Press kit

2026

Exhibitions in Paris and Venice

Pinault Collection

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Throughout the year, the exhibitions organised by Pinault Collection are accompanied by the programming of live shows, performances, lectures, screenings, and concerts.

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Introduction

In 2026, Pinault Collection opens a new exhibition season that explores the ways in which artists reveal, transform, and disrupt our perception of the world. The programming in Paris and Venice composes a shared narrative of creation that addresses the tensions of the present, reinterprets visual legacies, and gives rise to forms that render tangible both the fractures and continuities of our era.

In Paris, the Bourse de Commerce's exhibition "Clair-obscur" features a selection of modern and contemporary works from the Pinault Collection in which light clashes with the shadows of our world. In the autumn, for the first time ever, the museum is devoting a major exhibition entirely to photography, featuring emblematic images that trace two centuries of ways of looking at the world. The exhibition is being presented on the occasion of the bicentennial of the medium's invention.

In Venice, a new configuration brings together four contemporary artists who have been invited to take over the two Venetian museums at the same time. The exhibitions by Michael Armitage and Amar Kanwar at Palazzo Grassi and Lorna Simpson and Paulo Nazareth at the Punta della Dogana offer singular visions that, each in their own way, grapple with personal and collective histories and memories, all the while suggesting resonances amongst each other. In paintings, films, and performances, these artists from East Africa, India, North America, and Brazil give form to an experience of history and our humanity. Grounded in distinct cultural and political realities, their works compose a polyphonic landscape that combines social commitment, poetry, and a heightened awareness of the present.

At the Bourse de Commerce, Paris

EXHIBITION "CLAIR-OBSCUR"

FROM 4 MARCH TO 24 AUGUST 2026

Curated by Emma Lavigne, General Director and General Curator of the Pinault Collection, in collaboration with Nicolas-Xavier Ferrand, Researcher, Pinault Collection

Curation Victor Man: Jean-Marie Gallais, Curator, Pinault Collection

Curation Laura Lamiel: Alexandra Bordes, Curatorial Projects Manager, Pinault Collection

With: Frank Bowling / James Lee Byars / Bruce Conner / Trisha Donnelly / Jean Dubuffet / Alberto Giacometti / Robert Gober / Pierre Huyghe / Saodat Ismaïlova / Laura Lamiel / Victor Man / Maria Martins / Jean-Luc Moulène / Fujiko Nakaya / Bruce Nauman / Philippe Parreno / Sigmar Polke / Carol Rama / Germaine Richier / Louis Soutter / Alina Szapocznikow / Yves Tanguy / Wolfgang Tillmans / Rosemarie Trockel / Bill Viola / Danh Vo / Mary Wigman

Pierre Huyghe, *Camata*, 2024, robotic driven by machine learning, self directed film, edited in real time by self-learning algorithms, sound, sensors. Pinault Collection. © Adagp, Paris, 2025.

Drawing on some twenty modern and contemporary artists from the Pinault Collection, the exhibition "Clair-Obscur" explores the legacy of *chiaroscuro* as it resonates in the present day. The Bourse de Commerce is transformed into a luminous and crepuscular landscape, offering visitors a sensory experience in which the visible meets the invisible that reveals the very materiality of light and the shadow areas from which imagination, memory, and the unconscious emerge.

“"A contemporary looks at his/her era to see its darkness more than its lights. All eras are dark to those who experience them as contemporary. Thus, a contemporary is someone who knows how to see this darkness, who is able to write by dipping his pen in the shadows of the present", wrote Giorgio Agamben. Drawing

on the ideas of this Italian philosopher, the exhibition "Clair-obscur" transforms the spaces of the Bourse de Commerce into a luminous and crepuscular landscape where some one hundred works from the Pinault Collection reveal themselves in an interplay of light and shadow.

