

Pinault Collection

Exhibition
Bourse de Commerce
07.10.2026 — 18.01.2027

Remember Me

With works by

LAURE ALBIN GUILLOT / MANUEL ALVAREZ BRAVO / EUGÈNE ATGET / RICHARD AVEDON /
EDMOND BACOT / CECIL BEATON / WERNER BISCHOF / ERWIN BLUMENFELD / CONSTANTIN BRANCUSI /
STEFFI BRANDL / CLAUDE CAHUN / JULIA MARGARET CAMERON / GEORGE FREDERIC CANNONS /
ROBERT CAPA / HENRI CARTIER-BRESSON / MAURIZIO CATTELAN / COLEMAN COLLINS /
ROBERT CUMMING / IMOGEN CUNNINGHAM / RAYMOND DEPARDON / MÁTÉ DOBOKAY /
ROBERT DOISNEAU / FRANTIŠEK DRTIKOL / PIERRE DUBREUIL / GUILLAUME DUCHENNE DE BOULOGNE /
JOHN EDMONS / EL LISSITZKY / WALKER EVANS / ROGER FENTON / JAROMÍR FUNKE /
MAURICE GOLDBERG / NAN GOLDIN / HORST P. HORST / PETER HUJAR / CONSTANTIN JOFFÉ /
ANDRÉ KERTÉSZ / RUDOLF KOPPITZ / TARAH KRAJNAK / BARBARA KRUGER / GERMAINE KRULL /
DOROTHEA LANGE / LOUISE LAWLER / GUSTAVE LE GRAY / ANNIE LEIBOVITZ / ZOE LEONARD /
SHERRIE LEVINE / DORA MAAR / MAN RAY / BORIS MIKHAÏLOV / LEE MILLER / TYLER MITCHELL /
ZANELE MUHOLI / UGO MULAS / YOUSSEF NABIL / LUSHA NELSON / HELMUT NEWTON /
MERET OPPENHEIM / PAUL OUTERBRIDGE / IRVING PENN / EILEEN QUINLAN / WLADIMIR REHBINDER /
JACK ROBINSON / ALEKSANDR RODCHENKO / AUGUST SANDER / FRANCESCO SCAVULLO /
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Introduction

As photography celebrates the bicentenary of its invention, Pinault Collection presents a major group exhibition featuring some 700 works by more than 80 artists, opening on 7 October 2026 at the Bourse de Commerce in Paris. Curated by Matthieu Humery, Advisor for Photography of the Pinault Collection, with the collaboration of Lola Regard, Projects Officer, “Remember Me” takes its name from an original work by Barbara Kruger. The exhibition pays tribute to the photographic medium; through masterpieces and icons of the Pinault Collection, it traces the entire history of photography from its earliest expressions to its most contemporary forms. Inspired by the book *Pinault Collection: 100 Masterpieces of Photography*, published in 2025, the exhibition is structured like a fugue. It is a free-ranging journey without any chronology, eliciting unexpected correspondences and dialogues between genres and eras to offer viewers an open, sensorially driven experience of the history of photography.

From historical photography to the contemporary image, from Gustave Le Gray to Cindy Sherman, and from Dorothea Lange to Wolfgang Tillmans, by way of Man Ray and Louise Lawler, the Pinault Collection embraces the entire history of the photographic medium through the more than 8,000 prints in its holdings. It also showcases the entirety of its aesthetics and techniques. Presenting it on the occasion of the bicentenary of the invention of photography feels especially relevant, and through a selection of more than 700 works, this is precisely what the exhibition “Remember Me” does, for the first time ever. Its title, borrowed from the piece by American artist **Barbara Kruger**, resonates in a thousand ways.

Invited to occupy the Rotunda, this American artist is revealing a monumental installation: *The History of Tears*, which is based on the savvy combination of text and image on which she built her reputation, and which immediately asks the viewer to remember. In a tone ranging from the bittersweet to the hard-hitting, the messages chosen by the artist always leave a strong impression, such as *I shop therefore I am* (1987), which gave its name to her signature piece held in the Pinault Collection.

The different sections of the exhibition – which address notions of seriality, composition, portraiture, even the medium’s own disappearance – mingle within a deliberately open exhibition layout. In this way the works converse with one another, engendering an interdisciplinary visual dialogue between past and present. Marilyn Monroe’s distracted stare as captured by **Richard Avedon** hangs alongside this actress’ vulnerability as embodied in one of **Cindy Sherman**’s legendary self-portraits, **Gustave Le Gray**’s seascapes flow into **Eileen Quinlan**’s waves, while **August Sander**’s people of the twentieth-century come face to face with their reinterpretation by **Sherrie Levine**. At the heart of the exhibition, the question of memory runs as a guiding thread throughout, transcending both the materiality of the image and its iconography.

“Remember Me”, finally, resonates through every image by **Irving Penn** and **Raymond Depardon**, both of whom are given prominence in this exhibition, the former through an unprecedented installation bringing together more than 400 photographs from the Pinault Collection, and the latter with his celebrated series on France. On the one side, the very essence of beings and things are featured in Gallery 2 of the Bourse, which has been transformed into a memorial space for Irving Penn. On the other is the France that Raymond Depardon criss-crossed, with its shops, individual houses, roads, and public squares. They constitute portraits of a place where the past and the modern era play off one another.

“Among those objects that have a particular relationship with memory, photography today occupies a very special place. In 1827, this process was first praised for its ability to reproduce reality with an unprecedented degree of accuracy. It would soon come to provide the best possible material representations of mnemonic images, and already in 1859, Charles Baudelaire came to recognise this capacity to preserve memory. To stop a moment in time, to immortalise a face, to allow the inescapably ephemeral nature of existence to live on – this is the essence of photography. It is not forgetting. Making the gaps in our memories disappear, Reviving and sustaining our history, thereby defying death. While an impression is by its very nature evanescent, a photograph instead endures. Like a relic

made of paper, a photograph both celebrates the present and contemplates what was and no longer is. 'Remember Me' becomes the prism through which to view the works that have been assembled for this exhibition, from Gustave Le Gray to Wolfgang Tillmans, from Man Ray to Richard Avedon, and from Francesca Woodman to Raymond Depardon by way of Irving Penn, Barbara Kruger, and Cindy Sherman. All of these images, each one in its own way, demand to be seen so as not to disappear. This celebration of memory has been constructed like a fugue: a free-ranging, non-chronological stroll through all genres of the medium, in the spirit of felicitous correspondences, from the aesthetic to the formal to the iconographic". — **Matthieu Humery, curator of the exhibition**

Interview with Matthieu Humery

Conducted by Anne-Sophie Barreau

On the occasion of the bicentenary of photography, the Bourse de Commerce is, for the first time ever, hosting an exhibition that features only photographic masterpieces from the Pinault Collection. Where does the title “Remember Me” come from?

It comes from a piece by Barbara Kruger in which an eye has been superimposed over an abstract texture reminiscent of a piece of skin on which the words “Remember me” are printed. I thought this was a magnificent title for celebrating the bicentenary of the invention of photography. It illustrates the various chapters of the exhibition as well as its overall message. For that matter, this specific work is also on display. Alongside Irving Penn and Raymond Depardon, Barbara Kruger is one of the headliners of this event. She is presenting a brand-new installation in the Rotunda.

How is this project being presented in the museum?

This installation combines writing and screens as Barbara Kruger knows how to do better than anyone else. It questions the power of words and images. The display cases in the Passage surrounding the Rotunda have been transformed into lightboxes that feature messages dealing with memory. These messages have been placed throughout the building. They can in part also be seen from above, from the promenade on the second floor. So, Barbara Kruger’s work permeates the entire Bourse de Commerce.

How is the exhibition organised?

It is structured around themes that range across the various eras, from 1850 to the present day. The goal is to narrate the history of his medium in a non-didactic manner, as well as to present the Collection and the man behind it, François Pinault. I wanted to create a kind of diorama, reminiscent of the way that people used to look at images in the nineteenth century. They play off one another and intermingle to create a dialogue across all genres and all eras. Visitors can play with these photographs as if they were dominoes. For that matter, the exhibition begins with an image by Edward Steichen that has never been exhibited before, which depicts hands in the process of shuffling dominoes. I decided to hang it alongside Annie Leibovitz’s famous photograph of Richard Avedon’s camera. The rules of the game become clear pretty quickly. The images can be read as riddles. In this spirit, the first section that comes after this is dedicated to the eye. This places visitors at the heart of this system as they wander from one section to the other.

Throughout the different chapters of the exhibition, from “The Fabrication of the Image” to “The Art of Composition”, you lead the visitor into the photographer’s studio.

The entire aim of the section “The Fabrication of the Image” is to show that an image can be understood in different ways. This is exemplified by, among others, a series of works by Richard Avedon, where we can see three different sizes of his famous image *Dovima with Elephants*. The way we perceive the image changes depending on its size. Avedon himself was unable to decide which one he preferred to the other two, so he kept all three. The section “The Art of Composition” begins with a photograph by the pioneering landscape photographer Roger Fenton. We can make out two figures on a rocky promontory at the edge of a river. They weren’t standing there by chance. The composition was set up beforehand. This image inspired William Turner’s paintings with their misty, velvety effects, which in turn served as a model for the Impressionists. It’s fascinating to consider that a rigorously composed photographic image was what ultimately helped painters venture beyond realism.

You also said that the exhibition says a lot about the collector behind it, namely François Pinault.

It reveals a more intimate side to François Pinault. To further this notion of visual riddles, the seascapes that are featured at the beginning of the exhibition speak volumes to anyone who knows this collector's passion for the sea. These images allow us to see how he appropriates a theme, in this case the movement of the sea, one that photographers have depicted since the medium's origins. There is this notion of voyage and of the infinite. Hands are another example. They are omnipresent in the Collection, and an entire section has been devoted to them. It is a sign of his attachment to his rural roots. Dorothea Lange's masterpiece, *Migrant Mother* (1936), is one of his favourite photographs. Her stare is key, but when we look closely, the mother's hands touching her face and those of the child curled up on her shoulder are just as important.

In this exhibition, the hands come before the faces and the body. What was the reason behind this curatorial decision?

The section on portraits begins with images of icons of the twentieth century before passing on to others whose stories have themselves become the stuff of legend. I'm thinking in particular of the Werner Bischof photograph of a Peruvian child playing a flute. This was the last picture he ever made. In fact, it was during this trip that Bischof died tragically in a car accident. They found this image afterwards when they developed the roll of film in his camera. In terms of the body, I show how Surrealist photographers appropriated its representation, along with contemporary reinterpretations of their work. I'm thinking in particular of the Tarrah Krajnak's very beautiful series of self-portraits after Edward Weston's nudes. The exhibition shows the original image and the one it inspired in Tarrah Krajnak.

Impermanence underlies various sections, such as the one devoted to disappearance.

Body and soul are inextricably linked in this exhibition. François Pinault is obsessed with the notion of disappearance. The exhibition features Annie Leibovitz's portrait of Yoko Ono and John Lennon. The singer is in a foetal position, naked and clinging to the person he loves. It's just unbelievable when you consider that, fifteen minutes later, he was killed right in front of his building. Across from it, testifying to the unbroken cycle of death and rebirth, the exhibition shows a pregnant Demi Moore, another masterpiece by Annie Leibovitz. The image caused quite a stir at the time. It was the first time that a photograph depicted a naked, pregnant woman. I'm also thinking of Tyler Mitchell's double exposure self-portrait set amidst stockade walls that evoke the American ports where future enslaved people disembarked, Meret Oppenheim's X-ray self-portrait, and the cross bathed in light in the back of the church, as photographed by Hiroshi Sugimoto.

You are a specialist in the work of Irving Penn, a large share of whose photographs held in the Pinault Collection is on display. From which perspective are you presenting his work?

Irving Penn was a master of studio photography. He conceived each image with great intensity, and each one became an object in and of itself. He anticipated and sketched, working exactly like a painter. The backside of each image specifies the title, the type of print, the various chemical agents used, and so on. He described everything. It becomes something like a living archive of the moment. Above all, this installation aims to show the perfectionism that went into his work. The strongest images will of course be hung at eye level.

The exhibition features Raymond Depardon's pictures of France. Which country do we discover through this photographer's lens?

I wanted to show a kind of photography different from Penn's, namely landscape and reportage instead of pictures made in a studio. Depardon made veritable portraits of France. We see houses, shops, cafés, restaurants, and more. It is a France in colour. His perspective is at once critical and kind, full of humour. We can instantly grasp a France that is likely to disappear. To a twenty-year-old today, they will seem almost of another era, while older generations will undoubtedly look at these images with a sense of nostalgia.

A work by Man Ray, *Ma dernière photographie* (1929), closes out the exhibition. Why did you choose this image?

Contrary to what the title seems to indicate, *Ma dernière photographie* ["My final photograph"] is not a photograph, instead a painting on cardboard. It depicts a black rectangle. It was important to me to end with this reference to abstraction, which lies at the very heart of François Pinault's passion for art. The exhibition begins and ends with an abstract work, completing the loop. It is also a tribute to the circularity of the Bourse de Commerce. One can see the exhibition, and even see it again, and each time one will have the sense of entering a circle of images.

The Exhibition

The photographer's eye

SALON

Erwin Blumenfeld / Constantin Joffé / Barbara Kruger / Annie Leibovitz /
Tyler Mitchell / Irving Penn / Edward Steichen



Annie Leibovitz, *Andy Warhol, New York City, 1976*, 1976, pigment print, 152.4 x 101.6 cm (unframed).
© Annie Leibovitz. Pinault Collection.

The Salon of the Bourse de Commerce features iconic works from the Pinault Collection in which the eyes themselves become a subject, a symbol, and a focal point of our gaze. This introduction, conceived as a threshold to the exhibition, pays tribute to those who have helped shape our visual imagination. The exhibition reminds us that a photograph is, above all, a way of seeing.

