

# 2025-2026 Season

**Paris, 16 September 2025**

Over the 2025-2026 season, programming at Pinault Collection will continue with three themes that highlight its distinctive identity. A plurality of voices of contemporary creation will make themselves heard in an unprecedented, spectacular fashion in Venice, where four artists from four continents will share Palazzo Grassi and the Punta della Dogana between them: Michael Armitage, Amar Kanwar, Lorna Simpson, and Paulo Nazareth. The Lens Artist's Residence will welcome Anhar Salem, a young Saudi artist. The exploration of the fundamental themes that characterise the Pinault Collection will continue at the Bourse de Commerce in the spring of 2026. Following on the proven success of "Corps et âmes" and the expected reception of "Minimal", another exhibition will explore, from modern art to the present day, the works of artists who have turned away from the illusionist glitter of the world to probe its shadows and reveal the flashes of light that illuminate the present moment. A vital cultural programming complements these major exhibitions, in echo or in counterpoint, with concerts, performances, Lundis du 1, and the Prix Pierre Daix, which will be awarded on 24 November 2025.

## **IN PARIS**

### **At the Bourse de Commerce**

- European Heritage Days, on 20 and 21 September 2025
- The exhibition "Lygia Pape. Weaving Space", from 10 September 2025 to 26 January 2026
- The exhibition "Minimal", from 8 October 2025 to 19 January 2026
- The award ceremony for the Prix Pierre Daix, on 24 November 2025
- The exhibition "Clair obscur", from Spring 2026

## **IN VENICE**

### **At the Punta della Dogana**

- The exhibition "Lorna Simpson", from 29 March to 22 November 2026
- The exhibition "Paulo Nazareth", from 29 March to 22 November 2026

### **At the Palazzo Grassi**

- The exhibition "Michael Armitage", from 29 March 2026 to 10 January 2027
- The exhibition "Amar Kanwar", from 29 March 2026 to 10 January 2027

## **IN LENS**

### **At the Pinault Collection artist's residency**

- Anhar Salem, beginning in October 2025

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

# In Paris

2025

## EUROPEAN HERITAGE DAYS

20 & 21 SEPTEMBER 2025

At the Bourse de Commerce — Pinault Collection  
(2, rue de Viarmes — 75001 Paris)

**For the 2025 European Heritage Days, which are highlighting architectural heritage this year, the Bourse de Commerce — Pinault Collection is opening its doors to the public free of charge from 11:00 a.m. to 7:00 p.m. Reservations are recommended.**

The history of the building and of its various architectural elements, ranging from the sixteenth century to the present day, its iron dome — one of the first ever constructed in France —, the Machine Room, the double helix stairwell, and Tadao Ando's concrete cylinder await (re)discovery in the company of docents and mediators.

This exploration of the Bourse de Commerce's historical and contemporary architecture extends to the exhibitions in progress. Céleste Boursier-Mougenot's installation *clinamen* in the Rotunda, which runs until 21 September, is a sonic, aquatic work of unprecedented scale. At the same time, visitors are also welcome to discover the first works in the exhibition "Minimal": On Kawara's Date Paintings in the display cases in the Passage, a series of light-based works on the museum's lower level, as well as the first solo exhibition in France of Brazilian artist Lygia Pape.

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## EXHIBITION "LYGIA PAPE. WEAVING SPACE"

FROM 10 SEPTEMBER 2025 TO 26 JANUARY 2026

At the Bourse de Commerce — Pinault Collection  
(2, rue de Viarmes — 75001 Paris)

Curated by Emma Lavigne, general director and curator, Pinault Collection

with Alexandra Bordes, head of curatorial projects, Pinault Collection

In the frame of the Brazil-France 2025 season. In collaboration with and with loans of Projeto Lygia Pape.

**As a prelude to the "Minimal" exhibition, Pinault Collection presents, in Gallery 2 of the Bourse de Commerce, the first solo show in France dedicated to 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* (2001-2007). 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* (1963-1976) 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.

