held back by a hydrophobic varnish that acts as an invisible barrier, appears on these fragments. The mineral slabs thus form an archipelago of fragmented surfaces with shiny reflections, which refer to the plasticity of water, a recurrent element in Nina Canell's work. This interest in water is undoubtedly explained by its essential connection to life, but also by its chemical characteristics. With a form of scientific yet poetic rigour, by adopting ordinary elements which are both irregular and transitory, neither authoritative nor spectacular, Canell's works admits states of instability. They reveal the invisible energies and imperceptible processes that animate matter, such as the slow evaporation of water at room temperature. *Days of Inertia* draws on the writings of Gaston Bachelard, particularly *Water and Dreams*, which explores the connections between imagination and matter. Like Bachelard, the viewer faced with the work, listens to the water and its mysteries. Clear waters, which widen the space and give rise to fleeting and animated images.

The Pinault Collection first presented this work in the exhibition *Accrochage* (2016) at the Punta della Dogana, and then in *Une seconde d'éternité* (2022) at the Bourse de Commerce in Paris.

Nina Canell makes the invisible tangible by experimenting with the physical properties of the objects and materials she interacts with. Her artistic practice attributes equal importance to the immaterial force that binds the components of her installations together and their extraordinary materiality. In this sense, she produces sculptures that enrich the space in which temperature, atmosphere, and time are fundamental factors that explore the intervals, microphe-nomena, and imperceptible relationships between objects.

Claire Le Restif, excerpt from the exhibition catalogue

## CARRIE MAE WEEMS

Gallery 6  
Level 2

*Repeating the Obvious*, 2019  
Photographs



39 digital archival prints. Variable dimensions. © Carrie Mae Weems. Pinault Collection. Courtest of the artist and Barbara Thumm gallery.  
Photo Inga Orschinski, 2019.

*Repeating the Obvious* reproduces in multiple formats a blue monochromatic print of a young black man wearing a hoodie. As if emerging from the dark background, the figure remains vague, blurred, and impossible to identify. It is only thanks to the lighter tones that his body becomes apparent, almost disembodied, floating.

The image is taken from the series *All the Boys*, made by Carrie Mae Weems in 2016, at a time when the Black Lives Matter movement was mobilizing in reaction to the numerous murders of African Americans perpetrated by police officers and white civilians. In this context, the repetition of this anonymous figure, whose blurred contours are diluted in the blue background of the painting, seems to embody disappearance, but also the proliferation of acts of racist violence.

The different dimensions of the images that punctuate the wall installation give the impression that the body is approaching or moving away from the viewer. The image of the young man, which is repeated until it covers large sections of the wall, appears less as an individual portrait than a generic vision that seeks to embody and subvert the stereotypical iconography of the young African American man, which has been propagated by hegemonic discourses. The serial treatment echoes this generic and dehumanized perception of black men, which tends to homogenize their representation, as if they were a single entity. The media's treatment of the black community reflects this blurred and imprecise portrait, which is more a reflection of the collective unconscious than of a concrete reality. Through it, the artist underlines the recurrence of these gaps that proliferate and keep repeating themselves, ignoring the diversity and complexity of black experiences.

*Repeating the Obvious* would not be primarily a history of white violence, but would become an act of self-empowerment over this history on the basis of a present that has long remained latent in a culture that is self-aware. And this ghost, this spirit, will be what survives from that history. Mourning the one whose life was snatched away by police bullets would then be marked by the permanent presence of a guest who tells us of the possibility that the story of white violence is not the only story to be told, but that there are possible and long-used bifurcations leading out of this history of violence.

Hans D. Christ, excerpt from the exhibition catalogue



## MIRIAM CAHN

*Mare Nostrum, 2008 + 27.6.17, 2017*  
Painting

Gallery 6  
Level 2



Oil on canvas. 190 x 180 cm. © Miriam Cahn. Pinault Collection. View of the exhibition *DAS GENAUE HINSCHAUEN*, Kunsthau Bregenz, Austria, 2019. Courtesy of the artist and the Jocelyn Wolff and Meyer Riegger galleries. Photo Markus Tretter.

*Mare Nostrum* is a Latin expression used during the time of the Roman Empire to designate the Mediterranean Sea: a sea united under the same umbrella, that of the Roman Empire after the Punic Wars. This theme recurs throughout modern history, in Italian colonial discourses at the end of the nineteenth century, and later in the fascist rhetoric of the Mussolini regime. The expression also conveys foundational or even primordial notions through the myths and religions of the peoples surrounding it.

More recently, it gave its name to an Italian navy operation, quickly abandoned, to rescue migrants trying to reach Europe over water. Through this title, the sea is deployed as a political and symbolic space charged with torn memories and shattered lives. Their ghosts appear in the painting, while spectral figures drown in it.

Painted by Miriam Cahn, this image is an elegy, an “inexhaustible murmur at the foot of the Absent”. Emerging in an ultramarine blue, two beings sink into the depths. One of them clutches a cloth, which could well be a veil. The features of its face are reminiscent of a skull and crossbones pictogram. Alongside it, a second figure stretches out its arms, its long hair floating vertically as it probes into the depths, reinforcing the sinking movement. Underneath the apparent calm of the scene, which calls for meditation, there is a rumbling anger and revolt against a Europe that allows thousands of people to perish in its waters with impunity.

## SHERRIE LEVINE

*Gray and Blue Monochromes after Stieglitz: 1-36, 2010*  
Painting

Gallery 5  
Level 2



Flashe paint on mahogany panels. 71.1 x 53.3 cm (each of the 18 pieces). © Sherrie Levine. Courtesy of the artist and Paula Cooper Gallery. Photo DR.

Since the end of the 1970s, Sherrie Levine has taken images and objects produced by male artists and reused, reinterpreted, and reproduced them in order to question the notions of authenticity and originality, while grounding her approach in a feminist critique of the art world. Thus, the term “after” designates both artistic borrowing and the fact that any attempt by a woman artist can only come “after” the work of a male master celebrated by art history. This work is part of a series of appropriations by the artist: “After August Sander”, “After Russell Lee”, etc.

Here, Sherrie Levine revisits Alfred Stieglitz’s *Equivalents* series (1925–34), which she breaks down into 36 monochrome images, whose hues range from charcoal grey to dark blue. While the original photographs show fragments of cloudy skies, Levine retains only a few colours which, when combined, form a sober and minimal colour chart.

By freeing itself from the representation of the subject, Stieglitz’s series is an important milestone in the history of photographic abstraction. Although Levine’s works appear to be radically different in appearance, the conceptual considerations that drive them are not so far removed, since they further abstract the images from their illustrative function. By relating the clouds captured by Stieglitz almost a century earlier to monochrome paintings—which one intuitively associates with post-war modernism—but also with post-conceptual photography, Levine connects these multiple references within a common history. The contrast with the initial series is not only formal, but also identity-based. By inscribing her work within an artistic canon largely dominated by men, the artist retrospectively compensates for the obscuring of women artists, in a way that is critical of an art historiography largely constructed around the male gaze. In this way, Levine isn’t producing a copy, but rather a series of shifts that explore the divide between different images and their respective contexts.

A series of 36 monochrome images, ranging from blue to grey, punctuates the wall. At first, one has the impression of looking at a series of abstract paintings in a single colour, in the tradition of the great harbingers of avant-garde painting such as Alexander Rodchenko or Yves Klein. It may come as a surprise to learn that this is in fact an appropriation of the work of photographer Alfred Stieglitz (1864–1946) by the American artist Sherrie Levine. From Stieglitz’s famous *Equivalents* series of clouds, Levine has produced several paintings that make full use of one of the shades in the original photographs and thus only use one colour. In her own way, Sherrie Levine appropriates Stieglitz’s desire to make the photograph detach itself from its visual referent through these cloud images. The photographer was striving for an autonomous form of photography that could express emotions and make people feel them, without going through the intermediary of precise figuration, in the manner of music. This was the very meaning of the title *Equivalents*: Stieglitz wanted his pictures to be able to act as “equivalents” of other media—paintings or sound—and above all that the specific and instantaneous temporality of photography could give way to a duration, to a stretching of time specific to other disciplines.

Nicolas-Xavier Ferrand, excerpt from the exhibition catalogue



*Gober Wedding Gown*, 1996  
Sculpture



Satin, muslin, linen, and welded steel. 138 x 145 x 98 cm. © Estate Sturtevant. Pinault Collection. View of the exhibition *Sturtevant: Double Trouble*, MoMA. Courtesy de l'Estate Sturtevant eand Thaddaeus Ropac gallery. All rights reserved.

