

Pinault Collection

Exhibition
Bourse de Commerce
08.10.2025—19.01.2026

Minimal

With artworks by

RASHEED ARAEEN / MCARTHUR BINION / CHRYSSA / MARY CORSE / MELVIN EDWARDS / KOJI ENOKURA / DAN FLAVIN / FELIX GONZALEZ-TORRES / HANS HAACKE / MAREN HASSINGER / MARY HEILMANN / EVA HESSE / NANCY HOLT / ROBERT IRWIN / DONALD JUDD / ON KAWARA / SUSUMU KOSHIMUZU / DAVID LAMELAS / SEUNG-TAEK LEE / BERND LOHAUS / FRANCESCO LO SAVIO / SOL LEWITT / BRICE MARDEN / ENZO MARI / WALTER DE MARIA / AGNES MARTIN / FRANÇOIS MORELLET / SENG NENGUDI / HELIO OITICICA / PAULINE OLIVEROS / BLINKY PALERMO / LYGIA PAPE / HOWARDENA PINDELL / CHARLOTTE POSENENSKE / STEVE REICH / BRIDGET RILEY / DOROTHEA ROCKBURNE / ROBERT RYMAN / NOBUO SEKINE / RICHARD SERRA / KEITH SONNIER / MICHELLE STUART / KISHIO SUGA / JIRO TAKAMATSU / ANNE TRUITT / GÜNTHER UECKER / LEE UFAN / YOSHI WADA / MERRIL WAGNER / MEG WEBSTER / JACKIE WINSOR / IANNIS XENAKIS

EXHIBITION “MINIMAL”
FROM 8 OCTOBER 2025 TO 19 JANUARY 2026
Curated by Jessica Morgan, Director of Dia Art Foundation

EXHIBITION “LYGIA PAPE. WEAVING SPACE”
FROM 10 SEPTEMBER 2025 TO 26 JANUARY 2026
As part of the Brazil-France 2025 season. With the collaboration and loans of Projeto Lygia Pape.
Curated by Emma Lavigne, Chief Curator and Director in charge of the Pinault Collection,
with Alexandra Bordes, Curatorial Projects Manager at Pinault Collection

The exhibitions are accompanied by a programme of events to be announced shortly.

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“With its precise expression and its radicalism that eliminates superfluous detail, Minimal Art captures the heart of the matter. It was through Minimal Art that I realised that the mind could be freed to venture beyond appearances. For the first time, I am revealing the most personal aspect of my art collection. This is the driving force that has accompanied and inspired me for over fifty years.” **François Pinault**

The Exhibition

From 8 October 2025, the Bourse de Commerce is hosting a major exhibition dedicated to Minimalist art. Based on the core of the collection assembled over more than fifty years by François Pinault—one of the most substantial in the world in this field—“Minimal” unveils for the first time more than a hundred major works that trace the diversity of this movement since the 1960s, when a whole generation of artists (Dan Flavin, Robert Ryman, On Kawara, Agnes Martin, François Morellet, and others) initiated a radical approach to art. “For the first time, I am revealing the most personal aspect of my art collection. This is the driving force that has accompanied and inspired me for over fifty years,” says François Pinault. Alongside these masterpieces from the Pinault Collection, loans from prestigious collections highlight the historical importance and international resonance of the themes that run through the exhibition. “Minimal” is curated by Jessica Morgan, Director of Dia Art Foundation, who has brought together more than a hundred works created by some fifty artists from Europe, the Americas, and Asia.

The exhibition “Minimal” explores the global shift in art from the early 1960s to the mid-1970s, and the influence of this movement, focusing on the radical rethinking of the art object. Characterized by an economy of means, pared-down aesthetics, and a reconsideration of the artwork’s placement in relation to the viewer, artists across Asia, Europe, and North and South America challenged traditional methods of display. This approach invited a more direct, bodily interaction with the work, integrating the viewer and the environment into the artwork itself. While these transformations unfolded in distinct ways across different regions, they shared a common drive to question the relationship between artwork and audience.

For instance, in Japan, the Mono-ha movement focused on bringing *mono* or “things” together in their natural or industrially fabricated states, highlighting the interdependence of object, space, and viewer. In Brazil, neo-concrete artists embraced a more sensual abstraction, countering the rigid forms of concrete art and fostering an intimate connection with the viewer. Meanwhile, in Europe, movements like Zero in Germany and Arte Povera in Italy pushed the boundaries of sculpture through abstract forms and direct engagement with space, while in the US, Minimalist artists rejected traditional compositional techniques in favour of a pared-down aesthetic and industrial materials. Despite being rooted in local contexts, these developments emerged simultaneously, challenging the US-dominated narrative of Minimalism.

Organised in seven thematic sections—Light, Mono-ha, Balance, Surface, Grid, Monochrome, and Materialism—the exhibition, curated by Jessica Morgan, Director of Dia Art Foundation, highlights these unique yet interconnected global artistic developments drawing on an exceptional group of works from Pinault Collection, with additional loans from Dia Art Foundation and other private and public collections.

“Minimal”. At this point in time, what exactly does this word conjure up? The Oxford Dictionary tells us that it can refer variously to: a quantitative definition (a negligible amount); a type of art featuring simple or geometric forms; unadorned clothing; music characterized by repetition; or a term relating to linguistics. Interestingly, in data available online, we can see the usage of “minimal” over time with the word appearing more frequently in print from the mid-1960s until a crescendo in the late 1980s to early 1990s, before dropping off slightly since.

The high point of the curve invokes memories of Donna Karan and Calvin Klein, the minimal food movement, the architecture of John Pawson, minimal interior design, and the referencing of all of this in movies such as *9½ Weeks* (1986), which was famously filmed in part in Donald Judd’s legendary Spring Street loft building. Having now returned to a frequency of usage closer to that of the 1970s, one wonders what this mélange of historical references—from the art-focused Minimalism of the 1960s to ’90s minimal lifestyle branding—means to a new generation. Perhaps it is just one of a plethora of “styles” to be adapted for use and applied as needed, but with no inherent dogma attached. Is “minimal” like “curating”: an art term that has been so completely appropriated by the mainstream that any specificity it once had has now been lost?

This exhibition is not about minimalism, which Google AI tells me is “a philosophy that involves living with fewer possessions and commitments”, not the art movement I am referring to here. *Minimal* primarily brings together the remarkable and

substantial body of work collected by François Pinault that is characterized by reductive forms, abstraction, geometric shapes, and an economy of means. Featuring one of the most remarkable collections of work by Agnes Martin and Robert Ryman, among others, at the centre of the Pinault Collection is a focus on some of the key practitioners of Minimal Art. While the selected works are not limited to a specific time frame, the artists represented here largely established their practices in a period spanning from the mid-1960s through the early 1980s, a moment that witnessed a global revision of the status of the art object achieved through minimal aesthetics and the placement of the artwork in relation to the viewer. Artists in Asia, Europe, and North and South America subjected sculpture and wall-based works to a radical reconsideration: no longer presented on pedestals or against walls at a discrete distance from the viewer, these works entered the space of the visitor, thereby incorporating the environment in which they were placed while calling for a direct correspondence with the individual viewing subject. [...]

Underlying the works included here is the desire to position the audience in the same field, thereby calling for a bodily correspondence between art and viewer through scale and proximity. In many parts of the world, this new understanding of three-dimensional form and its relationship to perception led to the development of a dialogue with performance—whether this was realised through the process-based making of the work, choreographic collaboration, or interaction with the artwork. Arguably, this moment also witnessed the increasing use of new media such as photography, film, and video that further developed the relationship to “real time”, as suggested by the theatrical dialogue between subject and object. [...]

How, then, to approach an exhibition that is not confined to an ism or art historical category, and which is primarily curated from a private collection—albeit one that totals over ten thousand works? While not looking to sublimate art into categories, I have grouped works according to classifications that are dictated by their formal, material, and processual concerns: light, grid, materialism, surface, monochrome, and balance. Artists reappear across categories to point to the fluidity rather than rigidity of these sections and the expansiveness of the artists’ work.