The exhibition takes its title from the famous technique of *chiaroscuro* that appeared in Mannerist and Baroque painting starting in the sixteenth century, for example in the works of Caravaggio, who intensified its use to plunge the earthly world into a deep darkness, in which rays of light heighten the sense of dramatic tension and the spiritual questions underlying his paintings. In continuation of this journey into the heart of the realm of shadows, Goya expresses all the darkness of humanity in his work, and the chiaroscuro he perfected continues to impact contemporary works with its sense of depth and mystery, such as **Sigmar Polke**'s hallucinated chapel, *Axial Age* (2005-2007). **Philippe Parreno**, who reinterprets the black paintings of the Quinta del Sordo by candlelight, reminds us how much this alchemical cycle opened the floodgates to our modern sensibility. *Chiaroscuro* thus emerges as a renewed visual and symbolic language, a narrative device, and a philosophical principle. It expresses the materiality of light and the shadow areas of our subconscious, thus transforming our sense of the visible and the invisible. The influence of this pictorial sensibility is also palpable in the muted palette of **Victor Man**'s enigmatic, melancholy canvases —a set of which is featured in Gallery 3— and the poetic works of **Bill Viola**, which, inspired by the old masters, depict figures emerging from the shadows in slow motion.

Laura Lamiel has placed works in the twenty-four display cases in the Passage that express moods, atmospheric murmurs, and materialist chimeras that give shape to the invisible and the volatile: memory, affects, emotions, and states of mind that she draws from the shadows and brings to life with light, or in her own words, "vitally, as if I were working with brushes". This carte blanche brings together a corpus of installations envisioned specifically for this occasion. Light and colour play an essential role in this repertory of sensory forms consisting of found objects, collections, and taxonomies of materials that contrast with the immaculate surfaces of the steel that she lights with tubes of neon.

Beneath the museum's zenithal dome, **Pierre Huyghe**'s *Camata* (2024) grounds itself in the circular stage of the Rotunda, transformed into a timeless amphitheatre. Within this space, a metaphysical ritual unfolds that Huyghe filmed in Chile's immense Atacama Desert, a meditation in which mankind's place within the universe —from night to day, shadow to light, earth to sky, ritual to cosmos, human to non-human— is reenacted ad infinitum".

— Emma Lavigne, General Director and General Curator of the Pinault Collection

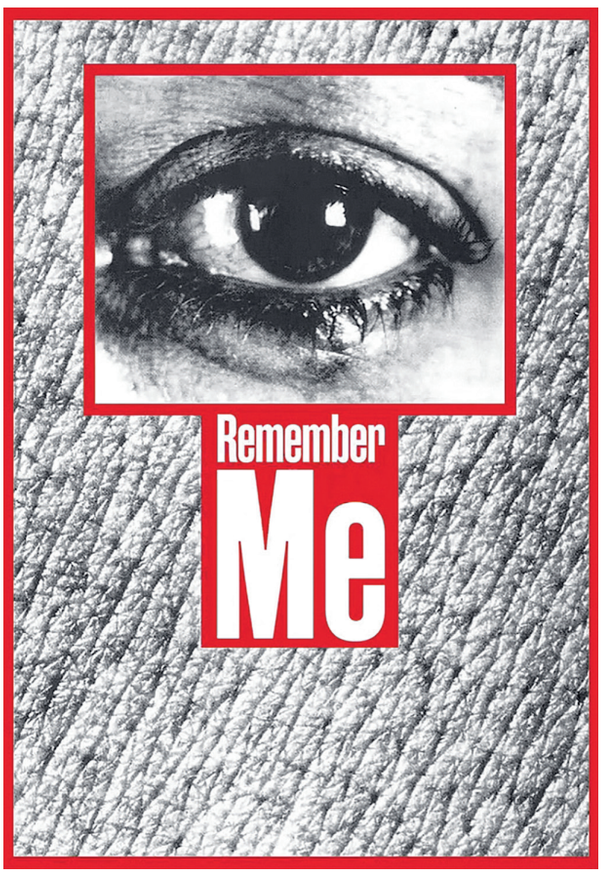
[1] Giorgio Agamben, *"What is the Contemporary?"* in *What is an Apparatus?*, Redwood City: Stanford University Press, 2009.

