Pinault Collection

2026-2027 Season

For its new season, Pinault Collection continues to expand its international artistic and cultural programme across its three museums in Paris and Venice, reaffirming the collector's vision, founded on a dialogue between artworks, artists and the public. A major highlight of spring 2027, the permanent installation of the Collection at the Palazzo Grassi will bring together more than one hundred major works, some of which have become landmarks of contemporary art. With this new presentation, François Pinault opens a new chapter in his Venetian journey, inviting visitors to discover the Collection through the lens of his longstanding artistic sensibilities and to revisit these works in light of our time. Meanwhile, at the Punta della Dogana, Pinault Collection will celebrate Tadao Ando, the architect behind its three museums, in this year of the Venice Architecture Biennale. In an unprecedented exhibition exploring the connection between the Japanese architect's work and the collector's passion for art, Ando's photographs will enter into dialogue with major works of the Mono-ha movement, of which the Pinault Collection today holds one of the most remarkable ensembles outside Japan. In Paris, the Bourse de Commerce will simultaneously present a new thematic exhibition, "Infini", bringing together works from the Collection that establish a dialogue between two generations of artists: on the one hand, key figures of the major European post-war movements and, on the other, contemporary artists who extend, challenge or reinvent the questions raised by their predecessors. Finally, the cultural programme will follow this same momentum, echoing or offering a counterpoint to the exhibitions through a series of performances, concerts, screenings and live events throughout the year.

IN PARIS

At the Bourse de Commerce

— The exhibition "Remember Me", until 18 January 2027
— The award ceremony of Prix Pierre Daix and Bourse Pierre Daix, on 23 November 2026
— The exhibition "Infini", from 3 March 2027

IN VENICE

At the Palazzo Grassi

— The exhibitions "Michael Armitage" and "Amar Kanwar", until 10 January 2027
— The opening of the permanent exhibition, from 21 March 2027

At the Punta della Dogana

— The exhibitions "Lorna Simpson« and "Paulo Nazareth", until 22 November 2026
— The exhibition "Tadao Ando & Mono-ha. The Five Elements",
from 21 March to 21 November 2027

IN LENS

At the Pinault Collection artist's residency

— Stanislava Kovalcíková, from October 2026

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In Paris

2026—2027

EXHIBITION "REMEMBER ME"
UNTIL 18 JANUARY 2027
At the Bourse de Commerce — Pinault Collection
(2, rue de Viarmes — 75001 Paris)
Curated by Matthieu Humery, Photography Advisor for the Pinault Collection,
with the collaboration of Lola Regard, Projects Manager

As photography marks the bicentenary of its invention, Pinault Collection presents a major group exhibition at the Bourse de Commerce in Paris, bringing together more than 700 works by 80 artists. "Remember Me" stands as a tribute to the photographic medium, tracing the history of photography through masterpieces from the Collection, from its earliest beginnings to its most contemporary forms. Inspired by the 2025 publication *100 Masterpieces of Photography. Pinault Collection*, the exhibition unfolds like a fugue: a free-flowing journey through time, unbound by chronology, in which unexpected connections emerge and genres and eras enter into dialogue. Visitors are invited to experience the history of photography in an open-ended and deeply personal way.

From historical photography to contemporary image-making, from Gustave Le Gray to Cindy Sherman and from Dorothea Lange to Wolfgang Tillmans, alongside artists such as Man Ray and Louise Lawler, the Pinault Collection, which brings together more than 8,000 photographic prints, encompasses the full history of the medium. It also reflects the breadth of its aesthetics and techniques. Presenting this collection on the bicentenary of the invention of photography seems only natural. This is what "Remember Me" sets out to do, for the first time, through a selection of more than 700 works. Borrowed from a work by American artist **Barbara Kruger**, the exhibition's title resonates on multiple levels.

The American artist, invited to present her work in the Rotunda, unveils a monumental installation, *The History of Tears*, revisiting the sophisticated interplay of text and image for which she is renowned, and immediately inviting visitors to remember. The messages selected by the artist leave a lasting impression, much like the celebrated *I shop therefore I am* (1987), which gave its name to the iconic work held in the Pinault Collection.