## **EXHIBITION "MINIMAL"**

FROM 18 OCTOBER 2025 TO 19 JANUARY 2026

At the Bourse de Commerce — Pinault Collection

(2, rue de Viarmes — 75001 Paris)

Curated by Jessica Morgan, director of Dia Art Foundation

**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. 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.

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

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## **PRIX PIERRE DAIX & BURSARY PIERRE DAIX 2025**

24 NOVEMBER 2025 AT 6 P.M.

In the Auditorium of the Bourse de Commerce — Pinault Collection

(2, rue de Viarmes — 75001 Paris)

**For the tenth anniversary of the Prix Pierre Daix, created by François Pinault in memory of his friend, the writer and art historian, the jury met this past May to select seven works. The winner of the eleventh prize will be announced this coming November 24 by François Pinault himself in the Auditorium of the Bourse de Commerce. A new fellowship created this year will also be awarded to a young art historian.**

The **Prix Pierre Daix** was created by François Pinault in 2015 in memory of his friend, the writer and historian of French art Pierre Daix, who died in 2014. A militant, resistant, free spirit, and major intellectual figure of his time, Pierre Daix was a specialist of twentieth-century art and the author of a number of works that have shed considerable light on the artistic movements in which he had taken an interest. This €15,000 prize is awarded each year to a volume on modern and contemporary history. Its jury comprises ten figures from the world of art and academia.

The seven books selected this year are:

- *De quelques vies ou ce qu'il en reste. Art populaire & Art Brut. Jardins pittoresques, rocaillies, curiosités de créateurs en tout genre* by **Marc Décimo** (Les Presses du réel, March 2025, 584 pages, €32)
- *La gloire de la bêtise. Régression et superficialités dans les arts depuis la fin des années 1980* by **Morgan Labar** (Les Presses du réel, September 2024, 416 pages, €28)
- *La ruse de Jacob. L'élevage des humains et le modèle de l'art* by **Éric Michaud** (Gallimard, coll. NRF Essais, May 2025, 300 pages, €22,50)
- *Oser le nu. Du XVI<sup>e</sup> au XX<sup>e</sup> siècle. Le nu représenté par les artistes femmes* by **Camille Morineau** (Flammarion, February 2025, 232 pages, €39)
- *L'Histoire de l'art engagée: Linda Nochlin* by **Émilie Oléron Evans** (Presses Universitaires de Strasbourg, coll. Historiographie de l'art, January 2025, 260 pages, €26)
- *Les abstractions concrètes d'Anni Albers (1899-1994). Une histoire textile de la modernité* by **Ida Soulard** (Les Presses du réel, October 2024, 312 pages, €30)
- *Réunir les bouts du monde. Art, histoire, esclavage en mémoire* by **Elvan Zabunyan** (Éditions B42, coll. Culture, October 2024, 352 pages, €24)

As this year marks the tenth anniversary of this prize, François Pinault has decided to create the **Bourse Prix Daix** to support the work of a younger generation of art historians. As an extension of the eponymous prize, the Bourse Prix Daix seeks to honour excellence in art historical scholarship with a focus on contemporary art. It highlights innovative research from a historical, theoretical, or critical standpoint, in an effort to call attention to new perspectives advanced by young scholars under the age of 35. This €5,000 fellowship is awarded once a year, during the ceremony for the Prix Pierre Daix. Candidates for this fellowship are nominated by members of the jury based on their work during the year.

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## EXHIBITION "CLAIR-OBSCUR"

FROM SPRING 2026

At the Bourse de Commerce — Pinault Collection  
(2, rue de Viarmes — 75001 Paris)

Curated by Emma Lavigne, general director and curator, Pinault Collection

**Drawing on some twenty modern and contemporary artists from the Pinault Collection, the exhibition "Clair-Obscur" traces a journey from darkness to light to explore the legacy of chiaroscuro as it resonates in the present day. The museum is transformed into a landscape both dawning and dusking that immerses viewers in a contemplation of both the visible and the invisible. The works express both the materiality of light and the shadow areas of our subconscious.**

"A contemporary is someone who, in taking a look at his era, surveys the shadows instead of the lights. All times are dark for those who experience their contemporaneity. Thus, a contemporary is someone who knows how to see this darkness, who is able to write by dipping his pen in the darkness of the present." What does it mean to "see the shadows" and "perceive the darkness"? Italian philosopher Giorgio Agamben wondered? At the Bourse de Commerce, the exhibition "**Clair-Obscur**" asks this question based on the works of artists in the Pinault Collection who, from the modern era to the present day, turned away from the artificial glitter of the world to probe its shadowy depths and the flashes of light that sometimes traverse them to give us insight on our present.