EXHIBITION "REMEMBER ME. MASTERPIECES OF PHOTOGRAPHY FROM THE PINAULT COLLECTION"

FROM 7 OCTOBER 2026

Curated by Matthieu Humery, Photography Advisor, Pinault Collection, in collaboration with Lola Regard, Projects Officer

With: Berenice Abbott / Laure Albin-Guillot / Manuel Alvarez Bravo / Giulia Andreani / Eugene Atget / Richard Avedon / Edmond Bacot / Cecil Beaton / Hans Bellmer / Werner Bishop / Erwin Blumenfeld / Constantin Brancusi / Steffi Brandl / Claude Cahun / Julia Margareth Cameron / George Frederic Cannons / Robert Capa / Henri Cartier-Bresson / Maurizio Cattelan / A.Costa / Ralph Crane / Robert Cummings / Imogen Cunningham / Liz Deschenes / Robert Doisneau / Maté Dobokay / Frantisek Dritkol / John Edmons / William Eggleston / Walker Evans / Richard Fenton / Toni Frissell / Jaromir Funke / Maurice Goldberg / Nan Goldin / Gustave Le Gray / Florence Henri / Horst P. Horst / George Hoyningen-Huene / Peter Hujar / Constantin Joffe / André Kertesz / Rudolf Koppitz / Tarah Krajnak / Barbara Kruger / Germaine Krull / Dorothea Lange / Louise Lawler / Annie Leibovitz / Sherrie Levine / Zoe Leonard / El Lissitsky / Dora Maar / Robert Mapplethorpe / Adolf de Meyer / Boris Mikhailov / Lee Miller / Tyler Mitchell / Laszlo Moholy-Nagy / Zanele Muholi / Ugo Mulas / Youssef Nabil / Hans Namuth / Lusha Nelson / Helmut Newton / Meret Oppenheim / Paul Outerbridge / Mario Peliti / Irving Penn / Rebecca Quaytan / Eileen Quinlan / Man Ray / Wladimir Rehbinder / Alexander Rodchenko / August Sander / Studio Sarony / Francesco Scavullo / Sherril Schell / Karl Schenker / Ersnt Schneider / Cindy Sherman / Dayanita Singh / Edward Steichen / Alfred Steiglitz / Paul Stone Raymor / Paul Strand / Jack Robinson / Hiroshi Sugimoto / Wolfgang Tillmans / Deborah Turbeville / Danh Vo / Weegee / Edward Weston / Francesca Woodman / Liu Zheng / Willy Zielke



Barbara Kruger, *Untitled (Remember me)*, 1988/2020, single-channel video on LED panel, sound, 23 sec., 350.1 × 250.1 cm. Courtesy of the artist and Sprüth Magers.

In the autumn of 2026, Pinault Collection is hosting a major exhibition commemorating the bicentennial of the invention of photography. Conceived as an innovative, free-spirited journey, "Remember Me" offers a vast overview of the medium throughout the entire Bourse de Commerce, from its very first experiments to its most contemporary expressions. Inspired by the book *100 Masterpieces of Photography. Pinault Collection* published in 2024, the exhibition is like a fugue: a free-ranging journey without any chronology that elicits unexpected correspondences and dialogues between genres and eras, thereby offering viewers an open, sensorially driven experience of the history of photography.

"The title "Remember Me" comes from the piece by **Barbara Kruger**, whose installation fills the Rotunda and the display cases of the Bourse de Commerce. This image and its enjoining message of "Don't forget me" capture the essence of photography since its very origins as an expression of traces, imprints, and survival. More than just a title, it is also a way of understanding the entire exhibition. All of the photographs featured in this show, from Gustave Le Gray to Wolfgang Tillmans, Man Ray to Richard Avedon, and Francesca Woman to Cindy Sherman, ask to exist in the gaze of the other, each in its own way. Photography does more than record; it demands to be seen, so that it won't disappear.

Thus, each section of the exhibition embodies a form of memory. The first-ever installation of works by **Irving Penn** in Gallery 2 features all the photographs by this artist in the Pinault Collection: a distillation of presence and survival, in which the studio becomes a space of memory. Gallery 3 hosts the work made by **Raymond Depardon** in France: a journey across the country in which the image becomes a patient —and sometimes humorous— witness to what changes and what remains. The general exhibition is held on the second floor: a vast photographic constellation that uses aesthetic, formal, and iconographic correspondences to stimulate a dialogue between all genres and eras.