*Gober Wedding Gown* reproduces a sculpture by the conceptual artist Robert Gober from 1989. By imitating the original satin wedding dress from memory, Sturtevant emphasizes the circular nature of artistic creation. For the artist, the almost imperceptible dissimilarity between the work and its double is just as important as their resemblance. By associating a pre-existing form with a new situation, she makes clear the essential contribution of the context to the way the work is received. Initially conceived at a time of strong repression of the gay community, whose access to marriage was not yet guaranteed by law, the work can be seen as a critique of heteronormative patriarchal society, which makes Gober's homosexual identity and the wedding dress contradictory. The wedding dress, devoid of any body, seems to represent the impossibility for some people to be embodied in a world that denies them. Transposed into Sturtevant's work, the sculpture is distanced from this first reading, without totally eclipsing it. Caught between two contexts, the dress is like a long temporal ellipse, a ghost trapped in the perpetual expectation of a union that will never take place.

The Pinault Collection presented this work for the first time in the exhibition *Au-delà de la couleur* (2021) at the Couvent des Jacobins in Rennes, then in *Une seconde d'éternité* (2022) at the Bourse de Commerce in Paris.

*Felix Gonzalez Torres AMERICA AMERICA*, 2004  
Installation



Light bulbs, rubber light sockets and electrical cords, 12 elements. 20 m (each). Variables dimensions. © Estate Sturtevant. Pinault Collection. View of the exhibition *The Razzle Dazzle of Thinking*, Musée d'Art Moderne de Paris, 2010. Courtesy Musée d'Art Moderne de Paris. Photo Pierre Antoine.

Twelve strings of light bulbs hang from the ceiling, while their ends slump to the floor, forming piles of light. This is an almost exact replica of Felix Gonzalez-Torres's installation *"Untitled" (America)* (1994), produced by Sturtevant. Through this "repetition", to use the artist's term, she attacks the criteria of uniqueness and authenticity associated with the work of art, while questioning the notion of authorship. In its first version, that of Gonzalez-Torres, the work reflects on America as a polysemic entity. The strings of lights can thus evoke, according to one's sensibilities, a joyful or a nostalgic vision of the United States. To further strengthen the open-ended nature of the work, the artist chooses not to give any indications as to the modalities of its exhibition, which are left to the discretion of the institutions and collectors; this is so that the work can adapt to the different contexts in which it is presented. This interest in the contexts in which the works operate is shared by Sturtevant who, exactly twenty years after *"Untitled" (America)*, offers a renewed, though identical, version.

The Pinault Collection presented this work for the first time in the exhibition *Éloge du Doute* (2021) at the Couvent des Jacobins in Rennes, and then in *Une seconde d'éternité* (2022) at the Bourse de Commerce in Paris.

Often ill-advisedly associated with the appropriationist practices of the 1980s, Sturtevant's work anticipated these and is radically different to Sherrie Levine's reproduction processes and Mike Bidlo or Philip Taaffe's political efforts at deconsecration. Outside of these practices, her body of work developed in parallel with Foucault's movement of historical thought and Deleuzian philosophy, which allowed her to think using notions of biopower and difference. From that time onward, she concentrated on the power of art and images, working on the principles of cloning. She clairvoyantly prefigured the impact of cybernetics and the digital revolution—a revolution that is but the promise of false subversion, in effect invalidating the hand-made replica and instead focusing on the reign of the simulacrum and simultaneous transmission. But what is even more interesting in Sturtevant's case in this digital age is the overturning of values and of hierarchies in reality and its representations.

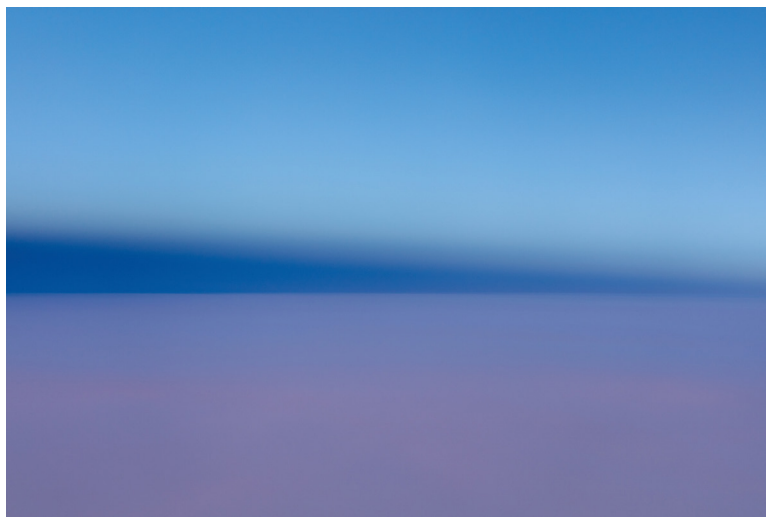
Stéphanie Moisdon, excerpt from the exhibition catalogue



## WOLFGANG TILLMANS

Gallery 7  
Level 2

*Tag/Nacht III*, 2015  
Photograph



Inkjet print mounted on aluminium. 74.7 × 98 × 3.3 cm. © Wolfgang Tillmans. Pinault Collection. Courtesy of Buchholz gallery.

*Tag/Nacht III* is part of Wolfgang Tillmans' "vertical landscapes", a series of photographs begun in 1995 exploring the variations in colour and light that unfold in the celestial atmosphere, in an attempt to capture the vastness of the cosmos. Taken through the window of an aeroplane, this photograph shows a sky bathed in twilight over the cloud-covered earth. Between the two, the horizon line seems to expand in the sky. It unfolds its midnight blue shadow, which is in fact that of the Earth, projected into its own sky. Tillmans seeks to attain a point of view that can be shared by the viewer: "the position that everybody can take, that chooses to sit at an airplane window or chooses to climb a tower. That perspective, on various levels, allows me to work at the same time in a figurative and an abstract manner, analyzing what one could call 'the surface of the social fabric' and getting forms and shapes from which to derive pictures." From these common positions, his formal explorations are linked to concrete perceptual experiences, which the photographic act abstracts and elevates.

"I never underestimate the importance of the fleeting moment; potentially a good thing can happen at any time and only reveal its full relevance over the course of time."

**Wolfgang Tillmans**

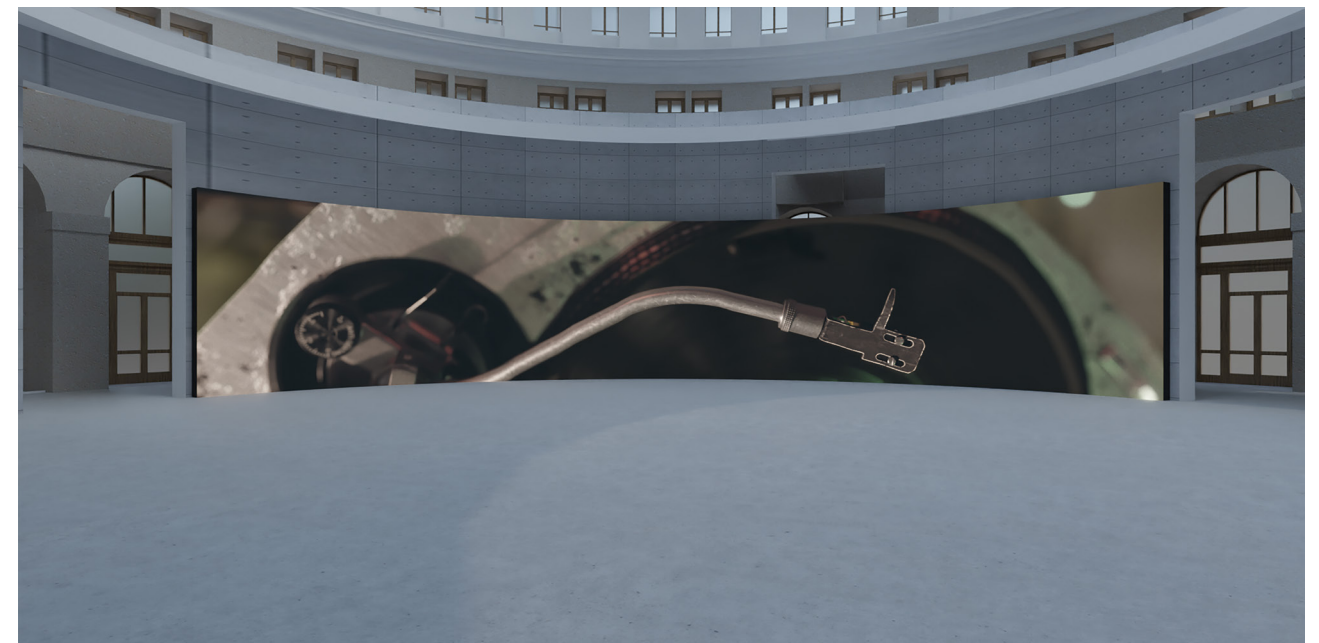
Fascinated by astronomy, [Tillmans] would spend hours observing the stars with his father and dreaming of becoming an astronaut [...], eventually avaking within him an overwhelming feeling of existential humility. His photographs of the sky reflect a fascination shared by many, and they create an almost personal connection with the audience—an audience capable of transposing their own contemplative and dreamlike experience. [...] Tillmans photographs the sky or the sea simply for the emotions that these landscapes procure in him. Alongside his committed activism, he offers us landscapes of such ingenuous beauty. His oeuvre presents itself to us as a peaceful escape from our chaotic world. Reminiscent of Mark Rothko's camaïeu paintings, the flat tints form different zones within the image, inducing a feeling of the infinite, where all notions of distance simply vanish. Despite the apparent spontaneity of his airplane window images, Tillmans prepares his shots carefully: choosing his seat according to the type of camera, the time, and the airplane's trajectory. However, and in spite of the meteorological conditions, he never edits his photos (no chromatic adjustments or reframing). This poetic body of work places the individual within the universe once again, allowing us to reposition ourselves in relation to the stars, to become aware of our infinite smallness and the fleeting nature of our passage through the temporal vastness of the cosmos.