As the Pinault Collection has one of the most substantial collections of Mono-ha outside of Japan, the artists included, among them Lee Ufan, Kishio Suga, Koji Enokura, Susumu Koshimizu, Nobuo Sekine, and Jiro Takamatsu, feature significantly in the exhibition, including the only space dedicated to a specific art historical category, demonstrating the radical propositions of the artists involved. [...]

While most artists are grouped in these thematic sections described here, some are presented outside of these categories. One artist included in *Minimal* is of such significance in the Pinault Collection that her work is exhibited in a solo room: Agnes Martin. On Kawara’s date paintings also hold an important place in the Pinault Collection and are featured in the unique vitrines that surround the Rotunda of the Bourse de Commerce as well as in a solo presentation in the Salon. Meg Webster has taken on the extraordinary space of the Rotunda at the Bourse de Commerce to create an interior landscape from natural materials. Finally, Charlotte Posenenske is presented not only in the thematic section concerned with Surface but also in a series of interventions around the Bourse de Commerce building using her *Vierkantrohre Serie D (Square Tubes Series D)*. [...]

Jessica Morgan, Curator of the exhibition and Director of Dia Art Foundation
Extract from the exhibition catalogue

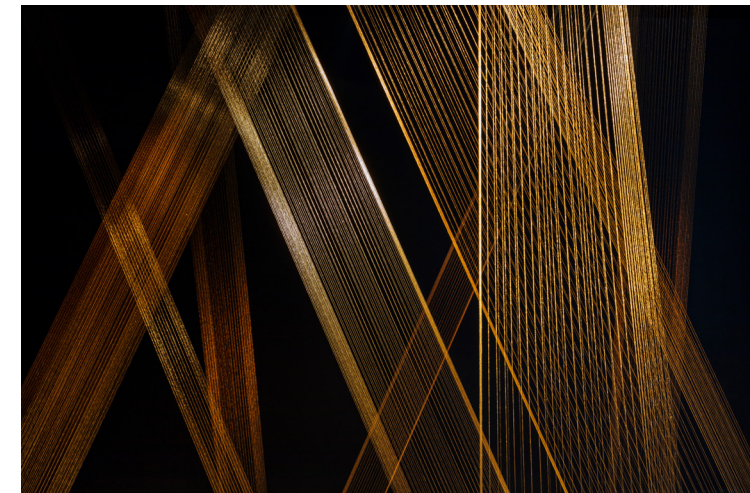
Overview of the Exhibition

GALLERY 2

“Lygia Pape. Weaving Space”

Curated by Emma Lavigne, Chief Curator and Director in charge of the Pinault Collection, with Alexandra Bordes, Curatorial Projects Manager at Pinault Collection.

As part of the Brazil-France 2025 season. With the collaboration and loans of Projeto Lygia Pape.



Lygia Pape, *Ttéia 1, C*, 2003-2017, golden thread, wood, nails, light, variable dimensions. Pinault Collection.
Photo: Pedro Pape © Projeto Lygia Pape. Courtesy Projeto Lygia Pape.

From 10 September 2025 to 26 January 2026, as a prelude to the *Minimal* exhibition, Pinault Collection presents, in Gallery 2 of the Bourse de Commerce, the first solo show in France of the work of Lygia Pape (1927–2004), a critical artist of the Brazilian avant-garde and a pioneer of a performance art intimately linked to social and political issues. Entitled *Weaving Space*, the exhibition pays tribute to the artist’s structural intentions and features a selection of her major works.

The exhibition *Lygia Pape. Weaving Space* is based around a major work from the Pinault Collection, the light installation *Ttéia 1, C* (2001–7). Using copper wires stretched across the space, it plunges viewers into a sensory immersion, where the work takes shape and comes to life according to the angle of the light and the visitor’s movement. This emblematic piece fully embodies the Brazilian artist’s concept of “weaving space”, redefining her relationship with the public.

This first solo exhibition by Lygia Pape in France brings together works fundamental to her practice, from her first abstract engravings to her majestic *Livro Noite e Dia III* (Book of Night and Day III) (1963–76) alongside a selection of her experimental films. Imbued with Brazil’s socio-political context, Pape’s work reflects a deep commitment to social transformation, in which the boundary between art and life is constantly reinterpreted. *Weaving Space* pays tribute to her desire to create a new form of engagement for the viewer, while reinventing the very language of art.

As part of the Festival d’Automne à Paris 2025, a reenactment of the historical performance *Divisor* (1968) will be reinterpreted in the streets of Paris in September 2025. This collective work, which originally brought together one hundred participants under a huge perforated white sheet in Rio de Janeiro, symbolises human unity and the elimination of social distinctions. The sheet, bearing the metaphor of the “social fabric”, abolished any hierarchy between the participants, offering a poetic and political reflection.

Alongside Lygia Clark and Hélio Oiticica, Lygia Pape (b. 1927, Nova Friburgo; d. 2004, Rio de Janeiro) is one of the most important figures of the Brazilian artistic avant-garde

of the second half of the twentieth century, which envisaged art not as a finished object, but as a sensory presence that interacts with the senses and consciousness of visitors.

“Lygia Pape has often considered the topography and urban fabric of Rio de Janeiro as a workshop in which new social relationships can be woven, where sensitive geometries can emerge. Surveying the favelas as much as the Tijuca forest, she draws lines that are horizons as much as links: they connect individuals and invent a space where there is no longer an interior or exterior, but a continuous plane. Her emblematic works, the *Ttéias*—installations of copper wires stretched across the space, appearing at the edge of the visible according to the light and the position of the viewer—invite us to experience a ‘magnetic space’, in the words of the artist, as if it were ‘coming to life’.”

Emma Lavigne, Chief Curator and Director in charge of the Pinault Collection



Lygia Pape, *Divisor*, 1968, performance at Museu de Arte Moderna, Rio de Janeiro, Brazil (1990). © Projeto Lygia Pape
Courtesy Projeto Lygia Pape.

ROTUNDA

Meg Webster



Meg Webster, installation view, Dia Beacon, New York. © Meg Webster. Photo: Bill Jacobson Studio, New York.
Courtesy Dia Art Foundation.

In the Rotunda of the Bourse de Commerce — Pinault Collection, the installation by Meg Webster (b. 1944, San Francisco) of five sculptural works continues the artist’s use of nature as her media. Here, Webster has worked with locally sourced soil, twigs, salt, clay, and wax in sharply defined volumes that activate the viewer’s senses of sight, smell, touch, and hearing. The totality of the installation is as important as its individual parts, as the artist creates an interior landscape in the iconic epicentre of the museum.

Webster’s work has consistently reflected a concern for ecology, climate change, and the tension between humankind’s admiration for nature and its desire to control and contain it. While her sculptural practice has largely consisted of creating singular sculptural forms using a reduced language of geometry, she has also worked on larger systemic works that the artist refers to as “ecosystems”.

The convex forms of *Mound* (1988) and *Mother Mound* (1990) are exemplary of Webster’s earthworks. Emerging from the floor of the Bourse de Commerce like a partial planetary apparition, *Mound* is constructed from yellow ochre clay mixed with sand and carefully pressed into shape. The work’s eight-metre width forms a small island protruding from the ground, while the abrupt half-sphere of *Mother Mound*, made from red earth, erupts from the floor, echoing the curvature of the Rotunda’s famed glass dome.

Webster states, “I want the viewer either in the material or visually connected to it.” Accordingly, *Wall of Beeswax* (1990) encases the viewer in its arc while a series of works made from twigs, hay, and branches, including *Stick Spiral* (1986), *Soft Broch* (1987), *Stick Structure* (2016), and *Circle of Branches* (2025), made specifically for this exhibition, create enclosures in which the visitor is immersed.

Part engineer and part gardener, Webster creates works that require care throughout their ephemeral lifespan. Watering, pruning, and raking are all part of the maintenance of her sculptures, which are treated as living beings within the museum—an environment from which nature is normally excluded.

SALON

With: Felix Gonzalez-Torres, Robert Ryman



Robert Ryman, *Untitled*, 2010, oil on stretched cotton canvas, 45.7 x 45.7 cm. Pinault Collection © Robert Ryman / Adagp, Paris, 2025.