"Remember Me" thus resembles a fugue: a free-ranging journey with no chronology that has been envisioned as a contemporary gesture and a monumental installation. Throughout the Bourse de Commerce — Pinault Collection, two centuries of visual memory speak to one another, as if each image were enunciating the same words: "remember me"."

— Matthieu Humery, Photography Advisor

At the Punta della Dogana, Venice

EXHIBITION "LORNA SIMPSON. THIRD PERSON"

FROM 29 MARCH TO 22 NOVEMBER 2026

Curated by Emma Lavigne, General Director and General Curator of the Pinault Collection

Exhibition organized in partnership with the Metropolitan Museum of Art in New York

Lorna Simpson, *Three Figures*, 2014, ink and screenprint on clayboard, 296.5 × 247.7 cm.
Forman Family Collection. © Lorna Simpson. Courtesy of the artist and Hauser & Wirth. Photo: James Wang.

Lorna Simpson's solo exhibition offers, for the first time in Europe and on such a scale, a comprehensive panorama of her work focused on more than a decade of painting practice. Organized in partnership with the Metropolitan Museum of Art in New York —where an initial version curated by Lauren Rosati, Source Notes, was presented in spring 2025— the Venetian iteration offers a renewed selection and brings together around fifty works —paintings, as well as collages, sculptures, installations, and film— drawn from private collections, international institutions, and from the artist's own archive. The exhibition will feature new works created specifically for the exhibition at Punta della Dogana.

The exhibition is curated by Emma Lavigne, General Director and General Curator of the Pinault Collection, in close collaboration with the artist. The Venetian iteration offers a renewed and expanded selection conceived specifically

for the spaces of Punta della Dogana, through which the artist weaves the narrative threads that give shape to the fictional worlds and stories suggested by her work.

Since gaining recognition in the mid-1980s for her groundbreaking approach to conceptual photography, **Lorna Simpson** (born in 1960, United States) has consistently and critically examined the mechanisms through which images are constructed. Since the mid-2010s, painting has become a particularly fertile ground for her artistic exploration, extending the core concerns that run through her practice: the erosion and resurgence of memory, the failures of representation, and the instability of narratives.

The exhibition brings together significant groups of works from her most emblematic series of this period, including *Ice*, *Special Characters*, and *Earth and Sky*. It spans over twenty years of Simpson's practice, including a number of paintings created for her participation in the 2015 Venice Biennale, curated by Okwui Enwezor, to the debut of several new works made specifically for this exhibition. Defying any singular interpretation, Simpson's paintings draw viewers into uncertain zones at the edges of the visible. The exhibition unfolds around three major ensembles. It opens with a first group of dense compositions, populated by enigmatic figures, historical echoes, and political tensions, evoking uprisings and their repression. These works become the stage for inhospitable and unstable environments, traversed by diffuse forces. Further along, a series of Arctic panoramas, recreated from expedition archives, unfold in ranges of nocturnal blues and frosted greys, imbuing these dark landscapes with a suspended, dreamlike quality. At the edge of the Venetian lagoon, they appear to hover between two states —porous to the elements and inhabited by spectral presences ready to dissolve. Finally, a gallery of majestic and enigmatic female figures, presented notably in Tadao Ando's Cube, confront the viewer with a complexity of identities and the ambiguity of their representation.

For the past fifteen years, collage has played a central role in Simpson's creative process, reflected in the exhibition in a major forty-part installation. Drawing on a vast visual archive, she turns this practice into a field of experimentation where juxtaposition, slippage and free association transform these images into "source notes" that later inspire many of her compositions. The exhibition highlights the richness of a conceptual and visual language that is abundant and gives great importance to intuition. The artist explores collective memory, stereotypes, and the mechanisms of erasure —all critical lenses through which to revisit over half a century of history. The evocation of states of matter and natural phenomena —water, fire, ice, dust, meteorites, clouds— compose an unstable world, one that invites metamorphosis and suspended temporalities.