**Matthieu Humery**, excerpt from the exhibition catalogue

## ANRI SALA

Rotunda and Gallery 2  
Level 0

Exhibition from 14 October 2022  
*Take Over*, 2017  
*Time No longer*, 2021  
Videos



Scenography of the exhibition in the Rotunda of the Bourse de Commerce. CGI: Studio Anri Sala.

*Time No Longer* (2021) is a video with neither characters nor action. It shows a weightless record player broadcasting a catchy piece of music, *Quatuor pour la fin du temps*, composed in 1941 by Olivier Messiaen (1908–1992), from which Anri Sala has essentially only kept the clarinet solo entitled "Abîme des Oiseaux", originally played by the Algerian Jewish musician Henri Akoka, to which he has added the intervention of a saxophone.

Two ghosts respond to one another here. Messiaen's piece was composed during the Second World War, while he was detained in a stalag in Germany and was performed there on 15 January 1941. The saxophone is a reference to Ronald McNair, one of the first black astronauts. An accomplished saxophonist, McNair wanted to make the first musical recording in space, but his death in the Challenger space shuttle crash on 28 January 1986 decided otherwise. McNair's spectral music harmonizes with Akoka's clarinet in a space cabin whose occupants all seem to be absent.

This encounter brings together several types of solitude: that of prison, that of the vacuum of space, that of death. The fleeting encounter between a piece of music that emerged despite horror and another that braves the frontier of the beyond, allows a strange utopia to emerge. For Messiaen, this piece of music dedicated to birds was a means of combating despair, deliberately going against the torment of the time: "The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs", said the composer. In *Time No Longer*, time no longer exists and yet the music continues to resonate all the way into space.



# Artist biographies

**Arca**  
Alejandra Ghersi (born in Caracas, Venezuela, in 1989), alias Arca, is a musician, songwriter, producer, visual artist, performer, and documentarian of her transition from male to non-binary and then to female. She experiments by investing the field of pop music to propose a complete, highly singular visual universe, fed by a mutant aesthetic of recovery, the quotation, the collage, a fusion between the human and the machine, the organic and the post-industrial, in dreamlike visions borrowed from surrealism, referring to the history of art, contemporary art, film, and pop culture.

**Larry Bell**  
Born in Chicago in 1939, Larry Bell is an American artist who, from the 1960s onwards, played a central role in minimalism and the Light and Space movement. In 1957, he enrolled at the Chouinard Art Institute in order to get a job as an animator at Walt Disney Studios. His painting classes, more than any other, had a significant impact on his career, introducing him to intuitive thinking and the “joy of working in the totally unknown and useless.” At the age of nineteen, he decided to find a studio to spend his days painting, in search of the “place of painting”. Soon tired of the limits imposed by the surface of the canvas, he turned away from two-dimensional media to take an interest in volume. He then created his first glass cubes, treating each of their surfaces in order to modulate their reflective properties, which allowed him to obtain an infinite number of variations. From the end of the 1960s onwards, his sculptures became larger and larger, reaching a monumental scale. From the following decade, he began a series of assemblages consisting of self-supporting asymmetrical surfaces and introduced acute and obtuse angles into his work. Alongside his sculptural practice, he also experimented with photography, drawing, collage, and works on paper created from chemical reactions.

**Marcel Broodthaers**  
Born in Brussels in 1924, Marcel Broodthaers was a Belgian poet, photographer, filmmaker, and artist. Borrowing his spirit from Dadaism and his method from conceptual art, his polymorphous works question the status of the work of art and the ways in which it is exhibited. After initial studies in chemistry, which he quickly abandoned, he devoted himself to poetry of which he published several collections. In 1963, to mark his decision to end his career as a poet, he cast the unsold balance of his final book in plaster. This symbolic gesture was his first work and marked the beginning of his artistic practice at the age of forty. However, writing and poetry remained central to his artistic approach, which diverts words from their meaning, thus exposing language as a construction. In 1968, he created the

Musée d'Art Moderne, Département des aigles, which could be described as a critical pastiche of museum institutions. He opened a first section, dedicated to the nineteenth century, in his apartment, before inaugurating several others in various museums, which housed them in exhibitions. His work is casual and subversive, challenging the uncertain boundary between everyday life and art. Broodthaers died in Cologne in 1976.

**Miriam Cahn**  
Born in 1949 in Basel, Switzerland, Miriam Cahn trained as a graphic artist, then turned to drawing. Whether executed in chalk on gallery walls and in public space or in charcoal on large notebooks on the floor, her first drawings from the late 1970s reveal a vehement, violent, and transgressive expression. The artist soon began to use her own body as material in video performances. The renown she gained with the presentation of her work at Documenta in Kassel in 1982 coincided with the systematic use of oil and colour paint, which became her preferred practice. Her work is based on the image of the body and more specifically on the conditions of the image’s appearance: its emergence, its disturbance, its disappearance. A mirage in an evanescent landscape, the mysterious seizure of a silhouette, the spectre of a haggard and diaphanous face...

**Nina Canell**  
Born in 1979 in Växjö, Sweden, Nina Canell is an artist whose works, beneath their humble and simple formal appearance, attempt to bring together materiality and immaterial forces. She lives and works in Berlin and frequently collaborates with the Irish-Swedish artist Robin Watkins. Through sculpture and installation, her practice deals with the chemical and physical properties of matter, and the relationships that encompass it. She studied in Dublin at the Dún Laoghaire Institute of Art, Design and Technology, from which she graduated in 2005. Her visual repertoire consists of natural elements and “poor” materials: water, air, stone, wood, copper, and chewing gum. Her compositions explore the almost imperceptible processes that animate seemingly inert things, such as a puddle of water evaporating at room temperature (*Days of Inertia*, 2017) or the slow solidification of a bag of cement when it comes into contact with steam (*Perpetuum Mobile [40 kg]*, 2009). Her works are part of process of transfer representing the interrelation of objects and the circulation of different forms of energy—thermal, electrical, chemical—passing through them.

**Liz Deschenes**  
The work of photographer Liz Deschenes (born in Boston in 1966) is entirely devoted to a single technique: the photogram. Using only natural night light and its interaction with light-sensitive paper, she creates singular minimalist objects that are often more sculptural, or even architectural, than photographic in the traditional sense. Through constantly renewed technical experiments, varying

the media for her photographic prints, the artist expands the definition of the photographic medium. “Many of my photograms transform the spaces in which they are presented into an optical device where viewers can see themselves in the process of seeing and thus understand the construction of the photographic object as well as that of their own perception.” Liz Deschenes’s work was shown for the first time by the Pinault Collection on the occasion of the exhibition *Luogo e Segni* at the Punta della Dogana in Venice in 2019.

**Ryan Gander**  
Ryan Gander (born 1976 in Chester) is a multidisciplinary artist who lives and works in London. Graphic design, writing, performance, sculpture, installation, assemblage, film—his work brings into play all the mediums and processes of creation. Playing with a complex relationship between reality and fiction, Ryan Gander’s approach consists of appropriating objects, images, and texts and assembling them to question the appearances and mechanisms of perception of a work of art. His work is like a network of clues to be deciphered, encouraging the viewer to create associations, to invent their own narrative in order to unravel the complexity of the mise en scène. Ryan Gander’s works all speak, in one way or another, of absence, loss, invisibility, latency.

**Dominique Gonzalez-Foerster**  
Dominique Gonzalez-Foerster is an artist and director born in 1965 in Strasbourg. In 1987, she joined the first class of the École du Magasin, in Grenoble, and later graduated from the Institut des hautes études en arts plastiques in Paris in 1989. Her cross-disciplinary practice unfolds in the form of environments, films, installations, videos, and apparitions, to use the typology she uses to classify her own work. She regularly works in specific spaces to reveal their narrative potential, and to explore the emotional and memorial relationship that connects individuals to their environment. She switches between text and images, often drawing on literature, which runs throughout her practice. The biographical question permeates her work, whether through her series of “rooms”, or through her “portraits”. Through multiple collaborations—with artists, writers, designers, or singers—her projects sometimes extend beyond the field of visual arts. She lives and works between Paris and Rio de Janeiro.