Before becoming an image, a photograph is an act of looking. A camera is simply a tool, an extension of the photographer's eye and sensibility. **Richard Avedon** (1923-2004) expressed the ambivalence of this relationship in a conversation with the writer Truman Capote in 1959: "I hate cameras. They interfere, they're always in the way. I wish: if I just could work with my eyes alone!" Since its invention, photography has entailed a profound link to the eye: that of the photographer who observes, frames, and interprets the world, as well as that of the viewer who looks at the image and gives it meaning.

Barbara Kruger. The History of Tears

ROTUNDA / PASSAGE



Simulation of Barbara Kruger's installation in the Rotunda of the Bourse de Commerce — Pinault Collection.
Courtesy of the artist. © Pierre-Maël Dalle.

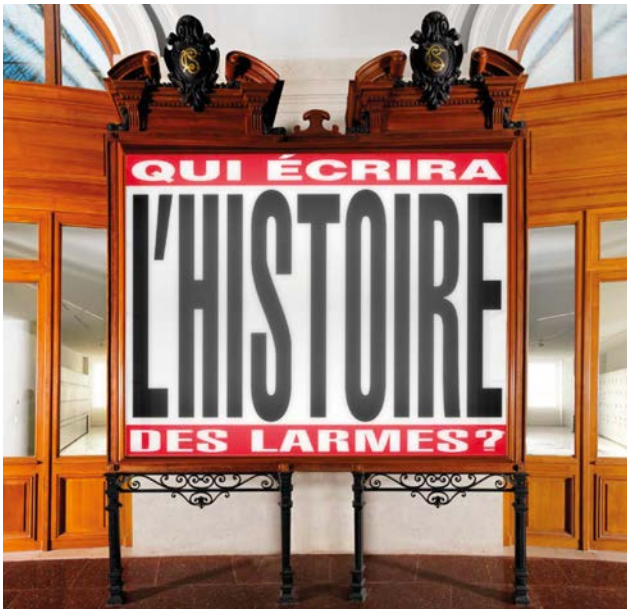
Designed specifically for the Rotunda and the surrounding twenty-four Display Cases, *The History of Tears* creates an environment in which American artist Barbara Kruger immerses viewers in a constant flow of words, phrases, and commands contained in filmed sequences and audio clips.

Tadao Ando's curved walls at the very centre of the Museum host epic quotes taken from literary works including George Orwell's *1984* (1949) and Aimé Césaire's *Journal of a Homecoming* (1947), while the 24 display cases in the Passage, transformed into lightboxes, flood the space with striking injunctions penned by **Barbara Kruger** (b. 1945). Two videos have now been reintegrated within this new layout. Created and installed by Barbara Kruger at the Wexner Center for the Arts in Columbus, Ohio (USA), *Power, Pleasure, Desire, Disgust* was exhibited for the first time in 1996 before being shown on several occasions in a variety of contexts that nevertheless always remained connected to a textual environment. The works confront the viewer with a succession of faces, looks, and words expressing a combination of desire, domination, fear, and violence. Between verbal saturation and visual immersion, Barbara Kruger composes a total work of art in which the personal and the political and the body and language collide to form a hypnotic whirlwind, the resonance and relevance of which remains strikingly intact.

Farther on, in an alcove in the Passage, Kruger continues her exploration of words and images in a luminous, sonorous, and immersive installation. In *Untitled (Remember me)* (1988/2020), she reinterprets one of her emblematic creations from the 1980s. The initial static image becomes a physical experience that extends her work into a new medium. An LED panel features a close-up of an eye injected with blood, while a flow

of pixels reveals a series of contradictory commands in English: “Remember me / Dismember me / Forget me”, and then, “Hug us / Replace us / Free us”. Accompanied by a soundtrack of industrial music, the work melds seduction, violence, and manipulation as it subverts the conventions of advertising and media, all to explore our relationship to images, power, identity, and the means of influence that shape our beliefs and behaviours.

“An ongoing deluge of the eyes. A fountain of loss and fear. But also of power, pleasure, desire and disgust. This reservoir can accumulate through domination and conquest, both worldly and domestically. It spurts in moments of global violence and brutality but also amidst the cruelties of intimacy. It can be both triumphalist in a massive sense but also drizzled like petty melodrama strewn with silly cartoons of seduction and rejection. It’s a bodily production that is both remembered and forgotten. It’s a crying body lost amidst the wreckage of the battles for money, land, love and other bodies. To map this emotive fountain, to historicise it, can produce a narrative of profound struggle between the powerful and the disempowered, between the loved and the unloved, between winners and losers. It leaks shame, pride, belief and doubt in ways both intensely threatening and tragically comic. It can show and tell us how we were, how we are and how we will be to one another”. — **Barbara Kruger, on *The History of Tears***.



Simulation of Barbara Kruger’s installation in the display cases of the Bourse de Commerce — Pinault Collection. Courtesy of the artist. © Pierre-Maël Dalle.

Le monde selon Penn

GALLERY 2



Irving Penn, *Gerbera Daisy*, 2006, print, 23.9 x 32.8 cm. © Irving Penn, Condé Nast. Pinault Collection.

The installation “Le monde selon Penn” (“The World According to Penn”) features almost 450 photographs by Irving Penn from the Pinault Collection. It provides a rare opportunity to experience the immensity of his production, which stretches from the 1940s to the early 2000s.

Irving Penn (1917-2009) was a major American twentieth-century photographer, renowned for having thoroughly reinvented fashion and portrait photography with a style that is sober, unflinching, and timeless. Rather than adopt a chronological or thematic structure, the installation provides a full immersion in this artist’s visual world, in which portraits of public figures, fashion photographs, ethnographic reportages, nudes, still lifes, and floral compositions engage in a free and open dialogue with one another. These correspondences reveal the essential characteristics of his work: the rigorous composition, the careful attention paid to materials, the bare, stripped-down aesthetic, and his singular ability to seize human presence and the beauty of even the simplest forms. Thus, the famous *Corner Portraits* are hung alongside the small trades, cigarette butts, faded flowers, and fashion shots to compose a vast visual mosaic that invites the viewer into the studio of Irving Penn’s mind. This novel installation reveals the consistency and modernity of an oeuvre that constantly sought to redefine photography’s potential as a medium, as well as the way in which we look at the world.

Perfectionist, humanist, and eclectic: this is how we might describe Irving Penn’s immense oeuvre. Primarily a studio photographer, he methodically constructed a “neutral zone” using a simple backdrop of canvas or white paper that he flooded with natural light. He retained this approach to making work, remarkably modest in its execution, throughout his career.

An invaluable legacy for the world of photography, Irving Penn’s work is represented in the Pinault Collection by an extensive holding of his images, some of which were previously shown in 2014-2015, on the occasion of the monographic exhibition “Irving Penn. Resonance” at Palazzo Grassi in Venice.

Raymond Depardon. La France

GALLERY 3



Raymond Depardon, *Cosne-Cours-sur-Loire, Nièvre*, 2009, colour digital C-print, 54 x 67.5 cm (unframed). © Raymond Depardon / Magnum Photos. Pinault Collection.

The work of Raymond Depardon, a major figure in the history of photojournalism, is being featured in Gallery 3 of the museum. His series on the French landscape, which focuses on its roads, homes, shops, and natural environments, is presented here through 48 images belonging to the Pinault Collection.

In the 1980s, **Raymond Depardon** (b. 1942) began a long-term documentary project on France, in a vein similar to that of American photographer Walker Evans, whose work he admires greatly. He travelled across France in his van, methodically surveying the country with a large-format camera mounted on a tripod, with the self-imposed constraint of making just one image in each location in order to slow himself down and observe things more precisely. He focused on small provincial towns, intermediary spaces that are neither completely urban nor fully rural, and which had traditionally been overlooked in depictions of the country's landscape.

This series titled "La France", continues a documentary tradition that grapples with the notion of typology, a genre that has become central to the history of contemporary photography. Depardon's images are anything but cold and analytical, though; they are instead profoundly human. Beneath their apparent simplicity resides a delicate sense of humour, careful attention to the details of daily life, and a sense of respect for these places and genuine affection for the people who inhabit them. Therein lies the strength of this work: in its transformation of a methodical observation into a deeply sensitive and accurate portrait of a country.

Founder of the Gamma photo agency and a member of Magnum, Depardon remains a key figure in the history of photojournalism and documentary photography, in France and internationally. Through the acuity of his gaze, his ability to "unmask" situations, and his independence, Depardon exhibits a high degree of virtuosity in both his photographic series and his films. In focusing on both the energy of the street and the silence of vast, open spaces, his quest seems almost limitless, yet under the same motto: "Capture life wherever you find it".

BY THE SEA

GALLERY 4

Gustave Le Gray / Zoe Leonard / Paul Outerbridge / Eileen Quinlan /
Hiroshi Sugimoto/ Wolfgang Tillmans



Gustave Le Gray, *Bateaux quittant le port de Havre (navires de la flotte de Napoleon III)*, 1856-1857, albumen print made from a wet collodion glass negative, mounted on its original mount board, 43.5 x 62.7 cm (unframed). Pinault Collection.

Seascapes extend across the history of photography, and they remain a field of experimentation that is far from exhausting itself. From Gustave Le Gray to Hiroshi Sugimoto, by way of Eileen Quinlan and Wolfgang Tillmans, these images explore the inherent tensions of the sea. Between permanence and variation, calm and agitation, life and death, the seascapes presented here turn into shimmering expanses and abstract motifs.

An age-old genre in painting, the seascape quickly established itself as a photographic subject, despite the cumbersome nature of the earliest cameras. **Gustave Le Gray** (1820-1884) became its most visible exponent, and his seascapes forged his reputation. The choice of such a subject was not fortuitous for this photographer, who had begun his career as a painter. A classic genre in painting, the seascape had yet to establish itself in photography. The wet collodion process allowed Le Gray to depict this subject, which had until then remained almost technically impossible to photograph. Unlike the daguerreotype or the calotype, this new technique considerably reduced the camera's exposure times. Le Gray thereby elevated the status of the photographic seascape, successfully transposing the effects of marine light and the incessant swash of the waves.

The theme continues to be taken up by contemporary artists, such as **Eileen Quinlan** (b. 1972), who floods her images with colour, and **Wolfgang Tillmans** (b. 1968) who, to the contrary, reveals the brilliance of the Atlantic Ocean through a black and white palette in *Lunar Landscape* (2022). The photograph – whose title might lead viewers to misread the image – illuminates a nocturnal aquatic surface bathed in the moonlight's reflection, which appears to be anything but liquid.

Seriality and Typology

GALLERY 7.1

Guillaume Duchenne De Boulogne / Walker Evans / Zoe Leonard / Sherrie Levine / Boris Mikhailov / Youssef Nabil / Irving Penn / August Sander / Cindy Sherman / Dayanita Singh / Hiroshi Sugimoto / Wolfgang Tillmans



Boris Mikhailov, *Luriki (Colored Soviet Portrait)*, 1971-1985, 38 hand-coloured black and white photographs, varying sizes. © ADAGP, Paris, 2026. Pinault Collection

As of the late nineteenth century, a photograph would no longer be confined to a single image. Artists, scientists, and archivists soon began exploring notions of repetition, accumulation, and the collation of images as a way to classify, inventory, and organise the world. This innovative approach is highlighted in this section, which juxtaposes historical and contemporary series of photographs.

Figures such as **Guillaume Duchenne de Boulogne** (1806-1875) used photography as a tool for observation, comparison, and analysis. Portraits used for legal purposes, facial expressions, and human attitudes and types were collected to establish visual archives that were structured according to rigorous protocols. This typological approach went past its scientific framework to become an artistic impulse in the hands of artists such as **August Sander** (1876-1964), who created a portrait of German society. In the 1930s, this documentary quality began to receive artistic recognition, for example in the work of **Walker Evans** (1903-1975), whose book *African Negro Art* (1935) reveals the extent to which photography can simultaneously record, classify, and transform a document into a work of art.

Artists have used seriality and typology to explore the tensions between objectivity and subjectivity, memory and inventory, and scientific method and sensory perception, as in the series *Luriki* (1971-1985) by **Boris Mikhailov** (b. 1938). After selecting photographs found in family albums or photographing the subjects himself, Mikhailov came up with a process to add colour to the negatives, in an ironic imitation of the way that Soviet propaganda artificially brightened even the bleakest aspects of daily life for the working class. With this series, Boris Mikhailov hopes "to speak in everyone's name, to state the simple truth about society at that time".

The Fabrication of the Image

GALLERY 7.2

Richard Avedon / Cecil Beaton / Robert Cumming / Man Ray /
Irving Penn / Edward Steichen / Weegee / Edward Weston



Cecil Beaton, *Actress Anna Magnani*, 1963, gelatin silver print, 29.4 x 24.1 cm. © Cecil Beaton, Condé Nast. Pinault Collection.

This section of the exhibition reveals the experimental nature of the medium in twentieth-century photography, specifically through the influence of Surrealism. Multiple exposures, solarisations, distortions, photomontages, and playing with the materials transformed the photographic image – and with that, our perception of reality.

A photograph is the result of a mechanical and chemical process of capturing light on a sensitised surface. Artists quickly sought to go past the reproduction of reality by intervening in the image's fabrication. In the nineteenth century, photographers such as Gustave Le Gray assembled several negatives to compose a single landscape, while pictorialists engaged in retouching, scratching, painterly interventions, and darkroom experiments.

In the twentieth century, the Surrealists radicalised these practices, using photography in a highly experimental way to consciously unsettle the image and open it to new interpretations. The portraits made by **Cecil Beaton** (1904-1980) and **Weegee** (1899-1968) reflect this influence.

The format, medium, and quality of the final print were essential to this process. The three, differently sized versions of *Dovima with Elephants* (1955) by **Richard Avedon** (1923-2004) featured here offer us different ways of perceiving the same image. The process and the medium profoundly affect the image's materiality and status, whether we are looking at a silver or platinum print, for example Irving Penn's *Cuzco Children* (1948), or the way that Robert Cumming transformed a photograph into either a drawing or a painting.