In the Salon, the last series of eight paintings produced by Robert Ryman (1930–2019) belonging to the Pinault Collection faces an installation by Cuban-born American artist Felix Gonzalez-Torres (1957–1996). This serves as an introduction to the “Minimal” exhibition, which focuses on the materiality of the work and the visitor’s experience.

Through this series of paintings, Robert Ryman explores colour to a greater degree than any other body of work by the artist who is renowned for his restriction to tones of white. The delicately painted, small-scale square paintings have saturated grounds of burnt orange, taupe, and pale green atop of which impasto paint in Ryman’s signature small, gestural markings create squares and rhomboids which partially occlude the vibrant colours. These paintings are positioned facing an installation by Cuban-born American artist Felix Gonzalez-Torres. Produced in 1991, Gonzalez-Torres’s “*Untitled*” (*Portrait of Dad*) is an anti-monumental work—a tribute to the artist’s father—in the form of a pile of peppermint sweets with an “ideal” weight of 80 kilograms, arranged in a mound or spread out on the floor, depending on the context in which the piece is shown.

Viewer participation is central to Gonzalez-Torres’s work: invited to take a fragment of the artwork, the viewer modifies and deconstructs it, revealing its vulnerability and ephemeral nature. By transforming this paternal portrait into an interactive work and suggesting that visitors can alter it until it disappears completely, Gonzalez-Torres undermines both the fixity of the work of art as finished object (whose form must always remain intact) and the control of the institution that presents the work.

PASSAGE

With: On Kawara



On Kawara, *SEPT. 13, 2001*, 2001, acrylic on canvas, 25.5 x 34.3 cm. Pinault Collection © One Million Years Foundation.

Part of the Pinault Collection, these *Date Paintings* from the iconic “Today” series by Japanese artist On Kawara (1932–2014) are displayed in the twenty-four vitrines of the Passage in the Bourse de Commerce. Markers of a universal and collective history, the paintings are presented within the museum’s circular architecture, a reminder of the inexorable passage of time.

“Born in Kariya, Japan, On Kawara (1932–2014) is one of the great artist-philosophers of the postwar period, which can be dated back to the use of nuclear weapons by the American air force in the bombings of Hiroshima and Nagasaki on 6 and 9 August 1945. These two disasters had a profound effect on Kawara who was a teenager at the time, and all the work that followed, until his death in 2014, carries an echo of this double event. The exceptional group of *Date Paintings* presented here is an exemplary testament to the philosophical approach that defines their author. A series that began in 1966, shortly after the artist moved to New York, and continued until his death, the *Date Paintings* (nearly 3,000 in total) present a gallery of portraits: portraits of days, in some sense, rather like James Joyce’s novel *Ulysses* (1922), which takes place entirely on 16 June 1904 in Dublin, a day since celebrated as Bloomsday, after the patronymic of the main character. Most of these works consist of a small-format painting with the date of the day in question inscribed in white on a monochrome background, and a container with a newspaper clipping from the day in question. Each painting had to be completed on the same day or would be destroyed. The newspaper clipping had to come from a daily newspaper linked to the place where the painting took place, and the date is painted according to the linguistic conventions of the country where the painting was done. This unity of time and place is as strict as that of a classical tragedy, and ensures the series’ homogeneity, which is not without its paradoxes insofar as it combines a singular life (that of the individual named On Kawara), through his many travels and his many subjects of interest, with a somewhat dizzying sampling, delivered from over a hundred different locations, of the Brownian movement that shakes the planet.”

Jean-Pierre Criquei, Curator of contemporary collections, Centre Pompidou, Paris and Editor-in-chief of the *Cahiers du Mnam*
Extract from the exhibition catalogue

GALLERY 3 – MONO-HA

With: Koji Enokura, Susumu Koshimizu, Kishio Suga, Jiro Takamatsu, Lee Ufan, Yoshi Wada



Susumu Koshimizu, *From Surface to Surface – a tetrahedron*, 1972/2012, bronze (four parts), 150 x 130 x 120 cm (each element). Pinault Collection © Susumu Koshimizu. Photo: Joshua White. Courtesy the artist and BLUM (Los Angeles, Tokyo, New York).

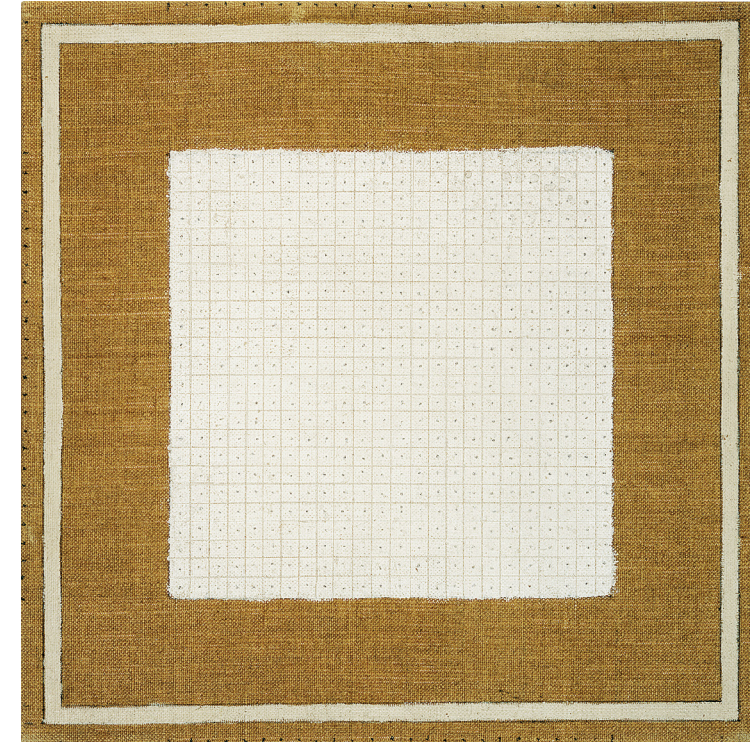
The Pinault Collection has one of the world’s largest collections of Mono-ha works. Parallel to Western minimal art, this “School of Things” emerged in Japan in the late 1960s. Informed by and inflecting international debates around sculptural form, Mono-ha rejected the implied objectivity of manufactured objects in favour of arranging resonant juxtapositions of found or preexisting *mono* (“object” or “matter”). Mono-ha artists brought together diverse materials in ways that emphasize their inherent properties and call attention to the exhibition space and the viewer as contingent components in the world.

Drawing on theories of perception and philosophy, Mono-ha artists pursued a distinct antiformalism, which they believed could effectively address questions about the very nature of existence. This gallery features works entirely from the Pinault Collection including a group of early works on paper by Kishio Suga. Here, the visitor can listen to *Earth Horns With Electronic Drone* (1974) by Yoshi Wada.

Illustrating this thinking, Susumu Koshimizu’s (b. 1944, Uwajima) installation *From Surface to Surface—a tetrahedron* (1972/2012) belongs to a series of works that explore the way in which a mass conserves its identity through variations in form. All the tetrahedrons in this work share the same dimensions and weight, while assuming varied appearances. While Koshimizu had previously made this work using cement, he chose here to utilize bronze for its superior visual qualities, emphasizing the relationship between form and material. In doing so, he contradicts the Aristotelian concept of hylomorphism—where an artefact is understood as a union of matter and form, and where the form decided by the artist takes precedence over the material. His use of a geometric form allows Koshimizu to keep any subjective expression at a distance.

GALLERY 4

Agnes Martin



Agnes Martin, *White Flower*, 1960, oil on canvas, 25.4 x 25.4 cm (without frame). Pinault Collection © Agnes Martin Foundation, New York / Adagp, Paris, 2025.

A key artist in the Pinault Collection, which holds several of her masterpieces, Agnes Martin (1912–2004) produced a minimalist, abstract body of work, with compositions based on a geometric language. A selection of paintings and sculptures from the Pinault Collection, focusing on her signature use of the line and grid, are on view in Gallery 4 of the Bourse de Commerce.

Originally from Canada, Agnes Martin moved to the United States in 1931, where she discovered the Southwest Desert (New Mexico). The idea of an open landscape in which silence, contemplation, and the order of nature can coexist is a central theme of her work. During her first solo exhibition in 1958, she demonstrated a style that was both meditative and sober. But it was not until 1963 that she began producing work in her visual signature, the grid.