The museum is transformed into a landscape that is both dawning and dusking, in which often immersive works reveal themselves in an interplay of light and shadow. "Clair-Obscur" takes its title from the contrastive technique of *chiaroscuro* that appeared in Mannerist and Baroque paintings of the sixteenth century, for example in the works of Caravaggio, who inten-

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sified its use, plunging the earthly world into a deep darkness in which rays of light heightened their dramatic tension and revealed the spiritual implications of his paintings. This influence can be seen in the work of **Victor Man**, a selection of whose pieces will be on display, and in the poetics of **Bill Viola**, two major works by whom from the Pinault Collection will be exhibited. Viola draws inspiration from the old masters to create bodies emerging from the shadows in a slowed-down temporality.

In this exhibition, painting —and art in general— constantly weave light and shadow together. Thus, *chiaroscuro* is more than just a painting technique from the past; it is a visual language that bridges the centuries. It constantly reinvents itself in its revelation of the darker side of humanity and the world, and it lends its tonality to an entire dimension of artistic creation as both a narrative technique 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.

In the Rotunda, beneath the zenith of the museum's dome, **Pierre Huyghe's** masterpiece *Camata* (2024) arrives from its presentation in the exhibition "Liminal" at the Punta della Dogana in Venice. It is anchored in this circular stage, which is transformed into an amphitheatre that exists out of time. Here is where the metaphysical ritual plays out that the artist filmed in the vastness of the Atacama Desert in Chile.

At the same time, the twenty-four display cases in the Passage of the Bourse de Commerce host the carte blanche given to **Laura Lamiel**, who is exhibiting a series of works that have been created specifically for this setting. Colour and light play an essential role in her installations, which take their inspiration from psychoanalysis as well as spiritual cosmology. They draw on a repertory of sensory forms that consist of found objects, collections, and taxonomies of materials that contrast with the immaculate surfaces of the steel that she lights with fluorescents tubes.

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**And**

#### **LES LUNDIS DU 1**

THE FIRST MONDAY OF EACH MONTH

At the Bourse de Commerce — Pinault Collection  
(2, rue de Viarmes — 75001 Paris)

Pinault Collection and the weekly journal *Le 1* continue their monthly get-together, "**Les Lundis du 1**", in the Auditorium of the Bourse de Commerce. The first Monday of each month, a prominent figure comes to speak for an hour about a word, an idea, or an event as a way to explain our world in greater depth.

In this third season, the guest speakers will discuss their vision of our era in terms of their personal histories and beliefs. A series of intellectuals, artists, and major figures of the present day will speak in these privileged, intimate encounters that will be as enriching as they are inspiring. With this lecture cycle, **Éric Fottorino**, co-founder of *Le 1 hebdo*, extends the spirit of this journal that was first published in April 2014.

# In Venice

For the first time ever, the Pinault Collection is using both of its Venetian museums to present the vision of four contemporary artists. In resonance with Michael Armitage at Palazzo Grassi and Lorna Simpson at the Punta della Dogana, Amar Kanwar and Paulo Nazareth offer singular views of the world that, each in their own way, contemplate an individual and collective memory and history. In paintings, films, and performances, these artists from East Africa, India, North America, and Brazil give form to an experience of history and of our humanity that is both political and poetic.

2026

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## EXHIBITION "LORNA SIMPSON"

FROM 29 MARCH TO 22 NOVEMBER 2026

At the Punta Della Dogana

(Dorsoduro, 2 – 30123 Venice, Italy)

Curated by Emma Lavigne, general director and curator, Pinault Collection

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

In 2026, the Punta della Dogana will dedicate a major exhibition dedicated to American artist **Lorna Simpson**, presenting for the first time in Europe on such a scale a comprehensive panorama of her work focused on over a decade of painting practice. Organized in partnership with the Metropolitan Museum of Art in New York —where an initial version, "Source Notes", was presented in spring 2025— the exhibition is curated by Emma Lavigne, General Director of the Pinault Collection and Chief Curator, in close collaboration with the artist. The Venetian iteration offers a renewed, and expanded, selection conceived specifically for the spaces of the Punta della Dogana. It brings together around fifty works —including paintings, but also collages, videos, sculptures, and installations— drawn from private collections, international institutions, as well as from the artist's personal archive.

Since gaining recognition in the mid-1980s for her groundbreaking approach to conceptual photography, Lorna Simpson has consistently and critically examined the mechanisms through which images are constructed —particularly in the American context, where race and gender constructs deeply shape self-perception and the perception of others. 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 works from several emblematic series from this period. It spans over twenty years of work, 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. Dense compositions, populated by enigmatic figures, historical echoes, and political tensions, evoke uprisings and their repression. A series of Arctic panoramas, recreated from expedition archives, unfold in ranges of nocturnal blues and frosted greys, imbuing these landscapes with a suspended, dreamlike quality. Majestic and enigmatic female figures emerge from the pictorial matter, confronting the viewer with the complexity of identities and the ambiguity of their representation.