**Felix Gonzalez-Torres**  
Felix Gonzalez-Torres was born in Cuba in 1957. His work as a whole constitutes a large-scale autobiographical project, both intimate and universal, shared with the public. Beginning in the mid-1980s, he created works deeply connected to intersubjectivity: his art-works—based on parameters that can be adapted to a specific site or project—interact with the audience. The artist lived in no less than four different countries: Cuba, where he was born, Spain, where he spent several months as a child, Puerto Rico where he spent most of his adolescence and

began his higher education, and finally the United States, specifically New York, where he lived most of his adult life. His work frequently addresses issues of uprooting, the difficulty of travel, the position of the stranger in an adopted country, and the nostalgia for a place to which one cannot return. He often addressed themes related to the human condition—illness, loss, death—while drawing on more overtly political themes such as social injustice, economic inequality, and homophobia. His conceptual work also takes on political activism, notably with Group Material, an artists collective founded in 1979 that aimed to establish itself as an alternative to the New York art system of the 1980s. Until 1996, the group, which included Hans Haacke, Jenny Holzer, Julie Ault, Barbara Kruger, and Louise Lawler, produced projects and exhibitions on the political and social themes of the time. AIDS, a disease caused by HIV (Human Immunodeficiency Virus), from which he died at the age of 39 in 1996, after his partner, Ross Laycock, had died of the same disease in 1991, is at the heart of his life and his work. “*Untitled*” (*Blood*), one of the artist’s most important and best-known works, is a metaphorical representation of this blood, contaminated by the disease: a curtain of plastic beads, stretched from one edge of a room or passageway to the other, whose red and transparent beads evoke the globules of the bloodstream. The perception of this work requires the physical participation of the visitor who is invited to walk through it. Felix Gonzalez-Torres’s melancholy works foster a new relationship between art, the public, and the institution.

**Roni Horn**  
Roni Horn was born in New York in 1955. After her university studies, she obtained a grant that enabled her to undertake a long motorbike trip to Iceland, to which she returned regularly over the following decades, criss-crossing its remotest landscapes. The singularity of the island, the instability of its climate, its changing and contrasting landscapes—these experiences of solitude are an endless and primordial source of inspiration for the artist. On her relationship with the island, she says: “I have used this place as an open-air studio of unlimited scale and newness. In retrospect I see that I have chosen Iceland the way another artist might choose marble as the substance of one’s work. Iceland taught me to taste experience. Because that’s possible here—possible because of the intensely physical nature of experience of the island.” Initially influenced by Donald Judd’s minimalism, the artist then developed a personal approach that explores the transformation and mutability of art, time, subjectivity and identity by emphasizing the evolving material character of the material of the objects she produces. Horn describes her work as an embodiment of the human appropriation of nature. She seeks to give form to the process of becoming, as shown in her work inspired by the Icelandic landscape, the mutability and nuances of water, or by human features. In her artistic practice,

identity—whether individual or geographical—is not a fixed, monolithic concept, but a “state”—like a state of matter—subject to variations, mutations, metamorphoses, and the passage of time. Her work, which draws on diverse practices and means of expression, uses various media (drawings, photographic installations, sculptures, text). Literature is also at the core of her work, and poetry more particularly, which “inhabits” her entire oeuvre.

**Pierre Huyghe**  
Like the generation of French artists whose career began in the 1990s around the concept, coined by Nicolas Bourriaud in 1995, of “relational aesthetics”, Pierre Huyghe (born in 1962, and living in Santiago, Chile) never ceases to reinvent the means of creation and the methods of presentation. From films to objects, from photographs to drawings, his work oscillates—and finds an equilibrium—between fiction and the production of reality, erudition and pop culture, from the biological to the artefact, from science to science fiction, from music to cinema, from architecture to literature, from archaeology to philosophy, over the course of multiple collaborations. The founder of the production company Anna Sanders Film with Dominique Gonzalez-Foerster and Philippe Parreno, Huyghe presents himself as an “initiator of events” documented faithfully on video. Can we define the human? The question haunts his work, from the sadness of the almost but insufficiently human cyborg, to the border with the other—and equal—that is the animal (*Toison d’or*, 1993; *Human Mask*, 2014).

**Gustave Le Gray**  
Gustave Le Gray was born in 1820 in Villiers-le-Bel, into a bourgeois family in the Val-d’Oise, and died in Cairo in 1884, where he spent the last twenty years of his life. He was part of the first generation of photographers, along with William Henry Fox Talbot and Hippolyte Bayard. In 1841, at the age of twenty-one, he joined Paul Delaroche’s studio at the Beaux-Arts in Paris. During the following years, he travelled to Italy and learned about photography, using the process patented by Daguerre in 1839. Throughout his career, Le Gray continued to perfect the photographic process, conducting his own research. He quickly abandoned the use of the daguerreotype in favour of the paper negative, which allowed the reproduction of photographic images. His first commissions led him to high society portraits. He also accepted one-off assignments of all kinds, such as the one he carried out for the Paris Observatory, which asked him to photograph the eclipse of October 1847, or for the Commission des monuments historiques, for which he carried out a photographic inventory of the monuments of south-west France. In addition to his commissions, he enjoyed photographing natural landscapes, whether during his frequent walks in the forest of Fontainebleau or during a series of trips to Brittany and the Mediterranean coast, where he took photographs of waves that were an immediate success. In 1860, he went

bankrupt after incurring large debts and embarked on Alexandre Dumas’s schooner, which took him successively to Palermo, Malta, Beirut, Alexandria, and Cairo, where he lived for the rest of his life.

**Sherrie Levine**  
Born in 1947, Sherrie Levine is one of the figures of the Pictures Generation, in whose eponymous exhibition she participated in 1977. At the turn of the 1970s and 1980s, these artists all appropriated images in a perspective that was critical of the values of art. Appropriating existing photographs, paintings, and sculptures, Levine disregarded virtuosity in order to question the notions of uniqueness, authenticity, and originality—the basis for the monetization of an artwork. Exhibiting drawings on graph paper and noticing the interest of visitors in the line rather than the idea, she abandoned a medium whose seductive power “diverts from what art can accomplish best”, in favour of photography. From then on, she produced series entitled *After* followed by the name of the artist used, claiming borrowing as a creative mode. *After* also shows the anguish of arriving too late, after the revolutions.

**Carrie Mae Weems**  
Born in 1953 in Portland, Oregon, Carrie Mae Weems is an American artist whose work seeks to “question” ideas about the role of tradition, the nature of family, monogamy, polygamy, relationships between men and women, between women and their children, and between women and other women—underscoring the critical problems and the possible resolves.” The images, texts, films, and performances she produces are rooted in African American identity, which structures all of her work. At the age of thirteen, she started dancing and street theatre. In 1970, she left home and moved to San Francisco to attend the workshops of Anna Halprin, a major figure in post-war experimental dance. She later studied visual arts at the California Institute of the Arts and then at the University of California, San Diego. She also completed a degree in folk studies at Berkeley. Her first photographic series, *Family Pictures and Stories* (1981–82), documents her family background and, through it, the reality of black communities during the Reagan era. Her subsequent works, in which she sometimes features, question black identity and racism in American society, approached through the plurality of its manifestations, whether through racist jokes, historical events, or the persistence of degrading and stereotypical iconography. She lives and works in Brooklyn and Syracuse, New York.

**Philippe Parreno**  
Born in 1964, Philippe Parreno trained at the Beaux-Arts de Grenoble and the Institut des hautes études en arts plastiques in Paris. His work explores the resources of the exhibition as a medium. Convinced that the project takes precedence over the object, his interest in a dynamic and collaborative approach to art has led him to work with other artists—including Pierre Huyghe, Tino Sehgal,

Douglas Gordon, and Dominique Gonzalez-Foerster—to radically rethink the concept of the exhibition. Parreno often intervenes in the operating mechanics of the event, creating environments where ephemeral elements or those of variable duration follow one another, and by making the exhibition itself an artistic object. In the 2000s, his films were populated with ghosts and automatons, reflecting a questioning of the separation between fiction and reality, narrative and origins. They take place in a poetic space dotted with strong references to the world of science fiction, science and the occult, philosophy, and fables. The *Marquees*, light installations created from 2006 onwards and inspired by the signs of American cinemas from the 1950s, occupy a special place in his work. These intermittent signs create the conditions for the production of an event and are works of art in themselves, promises of other works to come. Two of his *Marquees* have been presented at Palazzo Grassi and Punta della Dogana, such as *Quasi objects* (2014) or the film *Marilyn* (2012) (*The Illusion of Lights* in 2014–15; *Prima Materia* in 2013–15; *Accrochage* in 2016; *Luogo e Segni* in 2019).