The geometric character of her paintings has often brought associations with Minimalism. However, calling the movement “impersonal”, Martin preferred to be associated with Abstract Expressionism. At the crux of her practice is a commitment to the principle of a pure and rigorously composed pictorial language, in which all figurative allusion seems obsolete.

Her oil on canvas work *White Flower* (1960) consists of white squares alternating with bare canvas, harmoniously fitting into a frame in a *mise en abyme*. Only a subtle grid on the central square’s surface alters the composition’s repetition.

In the late 1950s, the artist began applying grids, which she created free hand, to monochromes or basic geometric patterns, leaving room for variations and accidents. She stated: “My paintings have neither object nor space nor line nor anything—no forms. [...] They are light, lightness, about merging, about formlessness, breaking down form. [...] It is to accept the necessity of the simple direct going into a field of vision as you would cross an empty beach to look at the ocean.”¹

¹—Agnes Martin, extract from *On the Perfection Underlying Life*, 1973.

GALLERY 5 — Materialism

With: Hans Haacke, Maren Hassinger, Walter de Maria, Dorothea Rockburne, Nobuo Sekine, Michelle Stuart, Kishio Suga, Jackie Winsor, Iannis Xenakis



Nobuo Sekine, *Phase of Nothingness – Water*, 1969/2012, steel, lacquer, water, 120 × 120 cm (cylinder), 30 × 220 × 160 cm (block). Pinault Collection © Nobuo Sekine Estate. Photo: Joshua White. Courtesy the Estate and BLUM (Los Angeles, Tokyo, New York).

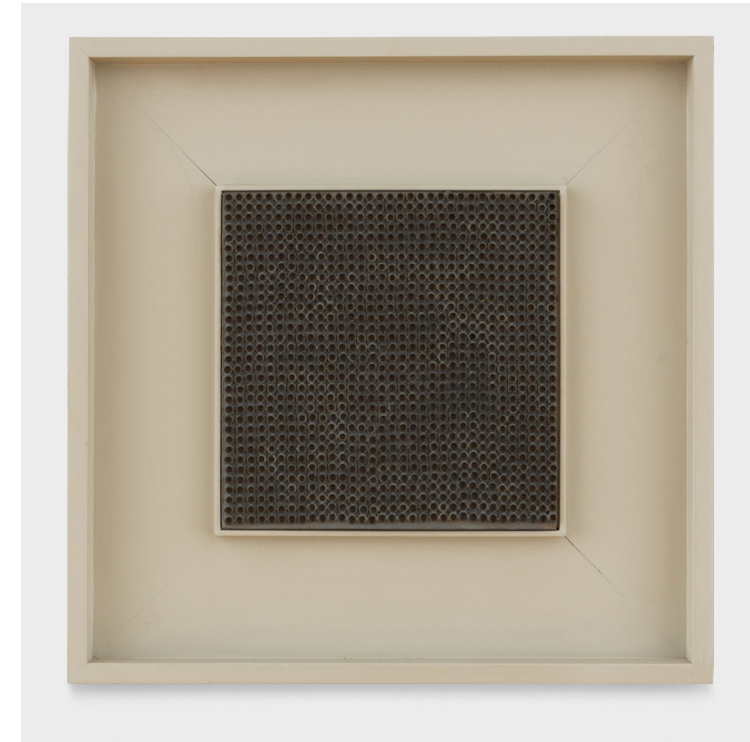
Fibre, earth, water, oil, wax, and wood—among many other natural materials—feature significantly in work from the 1960s and '70s by artists exploring the associative qualities of these media while transforming them into geometric and serialized forms not witnessed in nature.

With Earth Art and Land Art, artists intervened in the landscape, shaping it into geometric forms or placing successive and/or constructed objects within or atop it. Alternately, the evocative materials brought into the gallery space exhibited the process of their making through folding, binding, piling, and weaving, thereby referencing both traditional craft as well as conventional labour while disassociating the natural materials from their origin.

In this spirit, an artwork from the Pinault Collection entitled *Phase of Nothingness—Water* (1969), created by Japanese artist Nobuo Sekine (1942–2019), is linked to topology. Comprising two black metal containers, one cylindrical and one rectangular, the forms differ, but the volume of water inside is the same. Filled to the brim, the containers take on the illusion of solidity. As with all iterations of the *Phase* series, this work indicates that each form is only a phase of a given material, which retains its essence despite the variations that can occur—for example as the environment creates ripples across the surface. The lacquered appearance of the containers, as well as the reflective surface of the water, visually incorporates viewers and the surrounding space, highlighting the relational nature of all things.

GALLERY 6.1 — Grid

With: McArthur Binion, Eva Hesse, Mary Heilmann, Sol LeWitt, Francesco Lo Savio, Enzo Mari, François Morellet, Howardena Pindell, Steve Reich, Bridget Riley, Robert Ryman, Jiro Takamatsu, Günther Uecker



Eva Hesse, *No Title*, 1967, sculp-metal, steel, wood, 20.3 × 20.3 cm, Pinault Collection.

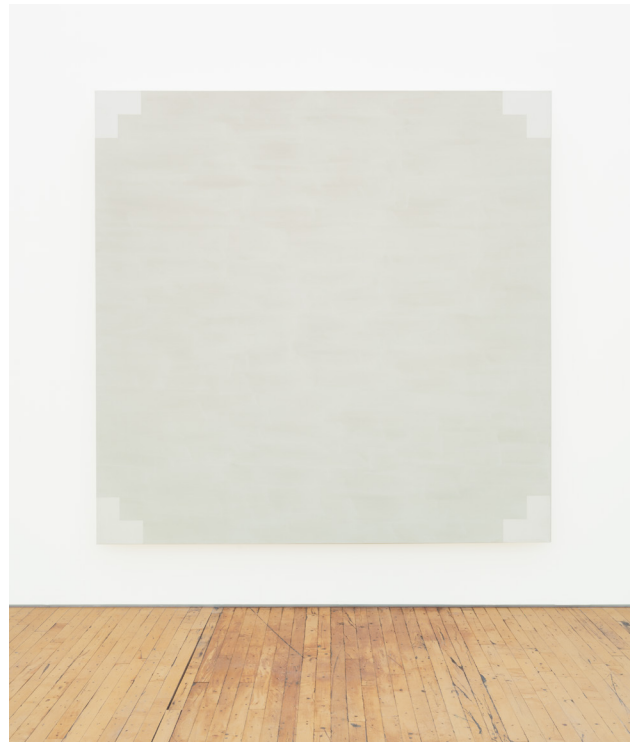
Used as a spatial and temporal device in art, the grid became a signature motif in global reductive or minimal art from the 1960s on. With the potential for endless expansion, serial in nature, anti-natural, and gesturing to industrial forms, the grid in art was produced using found materials, drawn lines, rhythmically placed elements, and painting.

With early twentieth-century precedents for the grid in Cubism, Constructivism, and De Stijl, its use from the 1960s on also incorporated the collapsed or “soft” grid, implying a corporeal and unstable condition and undermining the structure’s rigidity. Such works introduced a politics of the body as well as the feminist use of the handmade into minimal forms.

Eva Hesse frequently turned to the motifs of the circle and grid in her work. These were explored across various media. *No Title* (1967) belongs to a series of objects that have been referred to as her “washer pieces”, including *Cincture*, *Range*, *Compass*, *Untitled*, and *Washer Table*, all from the same year. Like the other works in the series, *No Title* consists of steel washers (although she also used grommets or rubber washers), systematically arranged in rows, affixed to a wooden support with sculp-metal. Hesse sourced many of these industrial materials from Canal Street in New York City, incorporating their manufactured precision into compositions that subtly resisted uniformity.

GALLERY 6.1 — Monochrome

With: Mary Corse, Blinky Palermo, Howardena Pindell, Robert Ryman, Günther Uecker



Mary Corse, *Untitled (White Light L-Corners, Beveled)*, 1969, glass microspheres in acrylic on canvas, 243.8 × 243.8 cm, Dia Art Foundation.