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### EXHIBITION "PAULO NAZARETH"

FROM 29 MARCH TO 22 NOVEMBER 2026

At the Punta Della Dogana

(Dorsoduro, 2 — 30123 Venice, Italy)

Curated by Fernanda Brenner, independent curator

On the upper level of the Punta della Dogana, Brazilian artist **Paulo Nazareth** invites visitors to follow him on his journeys. For more than fifteen years, he has been methodically travelling across the Americas and the African continent, walking mostly barefoot to step on the same soil and pay respect to his enslaved ancestors who were deprived of footwear as a symbol of subjugation. This ongoing performance reveals how colonial cartography and systemic racism have shaped the landscapes of modernity. The artist's deliberate, slow journeys transform travels into a form of storytelling, revealing how movement engraves stories into bodies, languages and borders. The exhibition draws on an exceptional group of works by the artist held by the Pinault Collection.

2026-2027

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### EXHIBITION "MICHAEL ARMITAGE"

FROM 29 MARCH 2026 TO 10 JANUARY 2027

At the Palazzo Grassi

(Campo San Samuele, 3231 — 30124 Venice, Italy)

Curated by Jean-Marie Gallais, curator, Pinault Collection, in collaboration with

Hans-Ulrich Obrist, art director, Serpentine Galleries, for the catalogue,

and Caroline Bourgeois, advisor, Pinault Collection, and Michelle Mlati, art historian

At the Palazzo Grassi, Pinault Collection brings together an exceptional group of works by Kenyan-born painter **Michael Armitage** (born in 1984), created over the past ten years. Here, references to East Africa blend with mythology and Western art history in dense, flamboyant compositions, often monumental in scale. Some works address sensitive subjects from Kenya's recent history. The exhibition, which includes large-format paintings and drawings, is structured around themes that run through Armitage's practice, such as the expression of politics in individual and collective narratives, mythology and sexuality, and migration issues. At the Palazzo Grassi, Michael Armitage presents a comprehensive overview of his practice, interweaving personal memory, collective history and symbolic imagination to give free rein to visions and landscapes that are both inhabited and hallucinatory.

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### EXHIBITION "AMAR KANWAR"

FROM 29 MARCH 2026 TO 10 JANUARY 2027

At the Palazzo Grassi

(Campo San Samuele, 3231 — 30124 Venice, Italy)

Curated by Jean-Marie Gallais, curator, Pinault Collection

On the upper floor of the Palazzo Grassi, Indian artist **Amar Kanwar** (born in 1964) presents his latest major installation, *The Peacock's Graveyard* (2023), part of the Pinault Collection. This unique cinematic experience is a profound meditation on impermanence and the cycle of life, inviting visitors to reconfigure their viewing of non-canonical wisdom as they search for new ways of resistance, reconciliation, and politics. For this exhibition, Amar Kanwar also includes other works that offer deep insights into a moment of history in which every truth seems to have an opposite brutal truth.

# In Lens

2025-2026

## **ANHAR SALEM**

BEGINNING IN OCTOBER 2025

At the Pinault Collection artist's residency  
(Lens)

**After welcoming the Iranian duo Tirdad Hashemi & Soufia Erfanian, the Pinault Collection has invited Saudi artist Anhar Salem as the next artist in residence to carry out a new project, beginning in October 2025.**

Born in 1993 in Jeddah, Saudi Arabia, **Anhar Salem** studied IT at the Arab Open University and then multimedia arts at Studio Le Fresnoy in France. A self-taught video and digital artist, she has developed a practice that explores, documents, and creates new public and private spaces characterised by themes that include daily life, the body, and social media. She uses music and her cell phone camera to improvise and engage in new forms of communication, ultimately redefining the limits of video as a medium.

The emergence of new communication styles between her characters points to a collective creation and a shared space that involves all the participants. Inspired by personal experiences and stories, she uses this collective space to explore the processes involved in the marginalisation of individuals and their images. Anhar Salem's works reflect on those things that condition her relationship with her subjects, focusing on one fundamental issue: in what ways do we manage to enable a "representation of the self" in societies that exist at the margins of contemporary life, both in the real world and in virtual realms?

Located in a former rectory, 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 Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum (LaM).