EXHIBITION "PAULO NAZARETH. ALGEBRA"

FROM 29 MARCH TO 22 NOVEMBER 2026

Curated by Fernanda Brenner, independent curator

Paulo Nazareth, *Cuando Tengo Comida en Mis et Manos*, 2012, video performance, 7 min. 12 sec.
Pinault Collection. © Paulo Nazareth.

Pinault Collection presents "Algebra", a major solo exhibition by Brazilian artist Paulo Nazareth on the upper floor of Punta della Dogana. The exhibition project stems from the extensive presence of Nazareth's works in the Pinault Collection and includes a core of previously unseen works, bringing together over twenty years of artistic practice and transforming the space of the former customs house.

The exhibition curated by Fernanda Brenner, independent curator, derives its title "Algebra" from the Arabic "al-jabr", the setting of broken bones, evoking algebra's essence as the art of solving for unknowns and mending what has been fractured. For **Paulo Nazareth** (born in 1977, Brazil), this becomes a methodology of attending to history's unhealed fractures through epic walks across the Americas, the Caribbean and the African continent. His walking practice unveils the structural racial and colonial violence that shaped contemporary borders, proposing forms of knowledge rooted in relationship rather than extraction, in ancestral wisdom rather than colonial mapping.

A thick line of salt runs through every gallery, marking a threshold between what is visible and what remains submerged. For attentive visitors, this line slowly discloses the geometry of a ghost ship —a *tumbeiro*, the Portuguese term for the slave ships that crossed the Atlantic. Its architecture of suffering surfaces in fragments throughout the rooms, a spectral presence underlying the entire installation. Salt functions as both metaphor and material agent: healing, corroding, accumulating.

The exhibition presents neither a chronological nor thematic approach but stations in a continuum, a distillation of an ongoing art-life performance. Central among these is *Notícias de América* from the Pinault Collection, condensing Nazareth's ten month walk from Brazil to New York. Photographs, texts and worned-out Havaianas trace moments where identity and borders collide, offering a firsthand account of migration as both lived experience and constructed fiction.

When invited to the 2013 Venice Biennale, Nazareth created a parallel event in Veneza, Minas Gerais. A small Brazilian city sharing its name with the Italian maritime capital. For this exhibition, he again activates both sites simultaneously, creating a dialogue across hemispheres: the floating city built on trade meets its landlocked namesake in the Brazilian interior. Two geographies, one practice.

Occupying a building where goods were once counted, taxed, and recorded in meticulous ledgers, "Algebra" asks what those accounting systems refused to register. In the gap between measurement and erasure, Nazareth’s exhibition solves for the unnamed, attending to what persists beyond documentation to the equations that official records could not hold.

At the Palazzo Grassi, Venice

EXHIBITION "MICHAEL ARMITAGE. THE PROMISE OF CHANGE"

FROM 29 MARCH 2026 TO 10 JANUARY 2027

Curated by Jean-Marie Gallais, Curator, Pinault Collection, in collaboration with Hans-Ulrich Obrist, Art Director, Serpentine Galleries, for the catalogue, and Michelle Mlati, Art Historian, and Caroline Bourgeois, Advisor, Pinault Collection

Michael Armitage, *Untitled*, 2024, oil on Lubugo bark cloth, 200.7 × 151.1 cm.
Pinault Collection. Photo: Kerry McFate. Courtesy of the artist and David Zwirner.

Pinault Collection presents a major exhibition dedicated to Michael Armitage, one of the most original and acclaimed voices in contemporary painting. Shifting between representation and abstraction, documentary narration and dreamlike visions, Armitage's paintings intertwine personal recollections, references and symbolic imagination, resulting in lyrical tableaux addressing notions of identity, memory, spirituality, and sociopolitical tensions of the contemporary world.