With origins in the constructivist work of Kazimir Malevich whose renowned *Black Square* was painted in 1915, monochrome painting had a storied history by the 1960s and '70s. At that time, artists engaging with minimal and reductive art began to experiment with the boundaries of monochrome, exploring the potential of surface, shape, and materiality while questioning the singularity of monochrome colour by probing chromatic perception.

The ability of light to mutate surface and space was a preoccupation of this time, as was the creation of monochrome work through the use of found or industrially fabricated materials.

By relying on the spherical shape of the microspheres to capture, reflect, and refract light, Mary Corse's monochrome *Untitled (White Light L-Corners, Beveled)* offers dimensionality and movement to the painting, inviting the viewer into a dynamic visual experience which is unique every time. This work echoes the Minimalist idea that art is not simply an object to be contemplated, but a constantly renewed perceptual experience. The painting embodies Corse's approach, one of pure abstraction, where geometric simplicity is combined with a complex perception of surface and light: "With my work, which changes as you walk around it, what one person sees from one side is different from what another person sees from the other. The art is not on the wall; it's in the viewer's perception."

GALLERY 7.1 — Balance

With: Melvin Edwards, Susumu Koshimizu, David Lamelas, Seung-Taek Lee, Lee Ufan, Bernd Lohaus, Senga Nengudi, Nobuo Sekine, Richard Serra



Richard Serra, *Right Angle Prop*, 1969/1993, lead alloy, 170 × 170 × 2 cm (plate) / 165 × 45 × 2 cm (angle). Pinault Collection © Estate of Richard Serra / Adapp, Paris, 2025. Photo: Museum Wiesbaden.

Exploring various chromatic and material territories, and engaging with the visitor's interactive experience, the artworks presented in Gallery 7 emphasize notions of balance and surface. Defying both gravity and perception, the works included evoke the process of their creation.

No longer presented on pedestals or against walls at a discrete distance from the viewing subject, in the 1960s work entered the space of the visitor, thereby incorporating the environment in which it was placed as well as calling for a direct correspondence with the individual viewing subject. In many parts of the world, this new understanding of three-dimensional form and its relationship to perception led to the development of a dialogue with performance—whether through the process-based making of the work, choreographic collaboration, or interaction with the artwork. These works themselves are often indices of action and evoke the weight and gravitational pull of the materials used, while also suggesting a corresponding relationship to the human body and identity politics.

In Richard Serra's *Right Angle Prop* (1969), a sheet of lead leans against the wall, secured by another bent sheet of lead that is pressed into the angular space where the wall meets the floor. Emblematic of Serra's 1969 Prop pieces, this sculpture is among the most extreme examples of how the artist used his verb list. Literally propped together, the work is stabilized by the sheer force of its own mass and gravitational pull. In this regard, as the scholar Rosalind Krauss argues, it is fundamentally anti-illusionistic—it doesn't represent or illustrate ideas about weight and mass but presents them directly.

GALLERY 7.2 — Surface

With: Rasheed Araeen, Donald Judd, Brice Marden, Hélio Oiticica, Pauline Oliveros, Blinky Palermo, Charlotte Posenenske, Dorothea Rockburne, Robert Ryman, Anne Truitt, Merrill Wagner



Dorothea Rockburne, *Tropical Tan*, 1967–68, wrinkle-finish paint on black steel, overall dimensions: 243.84 x 365.76 cm. Courtesy of David Nolan Gallery and Dorothea Rockburne Studio.

Blurring the boundaries between painting and sculpture, artists associated with reductive artwork in the 1960s and '70s explored the potential for colour, process, and materiality to move interchangeably between media. Paintings were created with found materials or by industrial fabrication and sculptures were painted with the precise attention of the hand normally reserved for a canvas.

Saturated colour—frequently comprising nontraditional paint or matter—whether sprayed, painted, or dyed, created the impression of density while the materials used as supports—wood, metal, or canvas—shaped the works into objects that resembled products or industrial elements rather than so-called fine art.

Dorothea Rockburne's *Tropical Tan* (1967) is named after the commercial colour of the spray paint. It consists of four panels of pig iron, which have been scored diagonally. "One of the reasons for creasing the metal—as well as a structural reason", explains Rockburne, "was to play with light and shadow in a traditional sense, but at the same time in a different way, in other words to work with shading, but not shading of my own creation." Rockburne left bands along the top and bottom exposed, to draw attention to the relationship between surface and support: "I know that I was interested in the tensile strength of the iron and the tensile strength of the paint, since one was fluid, and one was solid. I wanted to see if the paint would hold up against the iron in a visual and philosophically aesthetic sense. There was something about literally pulling a skin over a skin."

FOYER/ ENGINE ROOM / STUDIO — Light

With: Chryssa, Mary Corse, Dan Flavin, Nancy Holt, Robert Irwin, François Morellet, Keith Sonnier



Dan Flavin, *alternate diagonals of March 2, 1964 (to Don Judd)*, 1964, red and yellow fluorescent light, 365.8 cm. Pinault Collection © Dan Flavin / Adagp, Paris, 2025.

In what was seen as a radical gesture in the 1960s and '70s, artists began to use electric light—fluorescent bulbs, neon, projected light, natural light, and black light—as the medium for artworks. Inspired variously by the overabundance of neon advertising in an increasingly commercialized urbanscape, the aesthetics of industrial materials, the immateriality of light, and the potential of luminosity to incorporate the viewer and the architectonic surroundings in the experience of the work, light became a central motif in work from this time.

In some cases, light works were static but expansive in others. Utilizing the choreography of attention-grabbing signage, light was made to move in timed sequences incorporating the visual effects of the afterimage.

Take, for example, the neon light in *alternate diagonals of march 2, 1964 (to Don Judd)* (1964) by the American artist Dan Flavin (1933–1996), held in the Pinault Collection. Here, the diagonal across the wall combines industrial aesthetics, the sensuality of the material, and the intensity of light to convey a palpable sense of energy, altering the viewer's perception of space, and engaging their gaze. This work marks a turning point in Flavin's practice, marking the artist's first systematic use of sconces and generic fluorescent tubes found in shops. By transforming an everyday object into a work of art and reconfiguring spatial experience, Dan Flavin established himself as one of the leading figures of American Minimalism.

INTERSTITIAL AREAS
Charlotte Posenenske



Charlotte Posenenske, *Vierkantrohre Serie D (Square Tubes Series D)*, 1967/2015–18. Installation view, Dia:Beacon, Beacon, New York. © Estate of Charlotte Posenenske, Frankfurt. Photo: Bill Jacobson Studio, New York, courtesy Dia Art Foundation (New York).

Punctuating the interstitial spaces of the Bourse de Commerce — Pinault Collection, sculptures by German artist Charlotte Posenenske (1930–85) from the *Vierkantrohre Serie D* (1967–2020) inhabit the museum’s architecture interacting with the historic building.

A theatrical set designer before turning to the visual arts in the mid-1950s, Charlotte Posenenske began to work with sculpture around 1966. Over the course of two years, she developed five groups of combinable geometric sculptures that challenged conventional notions of ownership and authorship.

Each of her series consists of a set of elements that fit together and can be infinitely rearranged. The “consumer”—as she described those who purchased or presented her works—is charged with assembling a sculpture from a given set of elements. In her series, Posenenske reimagined authorship as something shared, participatory, and playful. She also worked to ensure her “consumers” could afford to purchase these artworks by fixing their price to their cost of production. Posenenske understood the sculptural systems she developed as having the potential to be fabricated on an industrial scale.

Vierkantrohre Serie D is Posenenske’s most recognizable group of sculptures. Modelled on industrial ductwork, it consists of 6 square tube elements that can be assembled into complex forms through shapes that bend, fork, and pivot. Like their industrial inspiration, *Vierkantrohre Serie D* is produced from galvanized sheet steel, a durable material that is capable of withstanding exposure to extreme weather and can therefore be installed both indoors and outdoors. Posenenske frequently staged groups of this series in various commercial and public contexts—from airport hangars and parking lots, to train stations and traffic circles—suggesting she imagined these artworks as part of the infrastructure of public space.