The Art of Composition

GALLERY 7.3

Eugène Atget / Robert Capa / Henri Cartier-Bresson / Raymond Depardon /
Robert Doisneau / Pierre Dubreuil / Roger Fenton / Gustave Le Gray / El Lissitzky /
André Kertész / Lee Miller / Cindy Sherman / Sherrill Shell / Alfred Steiglitz / Paul Strand



Cindy Sherman, *Untitled #21*, 1978, gelatin silver print, 17.2 x 24 cm (unframed). © Cindy Sherman / ADAGP, Paris, 2026. Pinault Collection.

The power of certain photographs that transcend time and the place they occupy in our collective memory have more to do with their organisation of lines, forms, and perspectives than their subject. Others rely on capturing the “decisive moment”, that fleeting instant in which reality exists in a state of perfect balance. From Roger Fenton to Cindy Sherman, this section of the exhibition shows the extent to which composition remains a central concern in the history of photography, between its pictorial legacy, the construction of a view, and the invention of new visual forms.

Even before the invention of photography, painters used camera obscuras to compose images and organise the space, light, and perspectives within them. As the heir to this pictorial tradition, photography has since its beginnings assigned an essential role to composition. Many photographers, such as Henri Cartier-Bresson (1908-2004) or more recently, **Annie Leibovitz** (b. 1949), have been deeply influenced by the history of painting in the way that they construct their images.

For **Cindy Sherman** (b. 1954), the title of her series *Untitled Film Stills* refers primarily to cinema; in each one of these photographs, we may recognise a character, setting, or scene from a film. Begun in 1977 and developed over the next three years, this series of small-format black and white photographs was one of the first projects that drew attention to this American artist's work. Her photographs have continued to explore the structures of representation by making the mechanisms visible that she uses to construct an image.

The Language of Hands

GALLERY 6.1

Laure Albin Guillot / Richard Avedon / Claude Cahun / Maurizio Cattelan /
George Frederic Cannons / Barbara Kruger / Dorothea Lange / Annie Leibovitz /
Dora Maar / Lusha Nelson / Man Ray / Irving Penn / Paul Strand / Danh Võ



Dora Maar, *Les années vous guettent*, 1936, gelatin silver bromide print on mount board, 30 x 21.7 cm (unframed).
© ADAGP, Paris, 2026. Pinault Collection.

An indispensable creative tool, the human hand occupies a singular place in the history of photography due to its expressive and symbolic power. It works, protects, accuses, caresses, and resists, at times becoming a veritable language unto itself. As a motif, it reveals emotions as well as the social and political realities of any era.

In the iconic photograph *Migrant Mother* (1936) by **Dorothea Lange** (1895-1965), the hands express the hardship of labour and the precarious state of America's working class during the Great Depression. Surrealists such as **Dora Maar** (1907-1997) and **Claude Cahun** (1894-1954) transformed the hand into a mental and symbolic territory that was both strange and unsettling. Later on, **Barbara Kruger** gave it a political dimension, the hand becoming an instrument of power, desire, and consumerism. Whether it expresses intimacy, work, the unconscious, or domination, the human hand in photography constitutes an independent form of personal expression, able to describe the human condition all on its own.

An emblematic work in the Pinault Collection, *Les années vous guettent* (1936) ("The years lie in wait for you") by Dora Maar was first made for an advertising campaign for an anti-wrinkle cosmetics brand. The message is clear: your beauty is inexorably waning, your youth is vanishing, and you have to do something about it. Maar decided to make a portrait of her friend Nush Éluard, artist and muse to the Surrealists, as well as wife of the poet Paul Éluard. She overlaid a negative image of a spider's web over Nush's face, her long fingers, like the legs of the spider, imprisoning her face and holding her captive. If we follow the symbolic threads of this extraordinary image, we may see its fragmentation as a shattered mirror, while the spider becomes a third eye. By breaking her own reflection, a metaphor for the dictates of beauty, the subject gains an awareness of herself, frees herself from her status as an object, and takes back control over her own destiny.

Face to face

GALLERY 6.2

Richard Avedon / Constantin Brancusi / Steffi Brandl / Manuel Alvarez Bravo / Edmont Bacot / Werner Bischof / Claude Cahun / Julia Margaret Cameron / Guillaume Duchenne De Boulogne / John Edmons / Maurice Goldberg / Peter Hujar / Annie Leibovitz / Zanele Muholi / Man Ray / Richard Prince / Wladimir Rehbinder / Jack Robinson / Alexander Rodchenko / Francesco Scavullo / Karl Schenker / Ernst Schneider / Cindy Sherman / Edward Steichen / Paul Stone Raymor / Edward Weston



Richard Avedon, *Marilyn Monroe, actress, New York City, May 6, 1957*, 1957-1980, gelatin silver print, 35.4 × 27.8 cm (unframed). © The Richard Avedon Foundation. Pinault Collection.

The portrait is one of the most important genres in the history of photography. Already in the initial decades of the medium, photography explored the portrait in all its many forms, from the official to the social, scientific, documentary, private, and even the self-portrait. Regardless of its use, it always establishes a relationship between the person being photographed and the person looking at the photograph. This section features works in which the subject appears to claim us as a witness, looking at us straight in the eye and thereby almost fully eradicating the distance between the image and its viewers.

This frontality can serve very different purposes: the scientific and experimental in *Rire Faux* (1862) ("Fake laughter"), taken from studies conducted by Doctor **Guillaume Duchenne de Boulogne** (1806-1875), in which facial expression becomes a subject of study, or, to the contrary, purely visual and critical, as in *Untitled (Fashion)* (1982) by **Richard Prince** (b. 1949), which subverts the language of advertising and media imagery.

Lying behind each one of these gazes are identities, emotions, social constructs, and projections of the self. The portrait thus becomes as much an attempt to capture a presence as the fight against its inevitable disappearance, as we can see in the iconic portrait of Marilyn Monroe made by **Richard Avedon**. The photographer here confirms his realist aesthetic and clinical eye, which reveal the faultlines and wounds of iconic figures of the 1960s, laying bare the underside of myth – the opposite of glamour – and contributing to a heroic visual anthology of America as embodied by the actress. Avedon managed to capture a portrait of the actress, her mask removed and her gaze, empty and lost.

The Body Revealed

GALLERIES 6.3 / 5.1

Richard Avedon / Erwin Blumenfeld / Henri Cartier-Bresson / Imogen Cunningham / František Drtikol / Nan Goldin / Rudolf Koppitz / Tarrah Krajnak / Germaine Krull / Annie Leibovitz / Man Ray / Helmut Newton / Paul Outerbridge / Irving Penn / Aleksandr Rodchenko / Edward Steichen / Deborah Turbeville / Edward Weston



Helmut Newton, *Big Nude III*, 1980, black and white photograph, printed in 1998 or 1999, 207 × 121.5 cm (unframed).
© Helmut Newton Foundation. Courtesy of the Helmut Newton Foundation. Pinault Collection.

The human body has been a favourite photographic subject since the medium's invention. As an heir to painting and sculpture, photography soon began to depict the major archetypes of the nude while also deeply transforming our relationship to it.

The female body became the predominant figure in this visual history. As an ideal of beauty, an object of fascination, desire, and symbolic projection, it is observed, staged, fragmented, and idealised through a gaze that has often been shaped by male photographers. This is the case of *Big Nude III* (1980) by Helmut Newton (1920-2004): "The photographer saw an exceptional iconographic potential in this striking figure, that of Henriette Allais, of French and Cherokee origins. Printed life size, the photograph was first published in *Vogue Paris* (October 1980) in the form of an image within an image to illustrate an article titled "State of Beauty". It soon became one of Newton's most emblematic works". (Philippe Garner, *100 Masterpieces of Photography. Pinault Collection*, 2025).

And yet, photography may well be the medium that women were able to take up with the fewest difficulties, from its very inception. Under the gaze of women photographers, these almost systematically sexualised representations become an exploration of intimacy and of our relationship to our bodies. Artists such as **Annie Leibovitz** and **Zanele Muholi** (b. 1972) transform the nude into a powerful affirmation of identity and reappropriation of the self. The presence of the body in the photographic space even questions its materiality. In *Diver* (1935) by **Aleksandr Rodchenko** (1891-1956), the body becomes a form of graphic tension, while in *In Memoriam* (1901) by **Edward Steichen** (1879-1973), the figure seems almost sculpted into the photographic material by the lighting and the printing.

Disappearances / Abstraction

GALLERY 5.2

Raymond Depardon / Máté Dobokay / Louise Lawler / Man Ray / Tyler Mitchell /
Ugo Mulas / Meret Oppenheim / Irving Penn / Hiroshi Sugimoto / Francesca Woodman



Tyler Mitchell, *Lamine's Apparition (After Frederick Sommer)*, 2024, gelatin silver print, 101,6 x 127 cm.
© Tyler Mitchell. Pinault Collection.

This final section of the exhibition offers a gradual shift towards a more silent, almost metaphysical kind of photography. The human figure, which until now has been solidly present, here begins to dissolve, to merge into the surrounding space, to the point of vanishing completely.

In the work of **Francesca Woodman** (1958-1981), the double exposure transforms corporeal presence into a fragile, floating, almost intangible image. In *Lamine's Apparition (After Frederick Sommer)* by **Tyler Mitchell** (b. 1995), the figure seems absorbed by the background, by the very material of the image. In these instances, photography is no longer attempting solely to represent reality; it is also depicting a state of disappearance, the erasure of what we can see. This passage towards abstraction acts as a veritable *memento mori*. Forms blur and surfaces meld to the point of becoming completely abstract. This disappearance finds its high point in *Ma dernière photographie* (1929) by **Man Ray** (1890-1976), in which a simple, black printed area serves as the radical reduction of photography to its very essence: a surface, an absence, and a void. More than an image, the work becomes a metaphor of the disappearance of the subject, the gaze, and perhaps even of photography itself.

Nan Goldin. Stendhal Syndrome

AUDITORIUM



Nan Goldin, still from *Stendhal Syndrome*, 2024, single-channel video, color, and sound; 26 min 2 sec.
© Nan Goldin. Courtesy of the artist and Gagosian.

Screened in the Auditorium of the museum, this work takes the form of a visual dialogue between the universal and the personal. It reinterprets the notorious Stendhal Syndrome, in which the dizzying intensity of beauty can make people faint.

Stendhal Syndrome, shown as a slideshow, combines masterpieces of ancient, classical art, the Renaissance, and the Baroque with portraits that **Nan Goldin** made of her close friends and lovers. Created during her visits to the world's major museums, these images erase the boundary between art history and personal experience in their combination of mythological figures and masterpieces of the past with the artist's own community. Inspired by *Ovid's Metamorphoses*, the work is narrated by the artist herself, an original composition by Soundwalk Collective, and a musical piece by Mica Levi. This piece contemplates love, loss, and memory as a way to assert the capacity of images to preserve beings, create a dialogue between the living and the past, and inscribe the most personal of histories in our collective memory.

Coleman Collins. Specular fiction

STUDIO



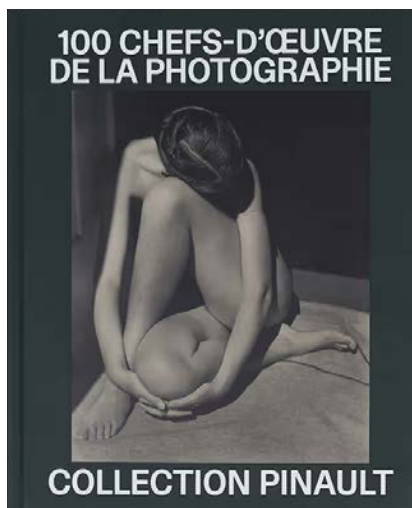
Coleman Collins, *Specular fiction*, 2024, HD video, 8 min. Courtesy of the artist. Exhibition view of “Remember Me”, Bourse de Commerce — Pinault Collection, Paris, 2026-2027. © Tadao Ando Architect & Associates, Niney et Marca Architectes, agence Pierre-Antoine Gatier. Photo: Nicolas Brasseur.

By using reproduction as a space for creating as well as preserving, Coleman Collins shows, in the Studio, that images continue to live, circulate, and change, ultimately that memory is a process always in the making.

With *Specular Fiction* (2024), **Coleman Collins** explores the way in which digital technologies are transforming our relationship to images, artworks, and memory. Collins uses 3-D modellings of objects and heritage sites to compose a world where the original and its copy coexist in conversation with one another. The copy is no longer a simple reproduction of a model, instead a new form of the original's existence that prolongs its presence, transmits its memory, and renews its meaning.

About the exhibition

PUBLICATIONS



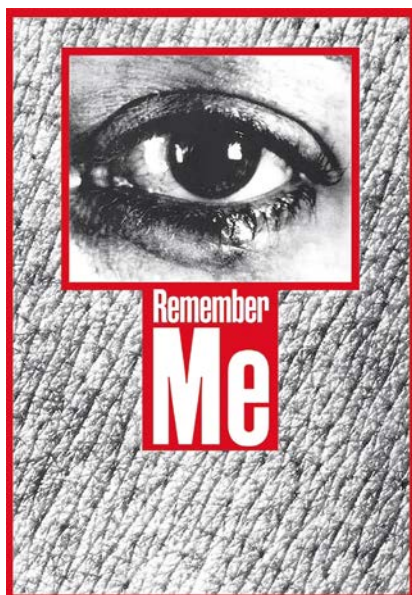
Catalogue

100 Masterpieces of Photography. Pinault Collection

Edited by Matthieu Humery, this reference work showcases the photographs that have occupied such a large place within the Pinault Collection since 2006. From Gustave Le Gray to Cindy Sherman, from Irving Penn to Wolfgang Tillmans, by way of Raymond Depardon and Lee Miller, this volume testifies to the great diversity of the photographic medium, from the nineteenth century to the present day.

With essays by Matthieu Humery, Simon Baker, and Sylvie Aubenas, together with a set of catalogue entries by Stuart Alexander, Thibault Boulvain, Clara Bouveresse, François Cam-Drouhin, Sharon DeLano, Philippe Garner, Darius Himes, Matthieu Humery, Elisabeth Lebovici, and Ivan Shaw.