Kenyan-British artist **Michael Armitage** (born in 1984, Kenya) presents at the Palazzo Grassi a selection of over one hundred and fifty works, including newly created pieces, that reveal his dense and vibrant pictorial language, staging figures in rich compositions with remarkable chromatic intensity, at the crossroads of several aesthetic canons. His choice of subject matter and interpretive undertones share the same expressive power. The painter does not shy away from violent and

harsh themes, believing that art cannot ignore reality but must instead grapple with it: the consequences of war, corruption and instability in equatorial regions, the migration crisis, the weight of societal judgment, and abuses of power form the backdrop of some of his poignant works.

Based between Kenya and Indonesia, Armitage draws inspiration from a wide range of sources: historical and contemporary news, political demonstrations, literature, cinema, local rituals, colonial and modern architecture, flora and fauna, and global art history. At the heart of his iconography is East Africa, and Kenya in particular, which he explores with both critical, satirical insight and visionary depth. While some scenes are precisely located or situated in time, notably when the artist followed a team of journalists covering the opposition movements and their violent repression during the 2017 elections in Kenya, or when he depicts incidents related to the 2020-21 lockdown, others remain more elusive and universal. This ambiguity leads Armitage into fluid territories. The exhibition, spread across two levels of the Palazzo Grassi, gradually delves deeper into this exploration of inhabited landscapes and visions. Armitage's scenes become denser, even blurred, leaving room for our own interpretation.

When viewing a painting by Michael Armitage, the eye hesitates, skitters and darts away. Several narratives and lines of horizon cohabitate, real and fictional spaces are entangled, and different versions and viewpoints are superposed. Treated with a mix of violence and gentleness, the compositions retain their flamboyance despite their subjects' harshness. Armitage gives free rein to his visions, creating haunted or even hallucinatory landscapes.

Among his motifs are real and imagined figures, drawn from contemporary African literature as well as Greek mythology, who embody a certain inner state and testify from external conditions. At other times, anonymous individuals are depicted, as in the series on migration, which attempts to represent in large-scale tableaux the perilous journey of migrants across Africa, the often-deadly sea crossing to Europe, and the disillusionment of those who succeed. Drawing on sometimes direct references to scenes from films by the Senegalese director Sembene Ousmane (1923-2007), to characters from the Kenyan writer Ngugi wa Thiong'o's novels (1938-2025), or to painting compositions by Francisco de Goya (1746-1828), Diego Velazquez (1599-1660), or by modernist African artists such as Jak Katarikawe (1940-2018) and Peter Mulindwa (1943-2022) among others, Armitage brilliantly condenses these inspirations into a form of synthesis to create a new language for our time.

The artist's works are painted with oil on bark cloth, a traditional bark cloth sourced from Uganda and Indonesia, transgressing the canvas typical in Western tradition. The natural irregularities of the material —holes, creases, and rough textures— directly inform the elaborated visual composition. Executed in a distinctive lush and sensuous palette, Armitage's works are built through a multi-layered process: paint is applied, scraped off, and reapplied, resulting in evocative, distinctive imagery. The practice of drawing, to which a large room in the exhibition is devoted, reveals the level of attention that the artist pays to details, composition and preparatory studies.

EXHIBITION "AMAR KANWAR. CO-TRAVELLERS"

FROM 29 MARCH 2026 TO 10 JANUARY 2027

Curated by Jean-Marie Gallais, Curator, Pinault Collection

Amar Kanwar, *The Peacock's Graveyard*, 2023, digital video installation, 7 screens, 28 min. 16 sec. (sync, loop), edition of 6. Pinault Collection. © Amar Kanwar. Courtesy of Marian Goodman Gallery.

Pinault Collection presents an exhibition by Amar Kanwar, featuring two important multi-media installations on the second floor of the Palazzo Grassi. Characterized by his poetic and philosophic approach to personal, social and political situations, Kanwar creates space at the intersection of art, documentation, and activism. His installations offer a unique form of meditation on human nature.

Amar Kanwar (born in 1964, India) has distinguished himself since the 1990s through films and multimedia works that explore the politics of power, violence and resistance. Kanwar's gaze is that of an observer documenting the contemporary history of South Asia. Allowing parallel narratives to emerge, the filmmaker uses archival documents and testimonies, as well as poetic imagery, to create multi-layered narratives. Going beyond social or political commentary, Kanwar transcends personal and collective narratives.