**Anri Sala**  
Exploring the limits between sound and image, Anri Sala’s work explores temporality. Through videos, which frequently use the documentary register, but also drawings and sculptures, the Albanian artist questions the contemporary world with a singular approach. The artist immerses the viewer in melancholic worlds where music plays a central role. The rehabilitated architectures he depicts are the primary material for ghostly urban environments from which the supernatural can emerge at any moment. The artist explains this relationship to the city as follows: “I like placing an idea, a space, under the influence of the world, to ‘put them on the same wavelength’ by way of sound and music, and get them vibrating together. I try to play the architecture, the way one plays an instrument.” Anri Sala’s works were first exhibited by the Pinault Collection in the exhibition *Passage du Temps* at the Tri Postal in Lille (2007), then in *Un Certain État du Monde?* at the Garage in Moscow (2008), and finally in *Paroles des Images* at Palazzo Grassi in Venice (2012).

**Tino Sehgal**  
Tino Sehgal was born in 1976 in London, England. He currently lives and works in Berlin. Renowned as one of the most important artists of his generation, Tino Sehgal's critical acclaim derives from his radical artistic practice that takes the form of “constructed situations”: live encounters between visitors and those enacting the work. Their ephemeral beauty rests in the fleeting specificity of the encounter, where players often engage the visitors with their active participation in constructing the piece. Sehgal's abandoning of material production in favor of lived experience is nevertheless achieved with a sensitivity to classical considerations of form, composition and space, grounded not only in the history of dance but also Western traditions of sculpture and painting.

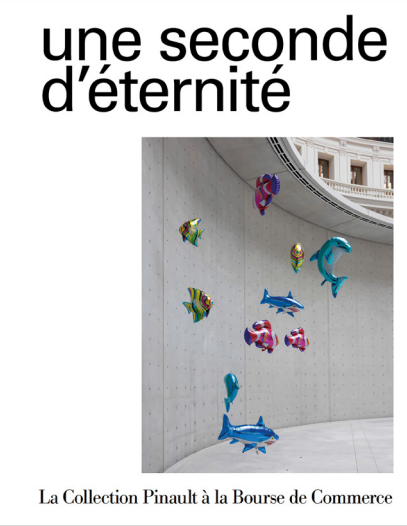
**Rudolf Stingel**  
What is it to paint? Born in 1956, Rudolf Stingel has made his medium, painting, the subject and mode of his work, which centres on this question. Between abstraction and figuration, Stingel explores, pushes, and redefines the limits of his art. Through his work on painting, a reflection on memory and time unfolds, marked by the motif of the vanitas. From *Instructions* (1989)—instructions for producing a “Stingel” to perfection and ad infinitum—his work has developed on the border between the artist-creator and the spectator-amateur. In 2001, he began a series of works in Celotex, an insulating material allowing for the intervention of visitors: graffiti, collages, imprints, etc. From 1991 onwards, Stingel covered entire rooms with an enlarged pattern of painted carpets, abolishing the limits of the frame, which was transformed into an environment. In his solo exhibition at Palazzo Grassi in 2013, this protocol transformed the space, serving as a backdrop for photorealistic grisaille and demonstrating the limitlessness of painting. His portraits are made from photographs that have been massively enlarged, without erasing their rough edges, flaws, and other marks of time. These images are faithfully transposed by painting, until the illusion blurs the lines between the mediums, turning a personal snapshot, a simple piece of identification, into a monumental portrait.

**Sturtevant**  
Born in 1930 in Lakewood, Ohio, and deceased in 2014 in Paris, Sturtevant is an American artist whose artistic practice, although difficult to describe, draws on the Duchampian tradition, both in its questioning of the notion of authorship and in its strategies of appropriation. Her first works date back to the late 1950s, when she began to frequent the New York avant-garde and became friends with Robert Rauschenberg and Jasper Johns. In 1964, she created her first “repetition”, a term used to describe her projects that consisted of reproducing, from memory, pre-existing works by her contemporaries. Although not identical to their models, her repetitions are sufficiently close to be mistaken for them. Warhol is said to have replied to a journalist who asked him about his working techniques: “I don't know, ask Elaine [Sturtevant].” From 1973 onwards, she suspended her artistic practice, which she did not resume until the 1980s. At that time, she drew inspiration from the new generation of artists, including Robert Gober, Paul McCarthy, and Felix Gonzalez-Torres. Her later work focuses on reproducibility in the digital age, the notion of simulacra, and cybernetics.

**Wolfgang Tillmans**  
Born in Remscheid, West Germany, Wolfgang Tillmans is a German photographer whose protean body of work brings together a multitude of subjects presented side by side to form a constellation of intertwined human relationships, fragments of nature, and moments of vulnerability. He is also a musician,

curator, and activist for causes as varied as access to housing, anti-racist struggles, and the rights of the LGBTQIA+ community. From the 1980s onwards, he worked with several fashion magazines and became known for his photographs of rave culture and the post-punk generation, which evolved outside of social conventions. In the following decade, he began to produce stagings, which he presented indiscriminately alongside his so-called “spontaneous” works, in exhibitions for which he designed the presentation devices. Although his practice initially focused mainly on his immediate social circle, through informal moments shared with his friends or scenes taken from his intimacy, he soon broadened his field of investigation so as to reflect both minute chemical phenomena and the immensity of the cosmos, through his photographs of the moon and the starry sky. His works take a self-reflexive look at photography and its modes of production, which they constantly redefine in a way that heightens their sense of possibility.

# The catalogue

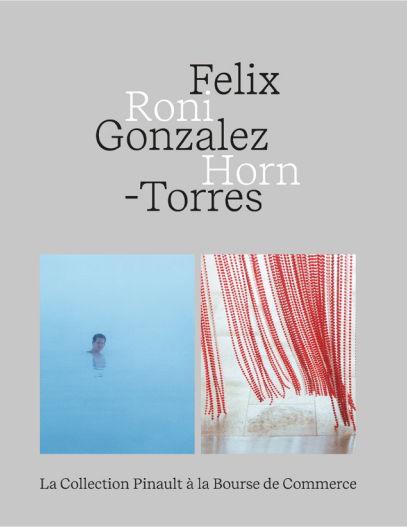


A Bourse de Commerce and Dilecta co-edition, *Une seconde d'éternité* is a collective and bilingual work that devotes a text to each work or specific project presented by the Pinault Collection. The catalogue includes a portfolio of views of the Felix Gonzalez-Torres – Roni Horn exhibition, an original text by Emanuele Coccia on the sensitivity of time, the poetry of its seasonality, and the threatening prospect of its disruption, as well as an art historical essay by Soko Phay on the sensory aesthetics of the mirror and the spectral presences within the exhibition. The artistic direction of the book, which reflects the experience of visiting the Bourse de Commerce, was entrusted to the studio Les Graphiquants.

Edited by Emma Lavigne  
250 pages / 45 € / published on 20 June 2022  
A Bourse de Commerce—Pinault Collection and Dilecta co-edition, Paris, 2022  
Graphic design: Studio Les Graphiquants

With contributions and texts by Marcella Beccaria, Tristan Bera, Carlos Basualdo, Alexandra Bordes, Caroline Bourgeois, Miriam Cahn, Hans D.Christ, Emanuele Coccia, Jean-Pierre Criquei, Nicolas-Xavier Ferrand, Michel Gauthier, Elena Geuna, Felix Gonzalez-Torres, Roni Horn, Matthieu Humery, Emma Lavigne, Claire Le Restif, Anna Longo, Stéphanie Moisdon, Soko Phay, Wolfgang Tillmans, Thomas D. Trummer.

***Une seconde d'éternité***  
Catalogue for the season  
250 pages / 45 € / publication on 20 June 2022  
A Bourse de Commerce—Pinault Collection and Dilecta co-edition, Paris, 2022  
With contributions and texts by Tristan Bera, Caroline Bourgeois, Hans Christ, Jean-Pierre Criquei, Nicolas-Xavier Ferrand, Elena Geuna, Felix Gonzalez-Torres, Roni Horn, Matthieu Humery, Emma Lavigne, Claire Le Restif, Stéphanie Moisdon, and Soko Phay.  
Graphic design: Studio Les Graphiquants.



While the work of both Felix Gonzalez-Torres and Roni Horn has been the subject of numerous publications, this is the first book to take an in-depth look at their correspondence. This bilingual catalogue retraces the course of the exhibition with its resonances and echoes. It includes essays by three art historians: an unpublished essay by Elisabeth Lebovici on the two artists, two excerpts from essays, one by Julie Ault on Roni Horn and the other by Elena Filipovic on Felix Gonzalez-Torres. This catalogue brings together two intimate accounts for the first time: Felix Gonzalez-Torres's account of the Los Angeles social and political context in which he discovered Roni Horn's work *Gold Field*, and Felix Gonzalez-Torres's funeral oration written by Roni Horn.