Published jointly by the Pinault Collection and Éditions Dilecta, 2025
Available in French and English,
256 pages, €49



Leporello

Remember Me

Conceived as an open-ended stroll through the photographic holdings of the Pinault Collection, this leporello features some fifty images, ranging from the medium's beginnings to contemporary works. More than a traditional catalogue, it unfolds as a visual constellation in which the works converse with one another, above and beyond their era, genre, and use. This also reflects the structure of the exhibition *Remember Me*, which was conceived as a visual fugue around major themes dear to François Pinault: the portrait, the archive, the body, composition, memory, and disappearance.

Published jointly by the Pinault Collection and Éditions Dilecta
Available in French and English,
60 pages, €39

PRACTICAL 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., and in the evening on Friday, until 9:00 p.m.

— Full price: €15

— Reduced price: € 10 (for anyone age 18-26, 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

—1-year Solo Membership: €39

—1-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/boursedecommerce/publics/super-cercle

MEDIATION

— 20-minute “insight visits” are offered once every half-hour about the current exhibitions and the architecture of the Bourse de Commerce. Admission free, without reservations.

— 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.

Art at the Bourse de Commerce can also be seen at a child's height. For the entire duration of the exhibition, several aids and activities are proposed to help families with children ages 6-12 to discover *Remember Me*.

An activity booklet

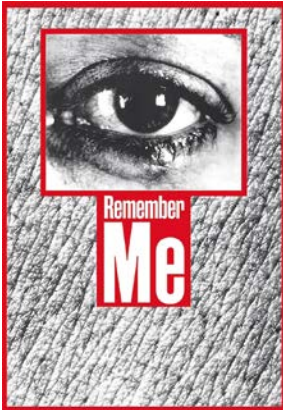
Explore the exhibition along on a fun route through the artworks.

Free, available on site or by online download.

A dedicated space

The Mini Salon is a freely accessible space with games, books, and other freely accessible activities for young and old. Open every day, free of charge, no reservation required.

Press images



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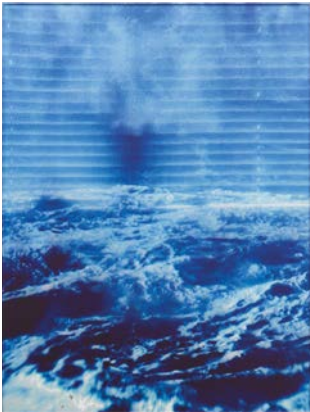
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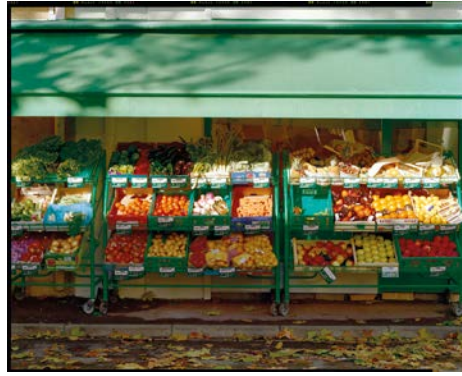


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[01] Barbara Kruger, *Untitled (Remember me)*, 1988/2020, single-channel video on LED screen, sound, 23 sec, 350.1 x 250.1 cm. Courtesy of the artist and Sprüth Magers. Pinault Collection. [02] Barbara Kruger, *Untitled (I shop therefore I am)*, 1987, photographic silkscreen on vinyl, 284.5 x 287 cm. Courtesy of the artist and Sprüth Magers. Pinault Collection. [03] Gustave Le Gray, *Ships Leaving of Port of Le Havre (from the Fleet of Napoleon III)*, 1856-1857, albumen print made from a wet collodion glass negative, mounted on its original mount board, 43.5 x 62.7 cm. Pinault Collection. [04] Claude Cahun, *Untitled*, 1936-1939, gelatin silver print, 24.3 x 19 cm. Pinault Collection. [05] El Lissitzky, *Footballer*, 1926, vintage gelatin silver print, 13.3 x 11.1 cm (unframed). Pinault Collection. [06] Roger Fenton, *Pool below the Strid, Bolton Abbey*, 1854, salted paper print made from a wet collodion glass negative, 34.8 x 29 cm. Pinault Collection. [07] Dorothea Lange, *Migrant Mother*, 1936, gelatin silver print, 34.3 x 26.7 cm, © Dorothea Lange / Library of Congress, Prints and Photographs Division, Washington, USA. [08] Eileen Quinlan, *Shut-in Set (Oh Sister)*, 2023, UV-cured inkjet print on mirror and aluminium frame, 102.2 x 76.8 x 3.8 cm. Pinault Collection. Photo: Stephen Faught. Courtesy of the artist and Miguel Abreu Gallery (New York). [09] Annie Leibovitz, *Andy Warhol, New York City*, 1976, 1976, archival colour pigment print, 152.4 x 101.6 cm (unframed). © Annie Leibovitz. Pinault Collection. [10] Zanele Muholi, *Mfana, Philadelphia*, 2019, gelatin silver print, 16 x 13 cm. © Zanele Muholi. Courtesy of the artist and Yancey Richardson (New York). Pinault Collection. [11] Henri Cartier-Bresson, *Behind the Gare Saint-Lazare, Place de l'Europe, Paris, France*, 1932, 1932, gelatin silver print made in 1973, 35.8 x 24 cm (unframed). © Fondation Henri Cartier-Bresson / Magnum Photos. Pinault Collection.



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[12] Raymond Depardon, *Cosne-Cours-sur-Loire, Nièvre*, 2009, colour digital C-print, 54 × 67.5 cm (unframed). © Raymond Depardon / Magnum Photos. Pinault Collection. [13] Raymond Depardon, *Saint-Laurent-de-la-Cabrerisse, Aude*, 2005, colour digital C-print, 54 × 67.5 cm (unframed). © Raymond Depardon. Pinault Collection. [14] Tyler Mitchell, *An Embrace*, 2024, UV print on glass, mirror, aluminium frame, 132.1 × 164 cm. © Tyler Mitchell. Pinault Collection. [15] Richard Avedon, *Marilyn Monroe, actress, New York City, May 6, 1957*, 1957-1980, gelatin silver print, 35.4 × 27.8 cm (unframed). © The Richard Avedon Foundation. Pinault Collection. [16] Richard Avedon, *Dovima with elephants, evening dress by Dior, Cirque d'Hiver, Paris, August 1955*, 1955-1979, gelatin silver print, 35.56 × 27.94 cm (unframed). © The Richard Avedon Foundation. Pinault Collection. [17] Helmut Newton, *Big Nude III*, 1980, black and white photograph, printed in 1998 or 1999, 207 × 121.5 cm (unframed). © Helmut Newton Foundation. Courtesy of the Helmut Newton Foundation. Pinault Collection. [18] Edward Weston, *Shell*, 1927, gelatin silver print on mount board, made circa 1930, 25.3 × 19.5 cm (unframed). © Center for Creative Photography, The University of Arizona Foundation / ADAGP, 2026. Pinault Collection. [19] Dora Maar, *Les années vous guettent*, 1936, gelatin silver bromide print on mount board, 30 × 21.7 cm (unframed). © ADAGP, Paris, 2026. Pinault Collection. [20] Man Ray, *Noire et Blanche*, 1926, gelatin silver print, 20.6 × 27.5 cm (unframed). © Man Ray 2015 Trust / ADAGP, Paris 2026. Pinault Collection. [21] John Edmonds, *Tête d'Homme*, 2018, archival pigment print, 61 × 76.2 cm (unframed). © John Edmonds / ADAGP, Paris, 2026. Pinault Collection.



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[22] Edward Steichen, *Gloria Swanson, New York, 1924*, 1924, gelatin silver contact print, 24.8 x 20 cm (unframed). © The Estate of Edward Steichen / ADAGP, Paris, 2026. Pinault Collection. [23] Cindy Sherman, *Untitled #21*, 1978, gelatin silver print, 17.2 x 24 cm (unframed). © Cindy Sherman / ADAGP, Paris, 2026. Pinault Collection. [24] Peter Hujar, David Wojnarowicz, 1981, gelatin silver print, 25.4 x 20.3 cm (unframed). © The Peter Hujar Archive / ADAGP, Paris, 2026. Pinault Collection. [25] Irving Penn, *Gerbera Daisy*, 2006, print, 23.9 x 32.8 cm. © Irving Penn, Condé Nast. Pinault Collection. [26] Irving Penn, *Cuzco Children*, 1948, platinum-palladium print, with interpositive transparency, made in 1973, 22.5 x 16.7 cm. © Irving Penn, Condé Nast. Pinault Collection. [27] Irving Penn, *Still Life with Watermelon, New York, 1947*, dye transfer print, 56 x 44.5 cm (unframed). © Irving Penn, Vogue / Condé Nast. Pinault Collection. [28] Sherril Schell, *The Empire State Building, New York City, 1930*, gelatin silver print, 38.4 x 26.5 cm. © Sherril Schell, Condé Nast. Pinault Collection. [29] Erwin Blumenfeld, *Rex Harrison and Lilli Palmer superimposed on the eyes of a Siamese cat*, 1950, photo collage on gelatin silver print and painted mask, 39.1 x 26.3 cm. © Erwin Blumenfeld, Condé Nast. Pinault Collection. [30] Cecil Beaton, *Actress Anna Magnani*, 1963, gelatin silver print, 29.4 x 24.1 cm. © Cecil Beaton, Condé Nast. Pinault Collection. [31] Weegee, *Liberace, Stretch Caricature*, 1955, print, 23.8 x 16.8 cm. © Weegee, Condé Nast. Pinault Collection.

Artists' biographies

RICHARD AVEDON

Richard Avedon (1923-2004) gained renown as a fashion photographer before he started to make portraits of celebrities the world over, something he would do for the rest of his career. Alongside the world of glamour, this American photographer did not neglect the anonymous and the outcast. Series on patients in a psychiatric institution in Louisiana and on napalm victims during the Vietnam War evoke the social and political aspects of his art. With his pared-down aesthetic, Avedon often revealed the personality of his models in a single frame, ably exposing – and spotlighting – them with tremendous originality. Holding that “a portrait is not a likeness”, he took the liberty of engaging in various manipulations and dramatic artifices in his stagings, which always remained very simple and bare.

LAURE ALBIN GUILLOT

Born in Paris to an American father and an Italian mother, Laure Albin Guillot (1879-1962) lived most of her life in France. A photographic pioneer, she made this portrait at the beginning of her career. In collaboration with her husband, a specialist in microscopes, she also made a sumptuous album titled *Micrographie décorative* (1931). After her husband's premature death, Guillot continued to work in the spheres of fashion, celebrity, and portrait photography, and she advocated for feminist causes at the professional level. Adopting a pictorialist style, she photographed and herself printed landscapes and portraits tinged with a misty aura. She founded the Société des Artistes Photographes in 1932, and she obtained the creation of a section devoted to photography at the Paris International Exposition of 1937.

MANUEL ALVAREZ BRAVO

A landmark figure in photography, Manuel Álvarez Bravo (1902-2002) was born in Mexico, where he lived most of his life and died at the age of 100. Like many early twentieth-century photographers, he was self-taught. He bought his first camera at the age of twenty. Bravo trained his lens on the richness of life in his country as it underwent a cultural and political revolution in which long-oppressed indigenous peoples began to assert themselves, socially and artistically. Bravo's talent lay in transforming daily gestures and simple, quiet moments into symbols of great significance, thereby revealing the universal in the particular. Sleep, dreams, eroticism, and death are some of the themes that run through his early photographs, ones he also shared with the Surrealists, with whose works he felt a great affinity.

EUGÈNE ATGET

Often considered the first modernist photographer, Eugène Atget (1857-1927) was a savvy practitioner who deliberately flouted the dominant pictorialist style of his time. With great precision, he documented the architecture and ironwork of his surrounding environment, as well as its greenery. He hung a sign outside his studio that read “Documents for artists”. Hard to miss as he lugged his 8x10” view camera and tripod through the city's streets, Atget exposed all his negatives on heavy glass plates. Having spent most of his career dealing with a small number of people and institutions interested in his subjects – mainly concerning old Paris, that is, from the sixteenth to the eighteenth century, which was rapidly disappearing – he worked in relative obscurity until the end of his life.

EDMOND BACOT

Edmond Bacot (1814-1875) was a French photographer. Born in Paris, he became interested early on in photography for its ability to depict landscapes, monuments, and scenes of daily life with a high degree of fidelity. He is especially known for his photographs of Normandy, especially of the city of Caen, where he made a number of exterior views. His work bears witness to the growth of cities and heritage during the nineteenth century.

CECIL BEATON

A photographer known primarily for his portraits of celebrities, Cecil Beaton (1904-1980) also worked as an illustrator and a costume and set designer, for which he won an Oscar. In the 1920s, Beaton became a photographer for the magazines *Vanity Fair* and *Vogue*. He developed a style of portraiture in which the subject was just one element in an overall decor dominated by backgrounds of unusual materials such as aluminium foil or paper mâché. The results, combining art and artifice and ranging from the exquisite to the exotic and to the bizarre, are nevertheless always highly refined. He was the official photographer of the Royal Family in 1937. Eventually deemed to be outmoded, he was dismissed by *Vogue* in the 1950s, and he became a freelance photographer. This is when he began working in set design for theatre and cinema. In 1964, he was made a member of the Royal Photographic Society. The National Portrait Gallery in London devoted to major retrospectives to his work, one in 1968, and the other in 2004.

WERNER BISCHOF

Werner Bischof (1916-1954) studied painting and photography. His initial ambition was to become a painter in Paris, but at the outbreak of WWII, he returned to

his native Switzerland, where he focused on photography and was drafted in the army for at least two years. At the war's end, eager to document the Postwar period, he travelled to photograph across much of Europe. The quality of his work drew considerable attention, and in 1949, he became one of the first members of the world's first cooperative photographic agency, Magnum. At the time, illustrated magazines were mass media that introduced the world to their millions of readers. Through Magnum, Bischof published his photographs in all major magazines. As the most distant corners of the planet elicited the greatest interest, he began travelling outside Europe: to India, Japan, the United States, and South America.