His installation *The Torn First Pages* (2004-2008), presented at the Palazzo Grassi, documents the complexity of the struggle for democracy in Myanmar (Burma). It is the result of Kanwar's characteristic practice of collecting, synthesizing and redeploying archival documents. The title of the installation is in honour of a gesture of protest by the bookseller Ko Than Htay, who tore the first page out of each book he sold —the page that, as mandated by law, contained declarations of the military dictatorship's political objectives. Kanwar's installation presents printed material and videos projected onto sheets of paper, drawing attention to the Burmese regime's atrocities, as well as an ode to the resilience of political protest in Myanmar and worldwide.

In a central room plunged into darkness, is presented *The Peacock's Graveyard* (2023). A contemporary meditation on death, impermanency and the cycle of life, this is the most recent work completed by the artist, and is a part of the Pinault Collection. Seven invisible screens, containing image or text, weave together a floating choreography, evoking the magic of proto-cinema. A powerful and lively raga (classical, melodic Indian music based on improvisation) by pianist Utsav Lal sets a slow pace, developing into a trance. Harnessing the full potential of this multifocal narration, Amar Kanwar does not film figures or use voices, but text which is accompanied by metaphorical and abstract images. In these five short stories written by the artist (for a total experience of 28 minutes), we meet a furious priest, a hangman taught a lesson

by a tree, a landlord betraying a promise, a reincarnated president, and two friends saved by their quarrels. Kanwar describes these simple and metaphysical fables as tools to help us adjust our relationship to the world, its violence and its power relations —little stories for grown-ups to take away.

The exhibition, curated by Jean-Marie Gallais, Curator at Pinault Collection, establishes a dialogue between two works created twenty years-apart and invites visitors to immerse themselves in the filmmaker's arsenal of visual and narrative devices, exploring a poetic and politic meditation on human nature, justice and injustice, and in the artist's own words, "on the consequences of arrogance of our species". While *The Peacock's Graveyard* takes a timeless, fictional form, it addresses contemporary issues: questions of land and water and rights, of history, memory, karma and morality. *The Torn First Pages* looks at individual and collective resistances of ordinary people to violence. Formally, the works share similarities, as if the first was a premonition of the second, which "distills" the same idea: the images suddenly become crystal clear, and the stories universal. The exhibition thus offers deep insights into our present time, "a moment of history in which every truth seems to have an opposite brutal truth", explains Kanwar.

Publications

Two reference books highlighting the diversity of the masterpieces in the Pinault Collection resonate with the upcoming exhibitions. The first, published this year, is devoted to the medium of photography, which has occupied a prominent place in the Pinault Collection since 2006; the second, to be published in January 2026, explores a generous panorama of major works in the Collection.

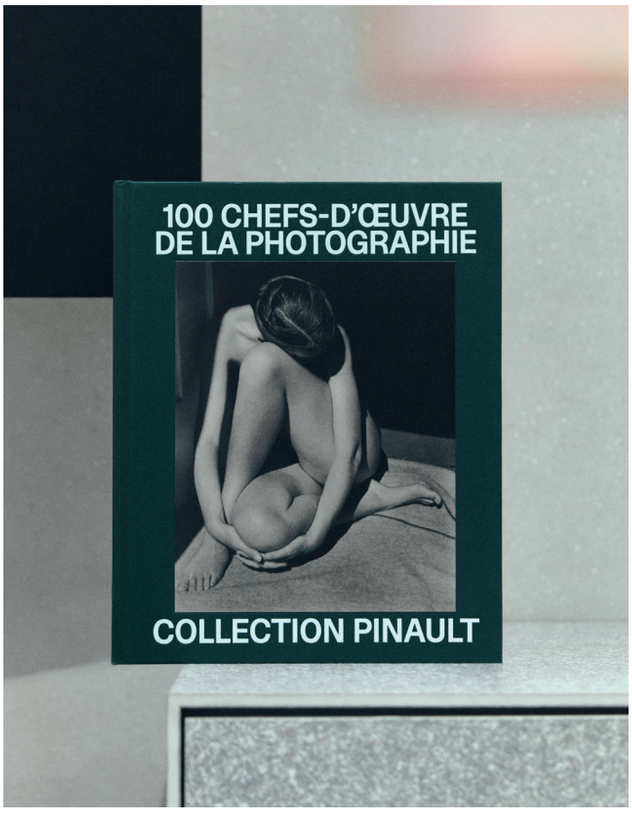
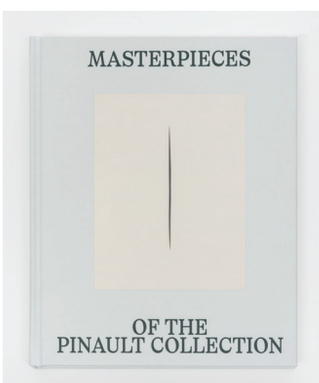
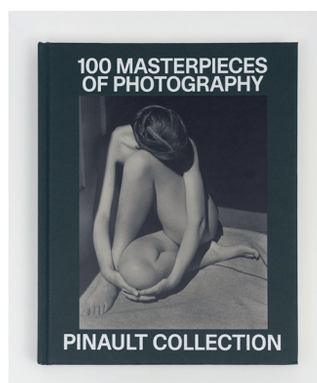