The Curator



Photo: Gabriela Herman

Jessica Morgan joined Dia Art Foundation as Director in January 2015 and was named Nathalie de Gunzburg Director in October 2017. At Dia, Morgan is responsible for strengthening and activating all parts of Dia’s multivalent program, including its pioneering Land Art projects, site-specific commissions, and collections and programming across its constellation of sites. Since assuming directorship, Morgan has led a series of initiatives reaffirming and reinvigorating the nonprofit’s founding vision and principles. Since 2018, Morgan has also led a comprehensive, multi-year project to upgrade and revitalize Dia’s programmatic spaces.

Prior to assuming her position at Dia, Morgan was the Daskalopoulos Curator, International Art, at Tate Modern in London from 2010 to 2014, and was Curator at Tate from 2002 to 2010. In addition to her work on exhibitions, Morgan played a key role in the growth of Tate’s collection—driving the development of the museum’s holdings of mid-century and emerging art from North America, the Middle East, North Africa, and South Asia. Morgan was previously Chief Curator at the Institute of Contemporary Art, Boston, and a curator at the Museum of Contemporary Art, Chicago.

Morgan curated the 2020–22 Verbier Art Summits and served as the artistic director of the 10th Gwangju Biennale in 2014. Morgan is on numerous international advisory boards, including the Sounding Board for Haus der Kunst, Munich, Germany; the Advisory Committee for the Collection, MACBA, Barcelona, Spain; the Advisory Committee for Khao Yai Foundation, Thailand; and the Advisory Board for the Nita Mukesh Ambani Cultural Centre, Mumbai, India.

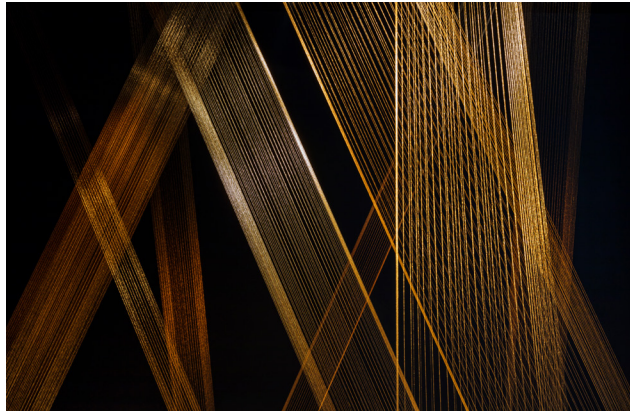
About Dia Art Foundation

Taking its name from the Greek word meaning “through,” Dia was established in 1974 with the mission to serve as a conduit for artists to realize ambitious new projects, unmediated by overt interpretation and uncurbed by the limitations of more traditional museums and galleries. Dia’s programming fosters contemplative and sustained consideration of a single artist’s body of work, and its collection is distinguished by the deep and longstanding relationships that the nonprofit has cultivated with artists whose work came to prominence particularly in the 1960s and 1970s.

In addition to Dia Beacon, Dia Bridgehampton, and Dia Chelsea, Dia maintains and operates a constellation of commissions, long-term installations, and site-specific projects, notably focused on Land Art, nationally and internationally. These include:

- Walter De Maria’s *The New York Earth Room* (1977) and *The Broken Kilometer* (1979), Max Neuhaus’s *Times Square* (1977), and Joseph Beuys’s *7000 Eichen* (7000 Oaks, inaugurated in 1982 and ongoing), all located in New York
- De Maria’s *The Lightning Field* (1977), in western New Mexico
- Robert Smithson’s *Spiral Jetty* (1970), in the Great Salt Lake, Utah
- Nancy Holt’s *Sun Tunnels* (1973–76), in the Great Basin Desert, Utah
- De Maria’s *The Vertical Earth Kilometer* (1977), in Kassel, Germany
- Cameron Rowland’s *Depreciation* (2018)

Press images



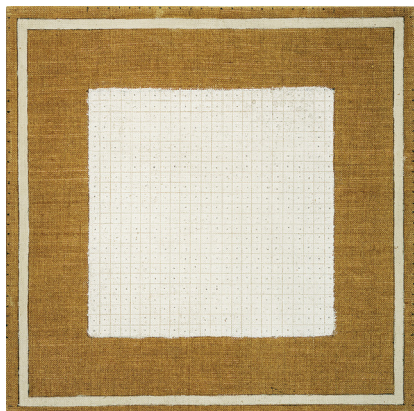
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[1] Lygia Pape, *Ttéia 1, C*, 2003–17, golden thread, wood, nails, light, variable dimensions. Pinault Collection. Photo: Pedro Pape © Projeto Lygia Pape. Courtesy Projeto Lygia Pape. [2] Lygia Pape, *Divisor*, 1968, performance at Museu de Arte Moderna, Rio de Janeiro, Brazil (1990). © Projeto Lygia Pape Courtesy Projeto Lygia Pape. [3] On Kawara, *SEPT. 13, 2001*, 2001, acrylic on canvas, 25.5 x 34.3 cm. Pinault Collection © One Million Years Foundation. [4] Agnes Martin, *White Flower*, 1960, oil on canvas, 25.4 x 25.4 cm (without frame). Pinault Collection © Agnes Martin Foundation, New York / Adagp, Paris, 2025. [5] Blinky Palermo, *Ohne Titel*, 1970, dyed cotton mounted on muslin, 200 x 200 cm. Pinault Collection © Blinky Palermo / Adagp, Paris, 2025. [6] Robert Ryman, *Untitled*, 1961, oil on unstretched linen canvas, 45.1 x 45.1 cm. Pinault Collection © Robert Ryman / Adagp, Paris, 2025. Photo: Bill Jacobson Studio © The Greenwich Collection, New York. [7] Susumu Koshimizu, *From Surface to Surface – a tetrahedron*, 1972/2012, bronze (four parts), 150 x 130 x 120 cm (each element). Pinault Collection © Susumu Koshimizu. Photo: Joshua White. Courtesy the artist and BLUM (Los Angeles, Tokyo, New York).



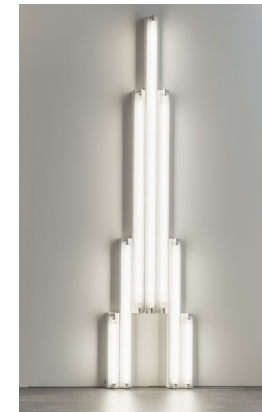
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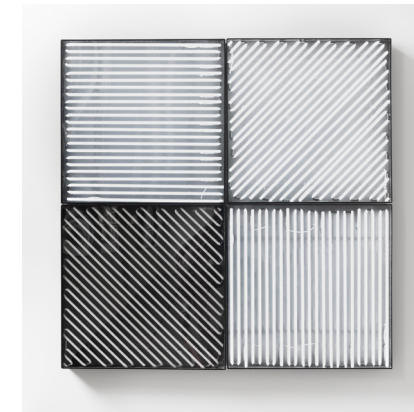
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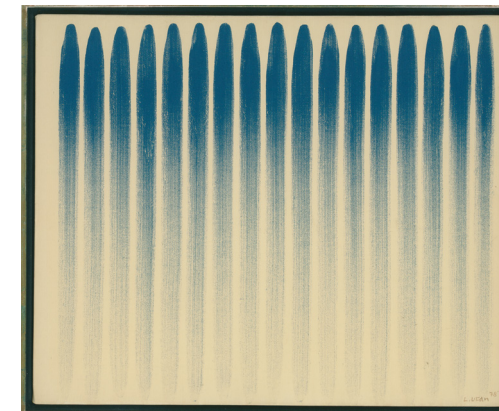
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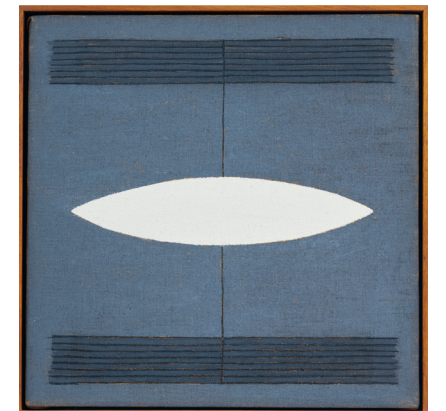
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[8] Nobuo Sekine, *Phase of Nothingness – Water*, 1969/2012, steel, lacquer, water, 120 x 120 cm (cylinder), 30 x 220 x 160 cm (block). Pinault Collection © Nobuo Sekine Estate. Photo: Joshua White. Courtesy the Estate and BLUM (Los Angeles, Tokyo, New York). [9] Dan Flavin, *alternate diagonals of March 2, 1964 (to Don Judd)*, 1964, red and yellow fluorescent light, 365.8 cm, Pinault Collection. © Dan Flavin / Adagp, Paris, 2025. [10] Dan Flavin, *monument for V. Tatlin*, 1964, cool white fluorescent light, 305 x 70 x 11.5 cm. Pinault Collection © Stephen Flavin / Adagp, Paris, 2025. Photo: Jean-François Molliere. [11] François Morellet, *Néons 0°, 45°, 90°, 135° avec 4 rythmes interférents*, 1963, white neon tubes in metallic chamber and plexiglas, 81 x 81 x 10 cm (each element). Pinault Collection © François Morellet / Adagp, Paris, 2025. Photo: Jean-François Molliere. [12] Richard Serra, *Right Angle Prop*, 1969/1993, lead alloy, 170 x 170 x 2 cm (plate) / 165 x 45 x 2 cm (angle). Pinault Collection © Estate of Richard Serra / Adagp, Paris, 2025. Photo: Museum Wiesbaden. [13] Mary Corse, *Untitled (Electric Light)*, 2021, argon, plexiglass, high-frequency generator, light tubes, monofilament, 136.8 x 32.7 x 20.3 cm. © Mary Corse. Courtesy Pace Gallery. Photo: Flying Studio, Los Angeles. [14] Lee Ufan, *From Line*, 1978, oil and mineral pigment on canvas, 60 x 72 cm. Pinault Collection © Lee Ufan / Adagp, Paris, 2025. [15] Agnes Martin, *Blue-Grey Composition*, 1962, oil on canvas, 30.5 x 30.5 cm (without frame). Pinault Collection © Agnes Martin Foundation, New York / Adagp, Paris, 2025. Photo: Marco Cappelletti © Palazzo Grassi