ERWIN BLUMENFELD

Erwin Blumenfeld (1897-1969) was a photographer known for his work in the world of fashion, from the 1930s to the 1950s. He began his photographic training very early on, with Sclochau and Moses. He moved to Paris in 1936, where he received his first commissions: portraits of artists, including Henri Matisse, Georges Rouault, and Cecil Beaton. Beaton was impressed with Blumenfeld's work and secured him a contract with *Vogue Magazine* in 1937. During the Second World War, Blumenfeld was imprisoned in a concentration camp, from which he escaped. He then fled to New York, where he was hired by *Harper's Bazaar*. He spent three years with the magazine before beginning to work as a freelancer for American *Vogue*. For more than 15 years, his work was published on the cover of numerous publications, including *LIFE*, *Flair*, and *Look*. He also photographed a considerable number of advertising campaigns for cosmetic brands such as Helena Rubinstein, L'Oréal, and Elizabeth Arden. In the 1950s, he was considered to be the best-paid photographer in the world.

CONSTANTIN BRANCUSI

A pioneering figure of Western modern art, Constantin Brancusi (1876-1957) is a major figure in twentieth-century sculpture. Though close to the Parisian avant-garde, he never joined any one movement, and he remained very interested in non-Western and ancient sculpture. He delved into these references to create pared-down works of a universal dimension. A student of Auguste Rodin, Brancusi took his distance from his teacher because, in his words, "nothing grows in the shadow of a large tree". He carved his highly simplified sculptures to reveal the vital, organic qualities of his materials. At the edge of abstraction, his works often grapple with the same themes: the kiss, the bird, and the sleeping muse. Brancusi then photographed them in an elaborate setting, in which the unexpected interplay of the light on the forms and the materials radically changed the perception of the sculptures, which remained both timeless and profoundly modern.

STEFFI BRANDL

German photographer Steffi Brandl (1899-1966) portrayed the leading representatives of Weimar in the 1920s and 1930s, eventually fleeing Europe to avoid Nazi censorship. After studying photography in Vienna

from 1918 to 1921, she went to work in the studio of famed photographer Trude Fleischmann. In 1926, she moved to Berlin, where she opened up her own photo studio on the Kurfürstendamm. Because of her Jewish origins and the rise of Nazism, Brandl left Germany in 1938 and emigrated to the United States. She continued working as a portrait photographer in New York, where she died in 1966. Her work has remained little known, but it has become the topic of a research project led by Elke Tesch. This ongoing study continues to unearth new works by Brandl from a variety of sources and is gradually enabling scholars to reconstitute this artist's career.

CLAUDE CAHUN

A visual artist, photographer, woman of the theatre, poetess, and activist, Claude Cahun (1894-1954) was one of very few women who belonged to the extended circle of the Surrealists in Paris. Her highly varied oeuvre consists of poetry, political texts, and socially committed articles that were published in several French magazines, but it is undoubtedly her portraits, made with her partner, Suzanne Malherbe, that elicit the greatest interest today. From 1910 to 1954, Cahun composed a deeply personal and autobiographical body of work that is hard to categorize or classify, even today. Her photographic production long remained in the shadows, but it has become recognised for its originality and power, and it is now considered a major cornerstone of Surrealism.

JULIA MARGARET CAMERON

In contrast to the precision and clarity that traditionally characterised photography at the time, Julia Margaret Cameron (1815-1879) innovatively explored the world of the close-up and the out-of-focus, all of which gave her models an enigmatic aura. This bold stance elicited the consternation of some critics during that period. Her prints show traces of her fingers and other imperfections, revealing the photographic emulsion as a material and thereby opening the way to modernist experimentation. Known for her compositions inspired by literary or mythological scenes, Cameron asked her loved ones to act as allegories, characters from the legend of King Arthur, and even Madonnas.

GEORGE FREDERIC CANNONS

George Frederic Cannons (1897-1972) was a British photographer known mainly for his portraits of Hollywood stars in the 1920s and 1930s. He moved to California in 1922 and began making a name for himself working for the producer Mack Sennett, especially by photographing the famous "Bathing Beauties". In 1927, he opened his own studio in Hollywood and made portraits of numerous celebrities, including Jean Harlow and Dolores del Rio. In 1934, he returned to England and opened a studio in London called "Cannons of Hollywood". He continued to photograph actors, and he worked as a set photographer for film studios. George Frederic Cannons is recognised today for his significant contribution to portrait photography and British and Hollywood cinema. Several of his photographs are held in the National Portrait Gallery in London.

ROBERT CAPA

Robert Capa (1913-1954), born André Friedmann, was a Hungarian photographer and photojournalist. He is considered as one of the greatest war photographers of the twentieth century. He began photographing in Berlin and then moved to Paris in 1933, after the Nazis came to power. Capa became known for photographing the Spanish Civil War alongside Gerda Taro. He made important photographs during the Second World War, especially during D-Day in Normandy in 1944. In 1947, he co-founded Magnum Photos, the world's first cooperative agency for photographers. Capa continued to cover various conflicts. In 1954, while he was photographing the war in Indochina for *LIFE*, he stepped on a land mine and died, at the age of just 40. Robert Capa's work remains a landmark of war photojournalism.

HENRI CARTIER-BRESSON

"I understand through my eyes," said Henri Cartier-Bresson (1908-2004). Having first studied painting and then worked in film, as an assistant to Jean Renoir, he ultimately found that his famous Leica was the best way for him to grasp the world. Through various eras and their upheavals, he forged a distinctive photographic career that took him from Surrealism to the Cold War, by way of the Spanish Civil War, the Second World War and decolonisation. The wealth of the photographic oeuvre that Cartier-Bresson left behind is a reflection of his many lives and travels, which he carried out in large part on assignment for the Magnum photo agency, which he co-founded in 1948, as an activist for "auteur photojournalism". Fuelled from the outset by an ambition to portray the human condition through the medium of photography, "HCB" was able to capture both History in a single image and the personality of his subjects, who were among the most famous people of his time. From portraits to photo reportage, his black and white photographs always exhibit a savvy blend of intuition and perceptiveness.

MAURIZIO CATTELAN

Provocation, irreverence, and derision run through the work of Maurizio Cattelan (b. 1960), a major figure in the international contemporary art world. For the last twenty years, the many installations, sculptures, and performances of this Italian artist have proven to be veritable events, sometimes even causing outright scandals. Cattelan's works routinely use real-world objects and people, which he hijacks and stages, most often with a macabre sense of irony. Cattelan likes to flirt with the limits of perception and morality. *La Nona Ora* (1999), a polyester-resin sculpture depicting a life-sized Pope John-Paul II crushed by a meteorite, and *Him* (2001), a realistic statue of Adolf Hitler kneeling like a choirboy, both held by the Pinault Collection, exemplify this radical, singular vision.

COLEMAN COLLINS

Coleman Collins (b. 1986) is an American interdisciplinary artist, writer, and scholar whose work explores the notions of diaspora in relation to the technologies of transmission, translation, copying, and reiteration. His most recent projects explore the links between things in the real world and their digital approximations. They pay special attention to the way in which real and virtual spaces are socially constructed. A combination of sculpture, video, photography, and text, Collins' work searches for a synthesis of apparently opposing terms: subject and object, object and image, original and copy, and truth and fiction. He is currently Assistant Professor of Art of the University of California, Irvine. He lives and works in Los Angeles.

ROBERT CUMMING

Robert Cumming (1943-2021) was a multidisciplinary American artist. He has photographed, painted, sculpted, and drawn from the very beginning of his career. He soon became known for his conceptual photographs. He created strange objects and installations which he then photographed with great precision. His images play with illusions, humour, and the viewer's perceptions. Cumming explores our way of seeing as well as photography's ability to distort reality. His work has been shown at the Museum of Modern Art (MoMA) and the Whitney Museum of American Art in New York.

IMOGEN CUNNINGHAM

Imogen Cunningham (1883-1976) was an American photographer. She became interested in photography in 1901, when she was studying chemistry and botany at the University of Washington. She then trained with the photographer Edward S. Curtis and studied photographic technique in Germany. Cunningham opened her own studio in Seattle in 1910 and then moved to California. She became well-known for her portraits, pictures of flowers and plants, and depictions of the human body. After becoming one of the most brilliant representatives of American pictorialism, Cunningham forsook the tenets of this movement to embrace the precepts of the avantgarde. In 1932, together with photographers such as Ansel Adams and Edward Weston, she cofounded Group f/64, which advocated for a visually clear and sharp style of photography. Throughout her long career, Cunningham photographed many well-known figures, such as Martha Graham, Cary Grant, and Alfred Stieglitz. She continued to work and exhibit until the end of her life. Today, Imogen Cunningham is considered as one of the most important figures in modern American photography.

RAYMOND DEPARDON

Founder of the Gamma photo agency and a member of Magnum, Raymond Depardon (b. 1942) remains a key figure in the history of photojournalism and documentary photography, in France and around the world. American protests against the Vietnam War, the French countryside, portraits of political figures, the world's major metropolises, and psychiatric institutions represent just a few of the many subjects that this French

photographer, filmmaker, and writer has tackled. Through the acuity of his gaze, his ability to “unmask” situations, and his independence, Depardon exhibits a high degree of virtuosity in both his photographic series and his films. Some, such as *Correspondance new-yorkaise* (1981), published on a daily basis for an entire month in the newspaper *Libération*, constitute landmarks in the history of photo reportage. In focusing on both the energy of the street and the silence of vast, open spaces, his quest seems almost limitless, yet under the same motto: “Capture life wherever you find it”.

MÁTÉ DOBOKAY

Máté Dobokay is a Hungarian artist and photographer born in Pécs in 1988. He currently lives and works in Budapest. His work is based mainly on experimental and conceptual photography. Dobokay seeks to push against the limits of photography, often working without a camera, by engaging in large-scale experiments that reveal the internal structures, materials, and chemical ingredients of the photographic medium. Photo-sensitive paper, photographic substances, and chemical reactions are all tools that he uses in his work. Dobokay is particularly interested in the connections between photography, painting, and science. In 2016, he was included in the exhibition *IMPACT: Abstraction & Experiment in Hungarian Photography* in New York. In 2018, he received the MODEM Prize.

ROBERT DOISNEAU

Robert Doisneau (1912-1994) was a French photographer. By capturing everyday moments – children, workers, lovers, and the small moments of happiness experienced by Parisians – Robert Doisneau’s work is intimately bound up with the French capital. His style, often gentle and humorous, made him one of the major exponents of humanist photography in the twentieth century. His most famous image, *The Kiss at the Hôtel de Ville*, made in 1950, became a worldwide icon after being reproduced as a poster in 1986. He made hundreds of thousands of photographs throughout his career, leaving behind some 450,000 negatives. Robert Doisneau remains one of the most important figures of twentieth-century French photography and photojournalism for his humane and poetic view of our daily lives.

FRANTIŠEK DRTIKOL

František Drtikol (1883-1961) was a Czech photographer and artist. After studying photography in Munich, he opened his own studio in Prague in 1912. He quickly became well-known for his portraits and especially his nudes, for which he created an interplay of light, shadow, and geometric forms. In the process, his style evolved from Art Nouveau to modernist abstraction. Drtikol was also deeply interested in spirituality and Buddhism. In 1935, he gave up photography to devote himself mainly to painting, drawing, and spiritual studies. He is considered one of the greatest Czech photographers of the twentieth century.

PIERRE DUBREUIL

Pierre Dubreuil (1872-1944) was a French photographer. He began photographing at the age of 16 and quickly

became a major exponent of the pictorialist movement. He photographed landscapes, cities, monuments, and imaginary realities that he staged. He experimented with a number of techniques, especially oil-based processes, which gave his photographs an almost painterly appearance. His career was interrupted by the First World War, but he resumed photographing in 1923 and moved to Belgium. In 1935, the Royal Photographic Society in London devoted a major retrospective to his work. Unfortunately, many of his negatives and archives were destroyed during the Second World War.

GUILLAUME DUCHENNE DE BOULOGNE

Guillaume-Benjamin Duchenne de Boulogne (1806-1875) was a French physician and neurologist. Considered a pioneer of neurology, he is known mainly for his research into human expression and the muscles of the face. In the 1850s, Duchenne began using photography as a scientific tool. He electrically stimulated certain facial muscles to provoke different expressions, from happiness to pain, fear, sadness, anger, or surprise. He worked with the photographer Adrien Tournachon, brother of Nadar, to record these experiments precisely. These photographs are collected in his book *Mécanisme de la physionomie humaine*, published in 1862. The images portray subjects whose expressions are provoked by electric stimulation. Duchenne sought to understand the connection between muscle movements and emotions scientifically. His work was also made for artists and art students to help them represent facial expressions more accurately. Duchenne’s photographs constitute an important body of work in the history of scientific photography.

JOHN EDMONS

John Edmonds is an American artist and photographer born in 1989. He lives and works in New York. His photographs deal mainly with identity, community, desire, and the feeling of belonging. He makes highly personal portraits of his friends, people he meets, and members of the Black queer community. In his series, he portrays men and women with African sculptures and cultural objects to create a dialogue between personal identity, history, and cultural memory. John Edmonds has become well known in the world of contemporary photography. He was included in the Whitney Biennial in 2019 and received the Foam Paul Huf Award in 2021.

EL LISSITZKY

A photographer as well as a painter, typographer, and architect, El Lissitzky (1890-1941) was one of the leading figures of the Russian avantgarde. The work of this artist close to Kasimir Malevich and Marc Chagall ventured between Suprematism, Bauhaus, Constructivism, and De Stijl. His highly innovative work in the fields of typography and photo montage influenced an entire generation of European artists. In using all the photographic possibilities of the time (including overprinting, photograms, and photo montage, among others), he managed to expand the medium’s expressiveness and also to make it a tool of mass persuasion. El Lissitzky used large-scale photographic installations on a

number of occasions, most memorably at the International Press Exhibition (Pressa) held in Cologne in 1928.