***Felix Gonzalez-Torres – Roni Horn***  
**Catalogue of the exhibition**  
176 pages / 45 € / 24 x 28 cm  
A Bourse de Commerce—Pinault Collection and Dilecta co-edition, Paris, 2022

With contributions and texts by Julie Ault, Caroline Bourgeois, Elena Filipovic, Felix Gonzalez-Torres, Roni Horn, and Elisabeth Lebovici.

Graphic design: Philippe Delforge from the studio Les Produits de l'épicerie.



*Chronos Kairos, 14.58, 2021*  
*In situ* installation



Stainless steel. 30 x 59 x 50 cm. © Ryan Gander / Adapp, Paris, 2022. Courtesy of the artist and gb agency. Photo Aurélien Mole.

*Chronos Kairos 14.58* is a sculpture by the British artist Ryan Gander, in the form of a strange clock with no hands that gives the viewer the impression of seeing double. It is difficult to focus on the dial, until you discover the reason for this confusion: two dials are superimposed, slightly misaligned. The title refers to the dissonant perception of time. It calls on two fundamental Greek notions which oppose the verticality of the moment with the horizontality of duration.

In Ryan Gander’s work, the double clock, which brings together in one place two figures that appear impossible to reunite, symbolizes the fraught relationship with time that has been imposed on our contemporary societies: “Our accelerated capitalist growth economies are based in a Chronos world, where we do things when we are told, as opposed to a Kairos world where we do things when the ecosystems we live in suggests its time,” the artist explains. The double clock embodies the perpetual race against time.

***Poum-poum, tic-tac, plouf, 2022***  
**Ryan Gander's art jewellery piece**

*A we do not work alone* edition  
for the Bourse de Commerce — Pinault Collection.

Alongside the presentation of his piece *Chronos Kairos, 14.58* on the ground floor of the Bourse de Commerce, Ryan Gander has designed a limited edition art jewellery piece.

By making it impossible to read the time on this wristwatch, Ryan Gander disrupts our points of reference. The hands have disappeared, replaced by a mirror dial. The artist plays with this instrument for measuring and planning time. Who is still available to live in the present moment, prepared to be surprised? Those whose eyes are not constantly riveted to the screens, those whose bodies are not inexorably projected into the seconds, minutes, weeks to come. Those who live in the present. This piece invites you to take pause for a moment, a moment of lightness.



36 mm dial / glossy finish for the dial / black leather strap  
Special price at the bookshop Les Éditions-Bookshop of the Bourse de Commerce for the duration of the exhibition: 295 € (including tax)  
Retail price after the exhibition 390 € (including tax)  
Reservations available through the Bookshop:  
06 02 14 40 92 and [bookshop@pinaultcollection.com](mailto:bookshop@pinaultcollection.com)

“The time telling tool of a wrist watch is almost obsolete due to the omnipresence of phones. It feels to me that its function has begun to change from a practical one, to a conceptual one. Watches aren’t just pieces of technology to measure time, they are family heirlooms, they harbour sentimental values, they are status symbols, fashion items, cultural signifiers... the role of a watch is to tell a story and to remind us to make new ones. For me, when I look at my watch, I only want two things from it. I want a beautiful story about its relationship to this amazing world, and I want to be reminded to slow the fuck down.” **Ryan Gander**

# Excerpts from the exhibition catalogue

**Anna Longo**  
**Excerpts from “Philippe Parreno, *Écho2* (2022)”**  
**in *Une seconde d'éternité*, Paris, 2022**

“The work of art has nothing to do with communication,” says Deleuze. “In contrast, there is a fundamental affinity between a work of art and an act of resistance. It has something to do with information and communication as an act of resistance.” In particular, Deleuze explained, the work of art is what resists death. It is because the work of art is fiction that it cannot be reduced to rapidly obsolete information and that it evades the categories of truth and falsity by which we judge the “hits” in the game of communication. A work of art resists death by affirming the eternal value of a more essential truth that haunts all fiction but which none can tell or represent. Fiction is like a crystal ball: the images discerned in it do not correspond to future or past facts, they are pretences and what counts is the question that generates them.

Philippe Parreno transforms the Rotunda of the Bourse de Commerce into a fiction, a strange, multiple, but very concrete character who, for all that, is not confused with the real agents whose behavior is modulated and punctuated by the flows of information that pass through them in the network of the city. *Echo2* is an actor who exhibits a behavior of his own, his transitory existence is added to the real like that of an extraterrestrial who has fallen to Earth and is unaware of the applicable conventions of interaction. The Rotunda has been transformed into a crystal, a singular life in whose facets we perceive the disguises of a “heterocosmic” and untimely truth. This is how we, as visitors, become ethologists: explorers rather than judges of an unclassifiable mode of existence.

As if we were entering the belly of a gigantic and unknown being, we see its organs activated by the summer sun coming in through the membrane of the dome, we are jostled by the air blown in by fans acting as lungs, we are transported by the rhythm and echoes that make up the melody of this strange life. The nymph Echo and the granular sound presented at MoMA come to take over the Rotunda. We see that, captured by the heliostats, the light’s energy stimulates the reproduction of yeasts whose variations affect the images that appear on the screen, one of the many facets that structure this mysterious being. The video *Anywhere Out of the World* (2000) emerges as a series of thoughts that come alive in the body of the Rotunda and animate it in return, as if the character of Annlee (in the situation proposed by Tino Sehgal) had finally found its material envelope, without having ceased questioning the status of its existence. A voice sent back by a mechanical wall crumbles into a set of signs with no subject. Neither real nor imaginary, this automaton is a fiction, and its truth coincides with the way of life generated by its irresolvable dilemma. This is the dilemma that haunts the fictional organism of the Rotunda after having crossed and individuated a multitude of characters directed by Philippe Parreno: ephemeral and variable symptomatic manifestations that reflect the eternal validity of the question that inhabits them. The problem at the heart of creation: that of knowing how fictions can escape the ordinary criteria of truth and falsehood, while bringing us closer to some more essential truth—a truth that they never cease to betray in the infinite play of ghostly reflections.

**Soko Phay**  
**Excerpts from “Ghostly mirrors and the vestiges of the present”**  
**in *Une seconde d’éternité*, Paris, 2022**

The question of the crisis of the image, which goes hand in hand with the crisis of the subject, is all the more important since we have witnessed a spectral turning point in the use of mirrors in recent decades. The term “spectre” can be understood, strictly or metaphorically, as that which escapes the visible, the work of language and psychic elaboration. Its presence encourages us to disengage from our certainties and sensory habits, by making us pass through to the other side of the mirror. Contemporary reflections question identity, the relationship with the other, but also the ambiguous relationship between reality and fiction, appearance and disappearance. Although they come from different back-grounds, artists transform the commonplace object of the mirror into a vibrant experience of the world and an initiation into its disturbing strangeness. [...]

While Nina Canell appreciates the transformative capacities of the liquid state, Roni Horn is fond of its ability to alter the visible, and even more so of its power to evoke our plural identity: “We are a reflection of water,” she writes, before adding: “When you see your reflection in the water, do you recognize the water in you?” Through the figurations and disfigurations of water, she probes multiple cleaved and inclusive identities. In *Still Water (The River Thames, for Example)*, she endlessly captures, through her lens, the shimmering of the Thames, which symbolizes, for her, the ultimate otherness. Far from revealing a stable identity, the reflections of water incessantly send the subject back to themselves, to their infinite developments. Yet it is a paradoxical quest to want to capture inanimate water, water that is never, by definition, the same, for “a frozen moment is not a moment at all,” she writes, “it is an oxymoron”; this is suggested by her enigmatic glass sculptures that are as if petrified in their liquid state. This work, *Well and Truly*, is emblematic in this respect, and its title underlines the very authentic character of these mirages of water. These glass sculptures resemble translucent pools of water, ranging from white to blue, covered with a rough, opalescent skin, contrasting with the smooth, transparent effect of the surface. [...]

The more technologies reproduce and disseminate digital images of our world—with perfect quality and at lightning speed—like the virtual mirrors of our smartphones, the more, paradoxically, artists explore old techniques that reactivate the manual production of images. This is the case of Liz Deschenes, whose work is part of post-conceptual photography, with works that move between abstract images and minimalist sculpture. With *Shift/Rise #1*, she renews the practice of the experimental photogram, the principle of which is to produce an image without a camera. After having worked the surfaces herself with photosensitive products, she exposes them to light and then fixes the images with silver toner. At the end of the process, the photograms are mounted on dibond—an aluminum backing—whose sheen creates a shimmer that captures the viewer’s reflection. [...] Each time the viewer passes by, they leave an imprint of their passage, no matter how small. To put it another way, Liz Deschenes’s silver surfaces reflect shadowy reflections, while fixing the traces of her spectral presence. [...] However, the reflection becomes even more dizzying if we realize that what is reflected is above all our shadow reflections, images that dialectize the in-between. Their appearances constitute the moment when reality cracks. Faced with these strange mirrors, we may wonder if we ourselves are ghosts. This feeling of doubt is reinforced by the monumentality of *Standing Walls II* and by the immersive experience the work induces. It is no longer just a matter of seeing a ghost, as in Liz Deschenes’ photograms, but of becoming a ghost ourselves. The spectral ordeal to which Larry Bell invites us is certainly more disturbing, but it allows us to imagine a life after death, a presence after absence.