About the Exhibition

CATALOGUE



Minimal
Exhibition catalogue

Edited by Jessica Morgan
With texts and essays by Emma Lavigne, Jessica Morgan, Jean-Pierre Criqui, Frances Morris, Alexandra Bordes, Clara Meister, Teresa Kittler, Nicolas-Xavier Ferrand, and Alexis Lowry.

Co-published by Pinault Collection & Éditions Dilecta
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GENERAL INFORMATION

Bourse de Commerce — Pinault Collection
2, rue de Viarmes, 75001 Paris (France)
Tel: +33 (0)1 55 04 60 60
www.boursedecommerce.fr

Open every day, except Tuesday, from 11:00 a.m. to 7:00 p.m., late opening on Friday, until 9:00 p.m.

- Full price €15
- Reduced price €10 (for 18–26 year-olds, students, teachers, lecturers, and job seekers)
- Half price: Super Cercle members before 4:00 p.m.
- Free: The first Saturday of every month, from 5:00 to 9:00 p.m., and every day for anyone younger than 18, holders of a Pinault Collection Membership card, Super Cercle members after 4:00 p.m., recipients of government-guaranteed minimums, disabled individuals or veterans with the person accompanying them, journalists, members of the AICA, docents accredited by the Bourse de Commerce, artists who are members of the Maison des Artistes or the Atelier des Artistes en Exil, asylum seekers and refugees, visual arts educators, teachers preparing a school visit, and holders of an ICOM or ICOMOS card.

Membership: one card, three museums

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- 2-year Duo Membership: €64

Unlimited, priority access for one year to the Bourse de Commerce in Paris, Palazzo Grassi and Punta della Dogana in Venice, and to the Pinault Collection's exhibitions at-large. The Membership Card grants access to a number of benefits indicated on the website: www.pinaultcollection.com/fr/membership

Super Cercle, the free card for 18–26 year-olds

Free access every day after 4:00 p.m. to the Bourse de Commerce in Paris, Palazzo Grassi and Punta della Dogana in Venice, and to the Pinault Collection's exhibitions at-large. The Super Cercle Card grants access to a number of benefits indicated on the website: www.pinaultcollection.com/fr/membership

MEDIATION

20-minute “insight visits” are offered once every half-hour about the current exhibitions and the architecture of the Bourse de Commerce.

- Docents and mediators are available to the public in the exhibition spaces.
- The online app provide audio content on the building's history and the current exhibitions.
- The Mini Salon welcomes young visitors on the second floor with itineraries, books, and games.

Appendices

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 three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, the Punta della Dogana, which opened in 2009, and the Teatrino, which opened in 2013. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with its exhibition *Ouverture*. These four sites were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando. In the three museums, works 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, works from the collection are now regularly included in exhibitions across the world: from Paris, Monaco, Seoul, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, and Marseille. 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 Lens 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 Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum, or LaM. In 2024-2025, Tirdad Hashemi and Soufia Erfanian are in residence in Lens.

The Prix Pierre Daix

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 Éric de Chasse (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).

THE PINAULT COLLECTION’S EXHIBITIONS

IN THE MUSEUMS OF THE PINAULT COLLECTION

“Corps et âmes”
Curated by: Emma Lavigne
Bourse de Commerce, Paris
05.03–25.08.2025

“Arte Povera”
Curated by:
Carolyn Christov-Bakargiev
Bourse de Commerce, Paris
09.10.2024–20.01.2025

“Thomas Schütte”
Curated by: Camille Morineau
and Jean-Marie Gallais
Punta della Dogana, Venice
06.04–23.11.2025

“Tatiana Trouvé”
Curated by: James Lingwood
and Caroline Bourgeois
Palazzo Grassi, Venice
06.04.2024–04.01.2026

“Kimsooja. To Breathe—
Constellation”
Curated by: Emma Lavigne
Bourse de Commerce, Paris
13.03–23.09.2024

“Le monde comme il va”
Curated by: Jean-Marie Gallais
Bourse de Commerce, Paris
20.03–02.09.2024

“Pierre Huyghe”
Curated by: Anne Stenne
Punta della Dogana, Venice
17.03–24.11.2024

“Julie Mehretu”
Curated by: Caroline Bourgeois
in collaboration with Julie Mehretu
Palazzo Grassi, Venice
17.03.2024–06.01.2025

“Mike Kelley: Ghost and Spirit”
Curated by: Jean-Marie Gallais
Bourse de Commerce, Paris
13.10.2023–19.02.2024

“Lee Lozano. Strike”
Curated by: Sarah Cosulich
and Lucrezia Calabrò Visconti
Bourse de Commerce, Paris
20.09.2023–22.01.2024

“Mira Schor. Moon Room”
Curated by: Alexandra Bordes
Bourse de Commerce, Paris
20.09.2023–22.01.2024

“Ser Serpas. I fear (j’ai peur)”
Curated by: Caroline Bourgeois
Bourse de Commerce, Paris
20.09.2023–22.01.2024

“Tacita Dean. Geography
Biography”
Curated by: Emma Lavigne
Bourse de Commerce, Paris
24.05–18.09.23

“Icons”
Curated by: Emma Lavigne
and Bruno Racine
Punta della Dogana, Venice
17.03–26.11.2023

“CHRONORAMA”
Curated by: Matthieu Humery
Palazzo Grassi, Venice
12.03.2023–07.01.2024

“Avant L’Orage”
Curated by: Emma Lavigne
with Nicolas-Xavier Ferrand
Bourse de Commerce, Paris
08.02–11.09.2023

“Une seconde d’éternité”
Curated by: Emma Lavigne
Bourse de Commerce, Paris
24.05–16.01.2023

“Felix Gonzalez-Torres
and Roni Horn”
Curated by: Caroline Bourgeois
in collaboration with Roni Horn
Bourse de Commerce, Paris
04.04–26.09.22

“Marlene Dumas. open-end”
Curated by: Caroline Bourgeois
in collaboration with Marlene Dumas
Palazzo Grassi, Venice
27.03.22–8.01.23