WALKER EVANS

Considered one of the greatest American photographers of the twentieth century, Walker Evans (1903-1975) began photographing in the 1920s, focusing on the streets, buildings, landscapes, and inhabitants of the United States. His style was sober and precise, portraying reality without any special effects and assigning great importance to the details of daily life. Between 1935 and 1938, he worked for the Farm Security Administration (FSA), photographing the consequences of the Great Depression, especially the poverty of rural populations and the living conditions of American workers. These images became some of the most important of his entire oeuvre. In 1938, the Museum of Modern Art in New York gave him his first retrospective exhibition. His book *American Photographs* also became a reference point in the history of photographic books. Evans had a profound impact on documentary photography through his transformation of scenes of daily life in America into images that were simple, precise, and artistic. His influence on an entire generation of photographers in the United States and Europe remains considerable.

ROGER FENTON

Roger Fenton (1819-1869) began in 1854 to use wet collodion glass negatives, which had a higher sensitivity to light and greater sharpness in their rendition of detail than the paper negatives he was still using when he travelled to Russia in 1852. This new process served the extraordinary subtlety of this boldly composed image. He is considered one of the great masters of landscape photography, on the same level with Gustave Le Gray in France. A painter who became a photographer, Fenton was in favour with the royal family, whom he photographed on various occasions starting in January 1854. The constant variety and ambitiousness of his work made Roger Fenton the most remarkable British photographer of the mid-nineteenth century.

JAROMÍR FUNKE

Jaromír Funke (1896-1945) quickly became one of the leading figures of Czech photography. After starting out under the influence of pictorialism, he soon turned to a more modern, experimental, abstract kind of photography. He specialised in still lifes, geometric compositions, and the interplay of light and shadow in photograms. In 1924, he founded the Czech Photography Society together with Adolf Schneeberger and Josef Sudek. Funke gradually turned from making landscapes to more abstract still lifes. He was also a photography educator and theoretician. His work, situated between abstraction, Constructivism, New Objectivity, and Surrealism, made him a major figure of modern European photography. Jaromír Funke's influence extended for several decades through his teaching and his many theoretical and critical writings.

MAURICE GOLDBERG

Maurice Goldberg (1881-1949) emigrated in 1905 from Russia to the United States, where he was active as a photographer from 1913 to 1949. He began by experimenting with pictorialist portraiture by photographing his family. The influx of Russian artists, mainly dancers and actors, to New York in the 1910s provided him with a large number of subjects. In 1916, Goldberg began working regularly with various American magazines. For the next 25 years, he remained a well-known artist and the main dance photographer who provided New York newspapers with his images. Large portions of his work were published in *Shadowland*, *Vanity Fair*, *Stage*, and *The Theatre*. Goldberg's technical mastery drew Hollywood's attention, and so, he began to work on a large number of film projects starting in the mid-1930s and continuing until his death in 1949, first for RKO, then for Warner Brothers, and finally for Universal.

NAN GOLDIN

Nan Goldin (b. 1953) is considered a major artist who revolutionised contemporary photography and the visual culture of our era by making her private life the subject of her work. Since the late 1970s, she has made numerous slideshows drawn from thousands of photographs depicting the details of her daily life and that of her close friends. This intimate narrative has explored all aspects of her life: childhood, love, sexuality, the night, violence, drug addiction, and death. All of her most intimate, unfiltered stories reveal the universal dimension of her experiences of love and loss. In the late 1980s, the scourge of AIDS appeared and made off with very many of her close friends, whom she photographed constantly, until their last breaths. Her fight against oblivion became the tragic tale of an entire generation.

HORST P. HORST

Horst P. Horst (1906-1999) was an American fashion photographer of German origins who is considered one of the masters of this genre. Known mainly for his glamour images, Horst staged his subjects in sophisticated, meticulous, and elaborate settings. His aesthetic can be defined as a mix of Surrealism and Neo-Classicism, with an added fascination for Antiquity. Horst studied architecture in Paris with Le Corbusier in 1930. He began working for *Vogue Magazine* in 1931 and in 1937, he moved to New York, where he met Coco Chanel, with whom he would work for more than thirty years. In 1989, Horst received the Lifetime Achievement Award of The Council of Fashion Designers of America and in 1996, the Master of Photography Award from the International Center for Photography.

PETER HUJAR

The work of Peter Hujar (1934-1987) describes life in New York at a time when the city was financially poor but artistically flourishing. Hujar is known mainly for his portraits of the new faces of New York, but he also photographed nudes, animals, and the streets of Manhattan at night. In the late 1970s and early 1980s, Hujar spent his nights roaming the no man's lands in the middle of New York. He also trained his lens on his nighttime

companions, from his lover, David Wojnarowicz, to the unknown woman who fell asleep at the entrance of his building. Hujar's more formal portraits, such as the ones of Susan Sontag, Candy Darling, and other bohemian cohorts that he made in the studio provided inspiration for many photographers, including Nan Goldin and Robert Mapplethorpe.

CONSTANTIN JOFFÉ

Constantin Joffé (1910-1992) was a Russo-Franco-American fashion and advertising photographer. Born in Russia, he moved to France when he was young and began his career as a fashion photographer in Paris. He moved to the United States in 1942 and soon began working for Condé Nast, especially for *Vogue* and *Glamour* Magazines. Joffé became one of the most important fashion photographers in America in the 1940s and 1950s. In 1948, he travelled to India for *Vogue*, where he made a lengthy series of photographs in colour on the fashion and landscapes of that country. Edward Steichen chose one of his photographs for the international exhibition *The Family of Man* at the Museum of Modern Art in New York in 1955.

ANDRÉ KERTÉSZ

An American photographer of Hungarian origins, André Kertész (1894-1985) is well known for his lyrical, formally rigorous images of daily life. Recognised as one of the most inventive photographers of the twentieth century, Kertész set the standard for how to use a handheld camera. He created a highly autobiographical oeuvre and developed his own visual language through his extensive experimentation. Kertész began photographing in 1912, alongside his job on the stock exchange in Budapest. During the First World War, he continued to photograph, documenting combat on the Eastern Front, where he was badly injured. He moved to Paris in 1925 to work as a freelance photographer. His photographs are remarkable for their melding of romantic sensibilities and modernist attitudes. They were often held up by critics in the 1920s and 1930s as proof that photography could be considered an art form in its own right. In addition to his images of daily life, Kertész made portraits of prominent cultural figures. He made some of these for the magazine *Vu* (which was published from 1928 until 1940), for which he was the chief photographer from 1928 until 1936. He was also the mentor of the American photographer who, like him, was of Hungarian origins: Robert Capa.

RUDOLF KOPPITZ

The principal figure in Viennese photography, Rudolf Koppitz (1884-1936) was also an educator and eventually the director of the photography department at the Institute of Applied Graphic Arts in Vienna. A darkroom virtuoso, he was an ardent advocate of photography as an art form to be considered at the same level as traditional disciplines. The great care he expended on both his compositions and his prints yielded visually powerful images with a magnificent grain and subtle tonalities. A veritable icon of photography, *Bewegungsstudie* ("Movement Study") (1925) depicts three women clothed in black, languidly moving in synchronisation, while

another, completely nude woman lurches in the opposite direction. The image was published worldwide and collected extensively, starting in the 1920s. It was used to illustrate the first article on photography in the *Encyclopaedia Britannica*, published in 1929.

TARAH KRAJNAK

Tarah Krajnak (b. 1979) is an American photographer and artist born in Lima. She currently lives and works in Los Angeles, where she is also Associate Professor of Art at UCLA. Her work combines photography, performance, and writing, and concerns the history of photography, identity, the body, and the representation of women. Often the subject of her images, Krajnak uses her own body to question the way in which women have been represented throughout art history. In her series *Master Rituals II: Weston's Nudes*, which she made in 2020, she recreates the poses of the models that Edward Weston photographed. As both photographer and model, Krajnak uses her own image to challenge the traditional male gaze of the female body. Her approach seeks a dialogue of past and present, as well as a new perspective on images and forgotten histories. She received the Prix Découverte Louis Roederer in 2021, a Guggenheim Fellowship, and the Prix Henri Cartier-Bresson d'Aide à la Création in 2025.

BARBARA KRUGER

The deeply political work of Barbara Kruger (b. 1945) grapples with the power of words and images. By "intercepting" advertising messages, she alerts viewers to the alienation in our consumer society and its signs. She also addresses the issues of violence, power, and sexuality. Kruger's work as a designer in the fields of advertising and fashion gave her great familiarity with the techniques of mass communications. Since the late 1960s, her artistic practice grew alongside the development of gender studies and feminist struggles. Like Cindy Sherman, she subverts the traditional codes of femininity in popular imagery, from film to fashion magazines, all in an attempt to deconstruct their dominant discourse. In 1979, she began presenting work in a style that remains her trademark to this day: photomontages composed of black and white photographs, most often appropriated from magazines from the 1940s and 50s, and enlarged, over which she prints slogans in Futura Bold Italic font.

GERMAINE KRULL

Germaine Krull (1897-1985) is one of the major figures of avantgarde photography and the New Vision in the 1920s-1930s. She studied photography in Munich from 1915 to 1917 and then began her career with portrait commissions and photographs of nudes. In 1924, she became interested in the modern and industrial architecture of buildings, in bridges, and even machines. She used bold framings, dramatic high and low angles, and unusual perspectives to create a new vision of a city in full transformation. Her famous portfolio *Metal*, published in 1928, became a seminal work of modernist photography and the New Vision. She also worked for the magazine *VU* and contributed to the development of modern photo reportage with her photographs of streets, working-class neighbourhoods, and daily life.

DOROTHEA LANGE

As John Steinbeck did in the field of literature, Dorothea Lange (1895-1965) made photographs that contributed to the creation of a certain vision of the Great Depression in America's collective memory. Driven from the outset by her social and political advocacy, she was a pioneer in the history of American photo-journalism. It was within the photographic programme of the Farm Security Administration (FSA), created as part of the New Deal to document the crisis afflicting rural areas, that this young photographer developed the acuity and insightfulness of her photographic view of the world. Her emotionally charged portraits of farmers abandoned to their fate express both her aesthetic impulses and humanist convictions.

LOUISE LAWLER

The conceptual work of Louise Lawler (b. 1947) questions the view of an artwork throughout its life, from its creation in the studio to its exhibition at an institution. Pushing open the doors of museums, private collections, and auction houses, she explores how exhibitions as an environment shape a viewer's perception of works on show by photographing them on site. By redefining the relationship between external factors (the place where a work is hung and the individual nature of each observer) and the work's discourse, Lawler grapples more broadly with the question of art's independence. Using a constantly recontextualising approach, she has also not shied away from revisiting her own work, which she has adapted to various formats. Known for her images since the 1980s, Lawler became a major figure of appropriationism, along with Sherrie Levine and Cindy Sherman.

GUSTAVE LE GRAY

During the period of his activity in France, from 1848 to 1860, the painter and photographer Gustave Le Gray (1820-1884) was a frequent visitor to the Fontainebleau Forest just outside Paris, which had become an outdoor studio for the precursors of Impressionism. Le Gray began making his first photographs in 1849, as a cholera epidemic ravaged the capital city and drove people to flee in search of healthier environments. He experimented with negatives on paper and then on glass, endlessly varying his points of view from studies of the underbrush to wide views of roads and numerous images of trees and their trunks. Among the many seascapes that Le Gray made between 1856 and 1858, *The Great Wave* (1857) is considered his masterpiece. After arriving in Sète in April 1857, he made many photographs of the port and the ships it held, including the yacht of Saïd, Pasha of Egypt. As much a romantic seascape as it is a feat of technical prowess, *The Great Wave* is also reminiscent of an almost contemporary series painted by Gustave Courbet in nearby Palavas. It is one of the most ambitious photographs of its century.

ANNIE LEIBOVITZ

A veteran of America's leading magazines, including *Rolling Stone* and *Vanity Fair*, photographer Annie Leibovitz (b.1949) has over her long career built up a sprawling gallery of portraits of internationally known

cultural and political figures. With the intent of injecting the personal into her portrait commissions, Leibovitz toys with the emblematic status of her subjects, who have been immortalised as individuals and icons of their era. The scope of her work is immense, comprising extremely varied registers that extend well past portraiture. Her photographic essays on the siege of Sarajevo in the 1990s, several series on women across the globe, and images of wide open landscapes in America demonstrate the breadth of her photographic view of the world.

ZOE LEONARD

A self-taught photographer who has concerned herself with feminist issues and the struggle for gay rights, Zoe Leonard (b. 1961) devotes a large share of her work to issues of gender. Her photographs of anatomical models, fashion runway shows, exhibition designs, and nature in Alaska all testify to a meticulous thinking about framing, classification, and the orchestration of the gaze. The photographic medium and process that gives rise to an image remain at the core of a long process of reflection that Leonard compares to that of writing. She implements a veritable photographic ethic in which framing reveals the artist's presence and subjectivity. She rarely crops and reframes her analogue prints, which she selects from among a large quantity of exposed rolls of film. Thus, her work considers the subject, their point of view, and the relationship between the viewer and the world.

SHERRIE LEVINE

Sherrie Levine (b. 1947) appropriates some of the best-known photographs, paintings, and modern sculptures as a way to challenge the fundamental notions that underpin art history, namely the authenticity, originality, and autonomy of the art object. Her ironic, unsentimental approach heavily impacted the art world of the early 1980s and established her as one of the pioneers of appropriationism, alongside Cindy Sherman, Robert Longo, and David Salle. Varying the types of works she appropriates, Levine became especially well-known for her famous photographic series *After Walker Evans* (1981), which consisted of reproductions of photographs by the legendary American photographer, as well as her appropriations of paintings by Piet Mondrian and El Lissitzky. As a feminist artist, she has appropriated the works of male artists as a way to tackle the issue of gender within the art world.