**Matthieu Humery**  
**Excerpts from “Materializing the ephemeral”**  
**in *Une seconde d’éternité*, Paris, 2022**

Une seconde d’éternité [One second of eternity]: this expression, based on one of Charles Baudelaire’s ideas, seems to describe the very essence of photography—even though he was wary of this newly born medium. In his definition of modernity, the author highlighted the requisite proximity between the eternal and the transient and, despite his doubts, alluded to photography’s ability to suspend an ephemeral moment in time. The exhibition *Une seconde d’éternité*, presenting works by Liz Deschenes, Gustave Le Gray, Sherrie Levine, and Wolfgang Tillmans, takes us back to the wonder of time standing still, a return to the origins of photography as a dual experience of reality and metaphysics.

Although our perception of reality and time has evolved over the centuries, *La Grande Vague, Sète* (1857) by Gustave Le Gray well and truly constitutes a line of demarcation between the end of an era and the beginning of modernity. [...] Just as Baudelaire was uniting a brief instant and “the infinity of delight” in *Le Spleen de Paris* (1869), the Western world was beginning its process of dechristianization. Science was making great strides and answering more and more questions, medicine was gradually increasing life expectancy, capitalism was granting us access to unimaginable wealth, and, as the century came to an end, Nietzsche killed God. The advent of photography would bring a new legitimacy to the reality of the future, described negatively by Plato. From this technique, the capturing of reality through light would therefore enable the ephemeral to be materialized. This perfect reproduction of the world gives us the opportunity to perceive time as never before. Through the immutable nature of photography, we are able to continuously relive a moment of reality and thus our daily temporality is foiled. Technology transforms art into a metaphysical experience. And this encapsulates the aim of this exhibition—to make a sensory and material experience out of time. *La Grande Vague* represents an interesting rupture with our definition of art. It deprives art of the genius of the hand’s work, making what issues from technology a new object for contemplation. In a way, it removes romanticism from the artistic act and purges Art of itself. But the art of photography in fact resides within this clear absence: it is an art that is conceptualized to reach another level, a radical art incorporating the gaze of the other and of the mirror, an art of time. To a certain extent, Le Gray foreshadowed Einstein and questioned Plato. Matter and an observation of the world regain their metaphysical power. The ancestral quarrel between the world of the future and the world of the intelligible balances out. Although the essence of the mathematical equation is perfect, matter is nevertheless master over the destiny of time and space.



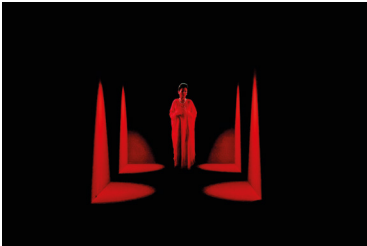
# Press visuals



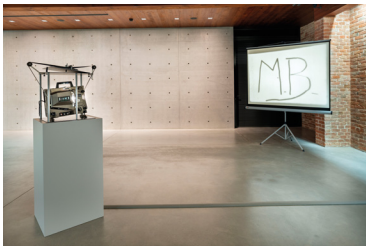
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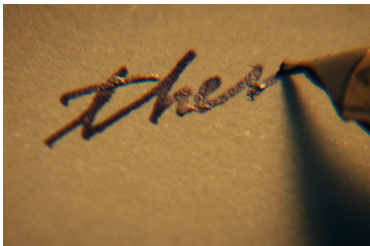
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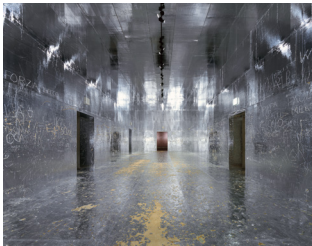
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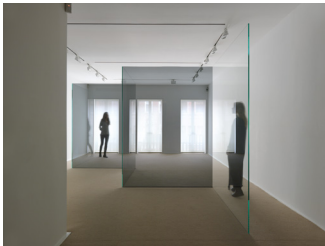
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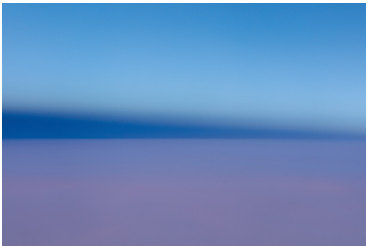
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[1] Felix Gonzalez -Torres, "Untitled" (Go-Go Dancing Platform), 1991. © Estate of Felix Gonzalez-Torres / Courtesy of Felix Gonzalez-Torres. View of the exhibition *Felix Gonzalez-Torres: Specific Objects without Specific Form*, Fondation Beyeler, Basel, 2010. Photo Serge Hasenboehler. Image courtesy of Andrea Rosen Gallery. [2] Felix Gonzalez -Torres, "Untitled" (Go-Go Dancing Platform), 1991. © Estate of Felix Gonzalez-Torres / Courtesy of Felix Gonzalez-Torres. View of the exhibition *Felix Gonzalez-Torres*, David Zwirner gallery, New York, 2017. Photo EPW Studio. [3] Dominique Gonzalez-Foerster, *Opera: QM.15*, 2016, HD video, projector, screens, multimedia player, amplifier, speakers, lights, curtains. Minimum size of space 15 x 7.5 m (width x depth). Duration 8'05" (sound). © Dominique Gonzalez-Foerster / ADAGP, Paris 2022. Pinault Collection. View of the exhibition *Une seconde d'éternité*, Bourse de Commerce — Pinault Collection, 2022. Photo Aurélien Mole. [4] Marcel Broodthaers, *Une seconde d'éternité (d'après une idée de Charles Baudelaire)*, 1970. 35mm film, black-and-white. Duration 1". © Estate Marcel Broodthaers / ADAGP, Paris 2022. Pinault Collection. View of the exhibition *Dancing with Myself*, Punta della Dogana, Venice, 2018. Photo Matteo De Fina. © Palazzo Grassi Spa. [5] [6] Philippe Parreno, *Marilyn*, 2012. Film 2K, couleur, format 2:39, mixage son: 5.1, 19'49". © Philippe Parreno. Pinault Collection. Courtesy of the artist and the Pilar Corrias gallery. [7] Philippe Parreno, *Anywhere Out of the World*, 2000. 3D animation, colour. Duration 4' (sound). View of the exhibition *Philippe Parreno: H (N)Y P (N)Y OSIS*, Park Avenue Armory, New York, 2015. Andrea Rossetti. [8] Philippe Parreno, *Quasi Objects: My Room is a Fish Bowl, AC/DC Snakes, Happy Ending, Il Tempo del Postino, Opalescent acrylic glass podium, Disklavier Piano*, 2014. Inflatable helium balloons in the shape of fish, electrical outlets and adapters, lamp with Arne Jacobsen shade, electrical system, electrical wire and plug, magnifying glass, opalescent acrylic glass stage, LED lighting, 6 outlets. 194.5 x 600 x 300 cm © Philippe Parreno. Pinault Collection. View of the exhibition *Philippe Parreno Quasi Objects*, Esther Schipper gallery, 2014. Photo Andrea Rossetti. [9] [10] Rudolf Stingel, *Untitled*, 2016. Oil and enamel on canvas. 3 panels, 241.3 x 193 cm each. Overall dimensions 241.3 x 589.3 cm. © Rudolf Stingel. Pinault Collection. Courtesy of the artist's studio. Photo Alessandro Zambianchi. [11] Rudolf Stingel, *Untitled*, 2001. Surfaces of a room covered with Celotex TUFF-R. Variable dimensions. © Rudolf Stingel. Pinault Collection. View of the exhibition *Where Are We Going*, Palazzo Grassi, Venice, 2006. Photo Santi Caleca. [12] Rudolf Stingel, *Untitled*, 2001. Surfaces of a room covered with Celotex TUFF-R. Variable dimensions. © Rudolf Stingel. Pinault Collection. View of the exhibition *Antenne de Trente*, Palazzo delle Albere, 2001. Photo Santi Caleca.