“Bruce Nauman.
Contrapposto Studies”
Curated by: Carlos Basualdo
and Caroline Bourgeois
in collaboration with Bruce Nauman
Punta della Dogana, Venice
23.05.21–27.11.22

“Charles Ray”
Curated by: Caroline Bourgeois
in collaboration with Charles Ray
Bourse de Commerce, Paris
04.04–06.06.22

“HYPERVENEZIA”
Curated by: Matthieu Humery
Palazzo Grassi, Venice
05.09.21–9.01.22

“Ouverture”
Curated by: François Pinault
Bourse de Commerce, Paris
22.05.21–17.01.22

“Untitled, 2020”
Curated by: Caroline Bourgeois,
Muna El Futuri, and Thomas Houseago
Punta della Dogana, Venice
11.07–13.12.20

“Henri Cartier-Bresson.
Le Grand Jeu”
Curated by: Matthieu Humery,
Sylvie Aubenas, Javier Cercas,
Annie Leibovitz, François Pinault,
and Wim Wenders
Palazzo Grassi, Venice
11.07.20–20.03.21

“Youssef Nabil.
Once Upon a Dream”
Curated by: Jean-Jacques Aillagon
and Matthieu Humery
Palazzo Grassi, Venice
11.07.20–20.03.21

“Luc Tuymans La Pelle”
Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
24.03.19–6.01.20

“Luogo e Segni”
Curated by: Mouna Mekouar
and Martin Bethenod
Punta della Dogana, Venice
24.03–15.12.19

“Albert Oehlen.
Cows by the Water”
Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
08.04.18–06.01.19

“Dancing with Myself”
Curated by: Martin Bethenod
and Florian Ebner
Punta della Dogana, Venice
08.04–16.12.18

“Damien Hirst Treasures from
the Wreck of the Unbelievable”
Curated by: Elena Geuna
Punta della Dogana and Palazzo
Grassi, Venice
09.04–03.12.17

“Accrochage”
Curated by: Caroline Bourgeois
Punta della Dogana, Venice
17.04–20.11.16

“Sigmar Polke”
Curated by: Elena Geuna
and Guy Tosatto
Palazzo Grassi, Venice
17.04–06.11.16

“Slip of the Tongue”
Curated by: Danh Vo
and Caroline Bourgeois
Punta della Dogana, Venice
12.04.15–10.01.16

“Martial Raysse”
Curated by: Martial Raysse
in collaboration with
Caroline Bourgeois
Palazzo Grassi, Venice
12.04–30.11.15

“The Illusion of Light”
Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
13.04.14–6.01.15

“Irving Penn. Resonance”
Curated by: Pierre Apraxine
and Matthieu Humery
Palazzo Grassi, Venice
13.04.14–6.01.15

“Prima Materia”
Curated by: Caroline Bourgeois
and Michael Govan
Punta della Dogana, Venice
30.05.13–15.02.15

“Rudolf Stingel”
Curated by: Rudolf Stingel
in collaboration with Elena Geuna
Palazzo Grassi, Venice
07.04.13–06.01.14

“Voice of Images”
Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
30.08.12–13.01.13

“Madame Fisscher”
Curated by: Urs Fischer
and Caroline Bourgeois
Palazzo Grassi, Venice
15.04–15.07.12

“The World Belongs to You”
Curated by: Caroline Bourgeois
Palazzo Grassi, Venice
02.06.11–21.02.12

“In Praise of Doubt”
Curated by: Caroline Bourgeois
Punta della Dogana, Venice
10.04.11–17.03.13

“Mapping the Studio:
Artists from the
François Pinault Collection”
Curated by: Francesco Bonami
and Alison Gingeras
Punta della Dogana
and Palazzo Grassi, Venice
06.06.09–10.04.11

“Italics. Italian Art between
Tradition and Revolution,
1968–2008”
Curated by: Francesco Bonami
Palazzo Grassi, Venice
27.09.08–22.03.09

“Rome and the Barbarians:
The Birth of a New World”
Curated by: Jean-Jacques Aillagon
Palazzo Grassi, Venice
26.01–20.07.08

“Sequence 1: Painting
and Sculpture from the
François Pinault Collection”
Curated by: Alison Gingeras
Palazzo Grassi, Venice
05.05–11.11.07

“Picasso, Joie de Vivre.
1945-1948”
Curated by: Jean-Louis Andral
Palazzo Grassi, Venice
11.11.06–11.03.07

“The François Pinault Collection:
a Post-Pop Selection”
Curated by: Alison Gingeras
Palazzo Grassi, Venice
11.11.06–11.03.07

AT LARGE

“Les yeux dans les yeux”
Curated by Jean-Marie Gallais
Couvent des Jacobins, Rennes
14.06–14.09.2025

“Eye Contact: An Invitation to the Pinault Collection”
Curated by Jean-Marie Gallais
Christie’s Los Angeles
12.02–04.04.2025

“Portrait of a Collection”
Curated by Caroline Bourgeois
SongEun Art Space, Seoul
04.09–23.11.2024

“Bruce Nauman”
Curated by Caroline Bourgeois
Tai Kwun, Hong Kong
14.05–18.08.2024

“CHRONORAMA”
Curated by: Matthieu Humery
Helmut Newton Foundation, Berlin
15.02–19.05.2024

“Irving Penn. Portraits d’artistes”
Curated by: Matthieu Humery
and Lola Regard
Villa Les Roches Brunes, Dinard
11.06–01.10.2023

“Forever Sixties”
Curated by: Emma Lavigne
and Tristan Bera
Couvent des Jacobins, Rennes
10.06–10.09.2023

“Until Then”
Curated by: Caroline Bourgeois
and Pascale Pronnier,
in collaboration with Enrique Ramírez
Le Fresnoy School of Contemporary
Art, Tourcoing,
04.02–30.04.22

**“Au-delà de la couleur.
Le noir et le blanc dans
la Collection Pinault”**
Curated by: Jean-Jacques Aillagon
Couvent des Jacobins, Rennes
12.06–29.08.21

**“Jeff Koons Mucem.
Œuvres de la Collection Pinault”**
Curated by: Elena Geuna
and Émilie Girard
MUCEM, Marseille
19.05–18.10.21

**“Henri Cartier-Bresson.
Le Grand Jeu”**
Curated by: Matthieu Humery
BnF François-Mitterrand, Paris
19.05–22.08.21

“So British!”
Curated by: Sylvain Amic
and Joanne Snrech
Museum of Fine Arts, Rouen
5.06.19–11.05.20

**“Irving Penn: Untroubled—Works
from the Pinault Collection”**
Curated by: Matthieu Humery
Mina Image Centre, Beirut
16.01–28.04.19

“Debout!”
Curated by: Caroline Bourgeois
Couvent des Jacobins, Rennes
23.06–09.09.18

“Irving Penn: Resonance”
Curated by: Matthieu Humery
Fotografiska Museet, Stockholm
16.06–17.09.17

**“Dancing with Myself:
Self-portrait and Self-invention”**
Curated by: Martin Bethenod,
Florian Ebner, and Anna Fricke
Museum Folkwang, Essen
07.10.16–15.01.17

**“Art Lovers: Histoires d’art
dans la Collection Pinault”**
Curated by: Martin Bethenod
Grimaldi Forum, Monaco
12.07–07.09.14

“À triple tour”
Curated by: Caroline Bourgeois
Conciergerie, Paris
21.10.13–06.01.14

“L’Art à l’épreuve du monde”
Curated by: Jean-Jacques Aillagon
Dépoland, Dunkerque
06.07–06.10.13

“Agony and Ecstasy”
Curated by: Francesca Amfitheatrof
SongEun Foundation, Seoul
03.09–19.11.11

“Qui a peur des artistes?”
Curated by: Caroline Bourgeois
Palais des Arts, Dinard
14.06–13.09.09

“A Certain State of the World?”
Curated by: Caroline Bourgeois
Garage Center for Contemporary
Culture, Moscow
19.03–14.06.09

“Passage du temps”
Curated by: Caroline Bourgeois
Tri Postal, Lille
16.10.07–01.01.08

PINAULT COLLECTION

François Pinault,
Honorary President

Guillaume Cerutti,
President

Emma Lavigne,
Chief Curator and Director
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