DORA MAAR

The œuvre of Dora Maar (1907-1997) was long and unfairly eclipsed by her role as Pablo Picasso's lover and muse. Because of the work of many female scholars and art historians, the general public has now been able to discover the multifaceted artist she was: a photographer, painter, and Surrealist. She began her photographic career in the early 1930s, soon opening her own studio together with Pierre Kéfer. She acquired a certain reputation, especially among women's magazines. This photographic genre was considered minor, but this gave Maar great freedom, as the editors gave her carte blanche on most advertising and fashion

campaigns. Skilled in manipulating images, Maar never shied away from publishing photo montages in the pages of these magazines.

MAN RAY

A photographer, painter, and filmmaker born into a family of Russian émigrés, Man Ray (1890-1976) – whose real name was Emmanuel Radnitsky – revolutionised the art of photography, expanding its traditional frontiers through experimentation and the exploration of new processes. Combinations of positives and negatives, the manipulation of optical surfaces, solarisations and rayographs arose from his desire to venture past the limits of his favourite medium, which he deemed to be at the beginning of its history, “still in its infancy”. Ray began as a protagonist of Dada in New York with Marcel Duchamp before moving to Paris in the early 1920s to join the Parisian Dadaists, including Louis Aragon, André Breton, and Paul Éluard. Defining himself as a “fautographer”, Man Ray subverted photography from its primary definitions. He was one of the first to use the medium to do more than simply represent reality, and instead as a creative tool at the service of his imagination.

BORIS MIKHAILOV

Boris Mikhailov (b. 1938) is one of Eastern Europe's most important photographers who has had a significant influence on conceptual art and documentary photography. Born in Kharkov, a large industrial city in Ukraine, Mikhailov began making photographs in 1965, when he gave up his career as an engineer. He tries to portray his childhood memories of a society in transition, offering a faithful view of the last thirty years of life in the Soviet Union, marked by its Communist regime and then, by social and economic hardships. Mikhailov's works may be termed “social”, as his various series often depict the inhabitants of a post-Soviet world in disarray.

LEE MILLER

Lee Miller (1907-1977) was an American photographer and model. After a sojourn of several months in Paris in 1925, where she completed her artistic and cultural education studying painting and drawing, she began working as a model for *Vogue* in New York. Upon returning to Paris in 1929, she became Man Ray's assistant. In addition to working as a model, she posed for her own photographic experiments. Miller began publishing her own photographs: modernist fashion images and compositions tinged with a Surrealist aesthetic. She then returned to New York, where she set up her own studio, which quickly gained a certain notoriety. Miller became a war correspondent for *Vogue* during the Second World War. She spent ten days at Buchenwald and Dachau, making her one of the first photographers to witness the crimes committed in the concentration camps. Her self-portrait in Hitler's bathtub on the day of his suicide is a classic image of the end of this war.

TYLER MITCHELL

Tyler Mitchell (b. 1995) is a Brooklyn-based artist, photographer, and filmmaker. His work proposes new narratives of beauty and desire inspired by themes of the past and by creating fictitious moments in an imaginary future. Mitchell's work is characterised by a visual representation of Black life that emphasises emancipation, transcendence, play, and self-determination. He often draws inspiration from pastoral and domestic scenes from his childhood growing up in an Atlanta suburb. In 2018, Mitchell made history by becoming the first black photographer to shoot the cover of *American Vogue* for an article on Beyoncé that appeared in the September issue of that year.

ZANELE MUHOLI

The photographs of Zanele Muholi (b. 1972) stage female subjects, including herself, who never cease to challenge the status of Black lesbian women in South African society. As an artist who sees her art as a form of “visual activism”, Muholi has forcefully developed an art that is both introspective and militant. Her technically masterful and formally beautiful portraits often see her subjects covered in black paint, which serves as an armour against the patriarchal, homophobic violence that threatens them every day. Through her photographic practice, Muholi flouts stereotypes, playing with the genre's constraints to better deconstruct them. At times she defines herself in her works as *mnafa*, which means “boy” in Zulu.

UGO MULAS

In 1958, Lucio Fontana began making the cuts in his canvases that would garner him worldwide recognition. Six years later, Italian photographer Ugo Mulas (1928-1973) visited him in his Milan studio, in the period when Mulas was working on his now famous series *L'Attesa* (“Waiting”). Born in Pozzolenigo, Italy in 1928, Mulas had initially thought he would become a lawyer, but he changed his mind and decided to live as an artist. “I preferred the risk of failing, of becoming marginal, someone without a profession”. In the early 1950s, he began taking life drawing classes at the Brera Academy and working as a press photographer. His first real commission was a visit to the Venice Biennale. “My work as a photographer began officially with the 1954 Venice Biennale. At the time, I had zero artistic experience”. The series of images that Mulas made in Fontana's studio are more than just an extraordinary documentation of this artist's work, of a step-by-step recording of how Fontana approached the canvas, including the physical act of slashing it. It is also a metaphysical contemplation of the tension between the artist and his medium. For Mulas, his photographs express a kind of “neorealism”. More than realistic or descriptive, “they are metaphors of the act and status of photography”.

YOUSSEF NABIL

The passion for film that Egyptian photographer and video artist Youssef Nabil (b. 1972) has cultivated is readily apparent in all of his work. He adopts its aesthetics and sense of drama to immortalise faces,

aspects of Arab culture, the ambiance of an era, and even his solitary ego, using a technique halfway between photography and painting. Nabil began constructing a strong visual identity for himself already in his first photographs, made in the early 1990s. Through the old technique of hand-colouring traditional black and white photographs, he evokes the glorious, dreamed-of Egypt of his childhood. The resulting body of work, with its velvety tonalities is both dreamy and nostalgic, but it is also haunted by the experience of exile and death. By overcoming the issue of identity, Youssef Nabil ultimately strives to embody a “Mediterranean” world without borders.

LUSHA NELSON

Originally from Lithuania, Lusha Nelson (1900-1938) began working for Condé Nast in the 1930s, mainly making portraits for *Vanity Fair*, but also fashion photographs for *Vogue*, as well as shooting still lives and photo essays. An adherent of the modernist aesthetic in photography, Nelson focused on clarity and form, two qualities that Edward Steichen deemed essential. Nelson died prematurely of Hodgkin’s Lymphoma, after working for just six, highly productive years in photography. He was 38 years old. He nevertheless greatly influenced the development of photography, especially through his approach to subjects and use of forms and perspective.

HELMUT NEWTON

The work of Helmut Newton (1920-2004) is characterised by the playful manipulation of photographic genres and devices, from visual inquiry to the photo-booth, sometimes even with the photographer’s own presence in the frame. Especially in his fashion photography work, he began in the 1970s to make more personal pictures alongside his assignments. Newton began making images commercially in 1956 and became well known in the 1960s. He worked with the greatest models – including Cindy Crawford, Charlotte Rampling, and many others – for *Vogue*, *Harper’s Bazaar*, *Playboy*, and *Elle*. Several of his many series are considered to be among the most creative and significant contributions to fashion photography in the twentieth century. A prolific visionary, Newton is held to be a major photographer whose five-decade career continues to influence the visual arts and contemporary photography. His work was first shown at the Pinault Collection on the occasion of the exhibition *Dancing with Myself* at the Museum Folkwang in Essen (2016-2017).

MERET OPPENHEIM

Meret Oppenheim (1913-1985) was a Swiss artist of German origins known mainly for her work within the Surrealists, especially in sculpture, painting, drawing, and poetry. She moved to Paris in 1932, where she frequented a number of Surrealist artists, including Alberto Giacometti, Jean Arp, and Max Ernst. She also became a model for Man Ray, who made several portraits of her in the early 1930s. Her series *Érotique voilée* (1933-1935) contributed to her reputation as a figure of the Surrealist movement. In 1936, Oppenheim

made *Le Déjeuner en fourrure*, which consisted of a cup, a plate, and a spoon covered with fur. This has become one of the landmark works of Surrealism. She employed various means of expression and was particularly interested in dreams, the body, metamorphosis, and the unconscious.

PAUL OUTERBRIDGE

Paul Outerbridge (1896-1958) studied life drawing at the Art Students League and photography at the renowned Clarence H. White School in New York in 1921. His rapid progress and innate sense of drawing so impressed his teachers that they asked him to teach composition and aesthetics before he had completed their courses. He quickly scaled to the top of his profession and became one of New York’s most important commercial photographers. Outerbridge is known for his rigorous compositions made using a large-format camera, with which he sometimes shot four negatives of the same scene to print a colour image.

IRVING PENN

Perfectionist, humanist, and eclectic: this is how we might sum up the sprawling oeuvre and long photographic career of Irving Penn (1917-2009). From *Earthly Bodies* to *Small Trades*, the covers of *Vogue Magazine*, ethnographic portraits, floral still lives, and experimental nude studies, his vast body of work displays equal mastery of the most diverse genres and genres in the history of photography. Penn was a studio photographer, first and foremost. The “neutral area” he methodically conceived using a simple canvas or white paper backdrop bathed in natural light created a space that both decontextualised and emphasised the physical presence of his many subjects. He implemented this very simple working method in all of his travels, from Morocco to Papua New Guinea, by way of San Francisco, Cuzco, and Nepal.

EILEEN QUINLAN

Eileen Quinlan (b. 1972) is an American photographer who lives and works in New York. Quinlan works mainly in the fields of abstract and experimental photography. She makes images in the studio with objects such as mirrors, smoke, glass, plastic, and metal surfaces, and she also works with the interplay of light and colour. She wishes to demonstrate that photography is not just a representation of reality, instead also a material construction. Quinlan also explores the possibilities offered by analogue photography, modifying her negatives, using chemical processes, and working with various materials. Her work questions the fabrication of the image, the body, the gaze, and the medium’s own limits. Quinlan’s work has been shown at MoMA and at the Venice Biennale in 2017.

VLADIMIR REHBINDER

Wladimir Rehbinder (1878-1953) was a Russo-French photographer who was highly active in Paris at the beginning of the twentieth century. He is known in particular for his work in fashion and portrait photography. In the 1920s, he worked with several major magazines such as *Vogue*, whose Paris photo studio

he managed in the early 1920s. Rehbinder photographed the creations of the great couturiers such as Paul Poiret and Jeanne Lanvin, and he also made numerous portraits of prominent figures in the worlds of theatre, circus, music, and fashion. He most often made his photographs in the studio, paying great attention to pose and setting.

JACK ROBINSON

Jack Robinson (1928-1997) was an American photographer. In 1955, he moved to New York, where he soon became a well-known fashion and portrait photographer. He worked for *LIFE* and *The New York Times* before joining the staff of *Vogue* in 1965. Under the direction of Diana Vreeland, he made numerous portraits of celebrities and cultural figures. He photographed Joni Mitchell, Elton John, Leonard Cohen, Tina Turner, Andy Warhol, Jack Nicholson, and The Who. Robinson's images reveal the great attention he paid to lighting, composition, and the personality of his subjects. After his death, a large trove of negatives and documents was found in his Memphis apartment that has enabled people to rediscover the importance of his work. Today he is recognised as a major witness to fashion and popular culture from the 1950s to the 1970s.

ALEKSANDR RODCHENKO

At the start of his career, Aleksandr Rodchenko (1891-1956) was influenced by Cubism and Futurism before he originated Constructivism with Vladimir Tatline. The two men sought to develop a new way of looking at the world and to free art from the human hand in order to depict modern, industrial life using mechanical means. Later on, his paintings and graphic design work was criticised for being formalist and thus of no use to society. As he turned to photography and photo collage, Rodchenko made an effort to include notions of Socialist Realism in his work, even as he continued to make graphic, modernist compositions. A fervent subscriber to the ideals of the 1917 Russian Revolution, Rodchenko was intent on illustrating the advantages of equality for the masses.

AUGUST SANDER

Generally considered one of the most important photographers of the twentieth century, August Sander immortalised one of the most tumultuous periods in the history of his native Germany. A pioneer of photography as an ethnographic tool for understanding a nation, his portrait-focused approach has since become a landmark for documentary photographers. A stint in the army as a photographic assistant confirmed Sander's vocation and, upon being discharged in 1900, he spent the next ten years travelling across Germany and working in a studio in Linz, Austria. In 1910, Sander returned to Cologne and opened his own studio. He became interested in the New Objectivity's concept of the avantgarde, which advocated for a return to daily life, with all its rough spots, as the main focus of artistic representation. With its frontal, naturally lit photographs, *People of the Twentieth Century* offered unparalleled insight into Germany between the wars. Even though Sander never completed his magnum

opus, his son Gunther finished his father's work, and the book of this name was published in 1966, two years after Sander's death.

FRANCESCO SCAVULLO

Francesco Scavullo (1921-2004) was an American photographer known mainly for his fashion and celebrity photographs. In 1945, he worked for *Vogue* as an assistant to famed photographer Horst P. Horst, from whom he learned lighting and staging. In 1948, he shot a cover for *Seventeen Magazine*, which launched his career. Scavullo developed a very glamorous, sophisticated style. He used carefully controlled lighting, precise framings, and extensive styling to make his subjects appear particularly elegant. He worked for numerous magazines, including *Vogue*, *Harper's Bazaar*, *Rolling Stone*, and especially *Cosmopolitan*, whose covers he shot for thirty years. He also made many celebrity portraits, including of Elizabeth Taylor, Madonna, Diana Ross, Barbra Streisand, Grace Kelly, and Janis Joplin.

SHERRIL SCHELL

American photographer Sherril Schell (1877-1964) made his reputation in London for his work as a portraitist. After moving to New York in the mid-1920s, Schell fell in love with skyscrapers. He was certainly influenced in this by his brother-in-law, the painter and designer Chesley Bonestell (1888 -1986), who had been commissioned by the architect William van Alen to decorate the exterior of the Chrysler Building, where he created the famous eagle-shaped gargoyles. The consistently high quality of his photographs, always taken from striking angles, his perfectly controlled lighting effects, and the particularly graphic shadow areas that contrasted with the refinement of the more delicate lighting quickly established Schell as one of the leading artists represented by the Julien Levy Gallery. His friend and most fervent admirer, Edward Steichen, fought so that Schell's views of New York that he owned would be included in MoMA's permanent collections. An exhibition of his work was held in 2006 at the Museum of the City of New York, the first step in the necessary rediscovery of this modernist pioneer who was one of the masters of American photography.