[13] [14] [15] Larry Bell, *Standing Walls II*, 1968–2016, 6 grey glass panels and 7 clear glass panels. 243.8 x 182.8 x 1.27 cm (each). © Larry Bell / ADAGP, Paris 2022. Pinault Collection. Courtesy the artist and Hauser & Wirth. Photo Genevieve Hanson. [16] Liz Deschenes, *Shift / Rise #1*, 2010. Silver-toned gelatin silver photograph mounted on aluminum. 107 x 76 cm. View of the exhibition *Shift / Rise*, Sutton Lane gallery, Brussels, 2010. © Liz Deschenes. Collection Peter Handschin. Courtesy the artist and Campoli Presti. All rights reserved. [17] Gustave Le Gray, *Grande vague, Sète*, 1857. Photograph mounted on card, albumen paper, from a collodion glass plate negative. Pinault Collection. Unframed: 32 x 40.5 cm. [18] [19] Nina Canell, *Days of Inertia*, 2017, water, hydrophobic coating, sandstone tiles. Variable dimensions. © Nina Canell / Adagp, Paris 2022. Pinault Collection. View of the exhibition *Luogo e Segni*, Punta della Dogana, 2019. © Palazzo Grassi Spa / Courtesy of the Daniel Marzona, Barbara Wien, and Mendes Wood DM galleries. Photo Fulvio Orsenigo [18] and Robin Watkins [19]. [20] Carrie Mae Weems, *Repeating the Obvious*, 2019. 39 digital archival prints, framed. Variable dimensions. © Carrie Mae Weems. Pinault Collection. Courtesy of the artist and Barbara Thumm gallery. Photo Inga Orschinski, 2019. [21] Miriam Cahn, *Mare Nostrum, 2008 + 27.6.17*, 2017. Oil on canvas. 190 x 180 cm. © Miriam Cahn. Pinault Collection. View of the exhibition *DAS GENAUE HINSCHAUEN*, Kunsthau Bregenz, Austria, 2019. Courtesy of the artist and the Jocelyn Wolff and Meyer Riegger galleries. Photo Markus Tretter [22] Sherrie Levine, *Gray and Blue Monochromes after Stieglitz: 1–36*, 2010. Flashe paint on mahogany panels. Unframed: 71.1 x 53.3 cm (each). © Sherrie Levine. Pinault Collection. View of the exhibition, Paula Cooper Gallery, New York, 2010. Courtesy Paula Cooper Gallery, New York. [23] Sturtevant, *Gober Wedding Gown*, 1994. Satin, muslin, linen, and welded steel. 138 x 145 x 98 cm. © Sturtevant Estate. Pinault Collection. View of the exhibition *Sturtevant: Double Trouble*, MoMA. Courtesy Estate Sturtevant and Thaddaeus Ropac gallery. All rights reserved. [24] Wolfgang Tillmans, *Tag/Nacht III*, 2015. Inkjet print mounted on aluminium. 74.7 x 98 x 3.3 cm. © Wolfgang Tillmans. Pinault Collection. Courtesy of Buchholz gallery. [25] Anri Sala, *Time No Longer*, 2021. Three-channel UHD computer-generated imagery and three-channel sound, color. Duration: 13'. © Anri Sala / ADAGP Paris, 2022. Courtesy Marian Goodman Gallery. [26] Ryan Gander, *Chronos Kairos, 14.58*, 2021. Stainless steel. 30 x 59 x 50 cm. Unique. © Ryan Gander / ADAGP, Paris 2022. Courtesy the artist and gb agency, Paris. Photo Aurélien Mole.

# Podcasts

In the series designed and produced with Binge Audio (all episodes are in French)

## Episode 5 of the “ça a commencé comme ça” series “Annlee”, Muse for lives

Annlee came to life in 1999, when she was acquired by two French artists: Pierre Huygue and Philippe Parreno. Her virtual life was short, but intense: 20 artists constructed multiple existences and incarnations for her, going so far as to reactivate her ghost. This collective work, playing on reality and fiction, establishes Annlee as a modern muse.

[Listen on Spotify](#)

## Episode 9 of the “ça a commencé comme ça” series Felix Gonzalez-Torres, “When the clock stops”

Felix Gonzalez-Torres was born in Cuba in 1957, two years before Fidel Castro came to power. He moved to New York at the age of 22 and quickly developed a passion for art and philosophy. In the 1980s, he joined Group Material, a group of artists who spoke out against the commodification of art. The death of his partner, who had AIDS, and soon afterwards his own illness, had a profound effect on his work. His work on disappearance and mourning, and his fight against the virus, made Felix Gonzalez-Torres a radical, committed artist. He died in 1996.

[Listen on Spotify](#)

## Episode 10 of the series “ça a commencé comme ça” Roni Horn, “As the water flows”

Roni Horn has always been true to herself. Born in New York in 1955, as a teenager she chose the name Roni, a name that does not reveal any identity. Very early on, she kept the world at a distance, or rather kept herself at a distance from it. A *modus operandi* to try to capture the elusive, the unspeakable: the passage of time, the mutability of all things, the fluidity of identities. A truly multidisciplinary artist, she writes, sculpts, draws, photographs, paints... with a favourite theme: water, the states of matter, the states of being. From the dark currents of the Thames to the icescapes of Iceland, via the gaze of Isabelle Huppert, her unclassifiable work presents a shaping and distorting mirror of the self and the world.

[Listen on Spotify](#)



# 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.

**2, rue de Viarmes  
75001 Paris**

t +33 (0)1 55 04 60 60

[info.boursedecommerce@pinaultcollection.com](mailto:info.boursedecommerce@pinaultcollection.com)

### 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. As part of the *carte blanche* for Charles Ray, visitors to the Bourse de Commerce benefit from a reduced rate to discover the Charles Ray exhibition at the Centre Pompidou on presentation of their ticket from the Bourse de Commerce and vice versa.

— Full rate 14 €

— Reduced rate 10 €

#### One card, three museums

— Membership / Solo 1 year – 35€ Visit when you want

— Membership / Duo 1 year – 60€ Invite 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](http://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 – Pinault Collection Collection’s partner institutions.

Sign up for free online: [billetterie-cercle.pinaultcollection.com](http://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](http://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](http://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](http://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](mailto:halleauxgrains.paris@bras.fr)  
[halleauxgrains.bras.fr](http://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.

#### Les Éditions – 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](http://bookshop.pinaultcollection.com)  
[bookshop@pinaultcollection.com](mailto:bookshop@pinaultcollection.com)  
+33 (0)1 53 00 82 28

# Online

## The website

Covering all the initiatives and news of the Pinault Collection, the [pinaultcollection.com](https://pinaultcollection.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](https://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 programme.

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

# The Pinault Collection: 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.

## 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 residency in Lens

François Pinault has also created an artist residency in the former mining town. Established in an abandoned rectory redesigned by the NeM / Niney et Marca Architectes agency, it was inaugurated in December 2015. The residents are chosen through a process of close collaboration between the Collection, the Direction régionale des Affaires culturelles des Hauts-de France (DRAC), the FRAC Hauts-de France the Fresnoy-Studio national des arts contemporains in Tourcoing, the LaM in Villeneuve d’Ascq, and the Louvre-Lens.

After the American duo Melissa Dubbin and Aaron S. Davidson (2016), the Belgian artist Édith Dekyndt (2017), the Brazilian Lucas Arruda (2017–18) and the Franco-Moroccan Hicham Berrada (2018–19), the French artist Bertille Bak (2019–20) , the Chilean Enrique Ramirez, the French artist Melik Ohanian (2021–22), the artist invited for the 2022–23 season is the Frenchman Benoît Piéron.

## 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 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<sup>e</sup> siècle*);
- in 2016, Maurice Fréchuret (*Effacer — Paradoxe d’un geste artistique*);
- in 2015, Yve-Alain Bois (*Ellsworth Kelly. Catalogue raisonné of paintings and sculpture 1940–1953*, Tome 1) and Marie-Anne Lescourret (*Aby Warburg ou la tentation du regard*).



## Sponsorship

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

# The Pinault Collection in figures

- Over 10,000 works of art
- 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, President  
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 Collection museums since 2006

**Felix Gonzalez-Torres—Roni Horn**  
Curators: 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**  
Curators: 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 – 17.01.2022

**Untitled, 2020**  
Curators: Caroline Bourgeois, Muna El Fitori, Thomas Houseago  
Punta della Dogana, 11.07 – 13.12.20

**Henri Cartier-Bresson. Le Grand Jeu**  
Chief curator: Matthieu Humery  
Curators: Annie Leibovitz, Wim Wenders, Javier Cercas, Sylvie Aubenas, François Pinault  
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 – 6.01.2020

**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 – 6.01.2019

**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**  
Curators: the artist 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**  
Curators: Rudolf Stingel and 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**  
Curators: 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**  
Curators: Alison Gingeras  
Palazzo Grassi, 29.04 – 1.10.06

### Off-site Pinault Collection exhibitions since 2007

**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. Oeuvres de la Collection Pinault**  
Curators: Elena Geuna and Emilie Girard,  
Mucem, Marseille, 19.05 – 18.10.21

**Henri Cartier-Bresson. Le Grand Jeu**  
Chief 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, Seoul, 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

# The Bourse de Commerce — Pinault Collection thanks the partners of this exhibition

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