Photo : Nikolaz Le Coq



MASTERPIECES
OF THE PINAULT COLLECTION
With essays by Max Hollein,
Emma Lavigne, Jean-Jacques Aillagon
352 pages, 24 x 30 cm, January 2026, 59€
Éditions Dilecta



100 MASTERPIECES
OF PHOTOGRAPHY
With essays by Matthieu Humery,
Simon Baker, Sylvie Aubenas
290 pages, 24 x 30 cm, January 2025, 49€
Éditions Dilecta

Pinault Collection

THE COLLECTOR
François Pinault is one of the most important collectors of contemporary art in the world. The collection he has assembled over the last almost fifty years comprises more than 10,000 works ranging from the art of the 1960s to the present day. His cultural ambition is to share his passion for the art of his time with as many people as possible. He distinguishes himself for his sustainable commitment to artists and his incessant exploration of new domains of creation. Since 2006, François Pinault has focused on three cultural activities in particular: museums, a programme of exhibitions held at large, and initiatives to support artists and promote the history of modern and contemporary art.

THE MUSEUMS
The museums began with thwo exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, and the Punta della Dogana, which opened in 2009, then joined by the Teatrino, which opened in 2013. In May 2021, the Pinault Collection opened its new museum with the Bourse de Commerce in Paris. These four sites were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando. In the three museums, artworks from the Pinault Collection are exhibited in routinely changing solo and thematic group exhibitions. All the exhibitions actively involve artists who are invited to create works on site or on the basis of a specific commission. The museum's significant amount of cultural and educational programming also includes partnerships with local and international institutions and universities.

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

THE ARTIST'S RESIDENCY
Located in a former rectory that was redeveloped by Lucie Niney and Thibault Marca from the studio NeM, the Pinault Collection's artist's residency was inaugurated in December 2015. As a place to live and work, it provides time and space for artistic practice in a site that is well-suited for creating things. Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-France Regional Office of Cultural Affairs, the FRAC Grand Large, Le Fresnoy School for Contemporary Art, the Louvre Lens, and the LaM.

THE PRIX PIERRE DAIX AND THE PIERRE DAIX BURSARY
François Pinault created the Prix Pierre Daix in 2015 in homage to his friend, the historian Pierre Daix who passed away in 2014, to honor a historical work on modern or contemporary art each year. The Prix Pierre Daix has already been awarded to Elvan Zabunyan (2025), Éric de Chassey (2024), Paula Barreiro López (2023), Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Labrusse (2019), Pierre Wat (2018), Elisabeth Lebovici (2017), Maurice Fréruchet (2016), and to Yve- Alain Bois and Marie- Anne Lescourret (2015). In 2025, François Pinault also created the Pierre Daix Bursary to support and assist young art historians in their writing. For its first edition in 2025, it was awarded to researcher Clara Royer.

François Pinault
Honorary President

Guillaume Cerutti
President

Emma Lavigne
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