KARL SCHENKER

Austrian photographer Karl Schenker (1886-1954) opened his own studio in Berlin in 1911. He worked mainly for the magazines *Die Dame* and *Uhu*, eventually becoming one of the most sought-after portraitists of the 1910s and 1920s. He photographed actresses, dancers, socialites, and models. Schenker gave great importance to staging and retouching. He used fabrics, furs, accessories, and makeup to create extremely elegant and sophisticated portraits. He also made original photographs of wax mannequins, thus creating strange worlds inspired by Surrealism. Schenker was also routinely included in national and international photography exhibitions, especially the London Salon of Photography in 1913 and the Werkbund exhibition in Cologne in 1914. His work as a portraitist and fashion photographer was done mainly in the 1920s. In 1925,

Schenker left for New York, where he worked mainly as a painter and draftsman, before returning to Berlin in 1930. Due to the Nazi persecution of Jews, he emigrated to London in 1938, where he opened a new studio in 1938, working mainly in fashion, portrait, and advertising photography.

ERNST SCHNEIDER

Ernst Schneider (1881-1959) was a German photographer active mainly in Berlin at the beginning of the twentieth century. He specialised in portraits, fashion photography, and the photography of nudes. He made numerous portraits of prominent figures in the worlds of theatre, opera, cinema, and dance. His photographs were also published as postcards and in illustrated magazines. Schneider photographed mainly actresses and models, thereby contributing to the construction of the image of the modern woman in 1920s Berlin. His fashion photographs testify to the evolution of styles and visual culture during that period. His work also comprised photographs involving the theatre and dance, for example his images of the Bauhaus' Triadic Ballet, which were shown in Berlin. Schneider's oeuvre testifies to the development of commercial and artistic photography during the Weimar Republic.

CINDY SHERMAN

A major figure in contemporary art, Cindy Sherman (b. 1954) creates photographic series in which she adopts various personalities in front of and behind the lens, playing the role of both subject and photographer. In doing so, she examines the role of women and their representation in our contemporary society. Through her self-portraits, in which she stages herself in different costumes and attitudes, Sherman criticises the image and role assigned to middle-class American women in the 1960s and 1970s. The serial nature of her images makes it possible to identify a genre and a broader statement, such as daily situations in *Bus Riders* (1976-2005) or black and white film in *Murder Mystery* (1976-2000). "I used to dress up when I was a kid, and even later, as a student, I used to wear a lot of makeup. I wanted to see just how much I could transform myself. It was like painting, in a sense: observing a face in the mirror, figuring out how to do something to such-and-such a part of my face, how to soften some other part", she has said.

DAYANITA SINGH

Originally from New Delhi, Dayanita Singh (b. 1961) is an artist whose work mixes the genres of photo reportage, fiction, and montage. Her highly empathetic and poetic work draws a portrait of individuals who defy norms and of the society that surrounds them. Singh's first photographic project arose from her meeting tabla player Zakir Hussain, who invited her to photograph the intimate setting of his rehearsals. This project, which she carried out over a long period of time (like the ones that followed), resulted in the publication of her first book in 1986. Her second project, published in 2001, juxtaposed photographs and letters to recount the courage and resilience of Mona Ahmed, a dear friend of the artist who lives in a cemetery in Old Delhi.

Singh's subsequent projects have addressed more personal themes and interweave the artist's own life with the history of India. Her work was shown at the Venice Biennale on two occasions, in 2011 and in 2013. She lives and works in New Delhi.

EDWARD STEICHEN

A leading exponent of pictorialism, Edward Steichen (1879-1973) is considered one of the most important photographers of the twentieth century. Together with Alfred Stieglitz, he founded the Photo Secession, a group that sought to promote photography as a fine art in its own right. His training as a painter played a major role in this effort and, more broadly, in his career as a photographer. His style, initially inspired by Impressionist painting, moved towards a more realist style after the First World War. As a portrait photographer, he also carried out fashion assignments for magazines including *Vanity Fair* and *Vogue* between 1923 and 1938. Steichen became director of the photography department at MoMA. He is also remembered for having played a significant role in organizing the photography department of the U.S. Navy during the Second World War.

ALFRED STIEGLITZ

A pivotal work in the career of Alfred Stieglitz (1864-1946), *The Steerage* has become an icon of modernist photography. This image, made in 1907 at the start of a trip to Europe with his wife, marks the end of his pictorialist period, a movement of which he and Edward Steichen were leading exponents in the United States. Composition soon became one of the most important elements of Stieglitz's work, a photography rooted in the everyday. He first published *The Steerage* in October 1911 in his magazine *Camera Work*, and he exhibited it two years later at 291 Gallery. The image became popular. On the advice of his colleagues Paul Haviland and Marius de Zayas, he printed this photograph in two editions at a size that was relatively large for the time: one on Japan vellum for the standard edition sold by 291 Gallery, and the other on a thinner Japan tissue for a deluxe edition. The print in the Pinault Collection comes from this latter edition. Very few people ultimately bought prints, and Stieglitz destroyed the ones that remained unsold, thus increasing the rarity of the photographs printed on Japan paper.

PAUL STRAND

Paul Strand (1890-1976) played a key role in the development of modernist photography in America. In 1916, his first abstractions, influenced by Cubism and the European art of that time, provided a spectacular, decisive break from the dominant pictorialist aesthetic. In 1917, the legendary photographer, gallerist, and trendsetter Alfred Stieglitz published Strand's photographs in the final issue of his influential magazine *Camera Work*. Highly exacting, Strand was known for ripping up piles of proofs that failed to live up to his standards. To convey the emotion he was looking for in his prints required a large range of tonal values, and to obtain this, he made 8x10" negatives that he contact-printed on platinum or palladium paper. An excellent

printer, he convinced the Platinotype Company to double the depth of its emulsion on its platinum paper after demonstrating the gain in quality that he obtained by doing this on his own.

PAUL STONE RAYMOR

Paul Stone Raymor was a twentieth-century fashion and portrait photographer. His name appears in archives and collections devoted to the history of fashion photography, such as the Condé Nast archives. He worked at a time when photography began to occupy a major role in fashion magazines and advertising. Like many other photographers at the time, Raymor used staging, poses, and studio lighting to showcase figures. Very little information exists about this artist, whose archives appear to have gone lost.

HIROSHI SUGIMOTO

The photographs of Hiroshi Sugimoto (b. 1948) draw their inspiration mainly from the grand tradition of classical painting. This Japanese artist works with large-format cameras and extremely long exposure times, a photographic technique of an extraordinary precision. The slowness and patience required to make his images imbues them with the unique grace of a moment suspended in time. Sugimoto's work is at once conceptual and poetic. He explores the notions of time, light, and space, all the while grounding his photographs in the history of art, Western and Japanese painting in particular. In so doing, Sugimoto makes photography the heir to classical history painting.

WOLFGANG TILLMANS

Originally from Remscheid, West Germany, Wolfgang Tillmans (b. 1968) is a photographer whose protean corpus comprises a multitude of subjects presented side by side to form a series of constellations in which human relations intersect with fragments of nature and moments of vulnerability. Also a musician exhibition curator, and advocate for causes as varied as access to housing, the fight against racism, and the rights of the LGBTQIA+ community, he began collaborating in the 1980s with various fashion magazines and became known for his photographs of rave culture and of the post-punk generation. In the 1990s, he began to produce stagings that he presented indiscriminately alongside his "spontaneous" works within exhibitions for which he himself designed the means of their presentation.

DEBORAH TURBEVILLE

American fashion photographer Deborah Turbeville (1932-2013) first worked for three years as a model and assistant to Claire McCardell, the legendary fashion designer of the American Look. Through McCardell, she met Diana Vreeland. In 1963, at the age of 25, she began to work for Marvin Israel, fashion editor of *Harper's Bazaar*. Turbeville published her best-known series in American *Vogue* in the May 1975 issue, titled "Bathhouse". She photographed models in bikinis in New York's public bathhouses. For Alexander Liberman, the all-powerful editorial director of Condé Nast and an ardent advocate of porno chic, these images were

"the most revolutionary of the time". Her photographs, with their strange, timeless compositions, helped rein-vigorate fashion photography. The recurrent theme of her works is the self and its representation, in all its multiple facets and its fragmentation. Turbeville infused her photographs with an atmosphere that is romantic, mysterious, ironic, sensual, and psychological all at once.

DANH VÕ

Danh Vo (b. 1945) approaches the world as an archivist. His installations, which blend personal history and collective memory, explore the processes by which identities, legacies, and cultural values are constructed. From his departure from Vietnam at age four to Denmark to his sexual orientation, Danh Vo's personal and family experiences constitute the main sources of inspiration for his artistic creations. Through a rigorous process of collecting, he gathers photographs, memories, fragments, objects, and testimonies to his personal life to create installations in which each object acquires meaning in its questioning of how we represent identity and history. Danh Vo is a graduate of the Royal Danish Academy of Fine Arts and the Städelschule in Frankfurt. Several major international exhibitions have been devoted to his work.

WEEGEE

Weegee (1899-1968), born Arthur Fellig, was an American photographer and photojournalist. He is famous for his photographs of New York at night and its crime scenes. In 1935, he began to work as a freelance photographer specialising in crime scenes, fires, and street scenes of all kinds. He installed a police radio in his car, which enabled him to arrive at a scene very quickly and photograph events before or at the same time as the police itself. Weegee worked mainly at night, using a large bulb flash. His images are raw, frontal, and highly contrastive. He photographed more than just victims, though, also taking an interest in spectators and reactions in a crowd. In so doing he showed how New Yorkers experienced the spectacle of such events. In 1945, Weegee published *Naked City*, a book about New York that has become a point of reference. After the Second World War, his work shifted to shooting unit stills on film sets. At the same time, he continued his experiments with distortions, deformed photographs for which he used mirrors and various techniques to create humorous, caricatural images. Today Weegee is considered a major figure in the history of street photography and photojournalism, especially for his unflinching, visceral view of life at night in New York City.

EDWARD WESTON

American artist Edward Weston (1886-1958) is considered one of the fathers of modern photography. In the 1920s, he forsook the pictorialist aesthetic of his early work to embrace a new form of realism, often referred to as “straight photography”. Unretouched and extremely detailed, his portraits, still lifes, and landscapes celebrated form and the camera’s capacity to capture more than what the eye could see. In 1932, Weston cofounded the Group f/64 with Ansel Adams and Imogen Cunningham, among others. f/64 corresponded to the smallest aperture on a camera lens, which yielded the sharpest focus and greatest depth of field. Whereas modernist artists of that era had turned to the city for their inspiration, Weston devoted himself to nature. His journal was published after his death in a two-volume set titled *The Daybooks of Edward Weston*.

FRANCESCA WOODMAN

When Francesca Woodman (1958-1981) committed suicide in 1981 at the age of 22, she left behind some 500-600 photographs. Made after her father George gave her a camera on her thirteenth birthday, these images were discovered posthumously and are often classified according to the geography of her moves: in Providence, when she was a student at the Rhode Island School of Design (1975-1978); in Rome, where she studied briefly (1977-1978); and in New York (1979-1981), at the time the artistic metropolis par excellence. Woodman wanted to make photography her career, like fashion photographer Deborah Turbeville (whose assistant she had hoped to become). She kept returning to a much more experimental project in this time in which she photographed and posed, operating the camera and standing in front of it as a subject.

Annexes

PINAULT COLLECTION

The collector

A true lover of art, 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's cultural mission 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 two exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, the Punta della Dogana, which opened in 2009, which were then joined in 2013 by the Teatrino. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with its inaugural 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 Paris, works from the 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 of 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 at a site that is well-suited for making work. Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-de France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens Museum, and the Lille Art Museum, or LaM. In 2025-2026, the residency welcomes the artist Anhar Salem.

The Prix Pierre Daix and the 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 honour a historical work on modern or contemporary art each year. To date, the Prix Pierre Daix has been awarded to: Elvan Zabunyan (2025), Paula Barreiro López (2023), Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Rémi Labrusse (2019), Pierre Wat (2018), Elisabeth Lebovici (2017), Maurice Fréruchet (2016), and Yve- Alain Bois and Marie-Anne Lescourret (2015). In 2025, François Pinault also created the Pierre Daix Bursary to support young art historians in their writing. This first edition was awarded in 2025 to the scholar Clara Royer.

THE PINAULT COLLECTION'S EXHIBITIONS

IN THE MUSEUMS OF PINAULT COLLECTION

"Michael Armitage.

The Promise of Change"

Curated by: Jean-Marie Gallais
Palazzo Grassi, Venice
29.03.2026–10.01.2027

"Amar Kanwar. Co-travellers"

Curated by: Jean-Marie Gallais
Palazzo Grassi, Venice
29.03.2026–10.01.2027

"Lorna Simpson. Third Person"

Curated by: Emma Lavigne
Punta della Dogana, Venice
29.03–22.11.2026

"Paulo Nazareth. Algebra"

Curated by: Emma Lavigne
Punta della Dogana, Venice
29.03–22.11.2026

"Clair-obscur"

Curated by: Emma Lavigne
Bourse de Commerce, Paris
04.03–24.08.2026

"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 Fitri, 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

**"Where Are We Going?
A Selection of Works from
the François Pinault Collection"**

Curated by: Alison Gingeras
Palazzo Grassi, Venice
29.04–01.10.06

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

Curated by: Jean-Jacques Aillagon
Palazzo Grassi, Venice
26.01–20.07.08

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

Curated by: Alison Gingeras
Palazzo Grassi, Venice
05.05–11.11.07

**«Picasso, la joie de vivre.
1945-1948»**

Curated by: Jean-Louis Andral
Palazzo Grassi, Venice
11.11.06–11.03.07

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

Curated by: Alison Gingeras
Palazzo Grassi, Venice
11.11.06–11.03.07

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

Curated by: Alison Gingeras
Palazzo Grassi, Venice
29.04–01.10.06

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,
President

Anne-Pascale Celier,
Secretary General

Brice Mathieu,
General Administrator

Emma Lavigne,
General Director of the Collection,
General Curator

Pinault Collection