The exhibition's various sections —exploring notions of seriality, composition and portraiture, as well as the disappearance of the portrait— interconnect within a deliberately open exhibition design. The works thus enter into dialogue, creating a visual conversation across disciplines, spanning past and present. Marilyn Monroe's distant gaze through **Richard Avedon**'s lens meets the vulnerability of **Cindy Sherman** portraying the actress in one of her legendary self-portraits; **Gustave Le Gray**'s seascapes brush against **Eileen Quinlan**'s waves, while **August Sander**'s portraits of twentieth-century men are confronted with **Sherrie Levine**'s reinterpretation of them. Memory lies at the heart of this exhibition, weaving a thread throughout the journey and transcending both the materiality of the image and its iconography.

"Remember Me" is also inscribed on the reverse of every image by **Irving Penn** and **Raymond Depardon**, both of whom are given special prominence in the exhibition. The former is featured in an unprecedented installation bringing together more than 400 photographs held by the Pinault Collection, while the latter is invited to present his celebrated series devoted to France. On the one hand, the very essence of people and things unfolds in a museum gallery transformed into a chamber of memory dedicated to Irving Penn. On the other, Raymond Depardon captures a truth tinged with nostalgia, traversing France through its shops, detached houses, roads and public squares. Together, these are portraits of a landscape in which past and modernity continually play off one another.

PRIX PIERRE DAIX & BOURSE PIERRE DAIX 2026
23 NOVEMBER 2025 AT 6 PM
At the Auditorium of the Bourse de Commerce — Pinault Collection
(2, rue de Viarmes — 75001 Paris)

Having convened in late June to select this year's shortlisted books, the Prix Pierre Daix jury meets again in the autumn to choose its twelfth laureate. The winner will receive an award of €15,000 in November at the Bourse de Commerce in Paris. On this occasion, and for the second consecutive year, the Bourse Pierre Daix will also be awarded to a young art historian.

The **Prix Pierre Daix** was established in 2015 by François Pinault in memory of his friend, the French journalist, writer and art historian who died in 2014. A committed activist, Resistance fighter, free thinker and leading intellectual of his time, Pierre Daix was a specialist in twentieth-century art and the author of numerous books that shed light on the artistic movements he explored. Awarded annually and endowed with €15.000, the prize recognises a publication devoted to modern and contemporary art history. Its jury comprises around ten prominent figures from the worlds of art and academic research.

The five books shortlisted this year are:

— *Le tribunal de l'art. Philip Guston et l'antifascisme américain* by **Christian Joschke** (Gallimard, February 2026, 128 pages, €20)
— *Machines célibataires. La fabrique du posthumain* by **Arnauld Pierre** (Éditions Macula, May 2026, 520 pages, €44)
— *Street Art. Paysage mental. Récit mural* by **Bertrand Westphal** (Les Éditions de Minuit, April 2026, 256 pages, €22.50)
— *Kandinsky et l'image photographique. De la culture visuelle d'un artiste devenu pionnier de l'art abstrait* by **Hélène Trespeuch** (Les Presses du réel, February 2026, 400 pages, €30)
— *La conquête d'une autorité. Historiennes de l'art en France* by **Charlotte Foucher Zarmanian** (Les Presses du réel, January 2026, 352 pages, €32)

Building on the legacy of the eponymous prize, the **Bourse Pierre Daix** was established by François Pinault in 2025 and is awarded to a young art historian. Recognising excellence in art-historical research focused on contemporary art and championing innovative perspectives from historical, theoretical or critical standpoints, the grant aims to foster new approaches developed by emerging scholars under the age of 35. Awarded annually, it carries a €5,000 endowment. Candidates are nominated by members of the Prix Pierre Daix jury, based on research that has attracted particular attention over the course of the year.

2027

EXHIBITION "INFINI"
FROM 3 MARCH 2027
At the Bourse de Commerce — Pinault Collection
(2, rue de Viarmes — 75001 Paris)
Curated by Emma Lavigne, General Director and Curator of the Pinault Collection,
with Alexandra Bordes, Head of Curatorial Projects, Pinault Collection

Bringing together some sixty works from the Pinault Collection, the exhibition "Infini" explores the elusive concept of infinity through a dialogue between two generations of artists. Pioneers of major European and American post-war movements —ZERO, Spatialism, Light and Space, among others— are brought into conversation with contemporary artists who extend, challenge or reinvent this pursuit through installations and environments that push the boundaries of art and perception. The exhibition highlights a shared aspiration: to move beyond the inherited limits of representation and open up the artwork to new experiential dimensions, both real and imaginary.

The theme of infinity runs throughout the history of art, just as it does through religion, mathematics, physics and philosophy. From the earliest civilisations to contemporary practices, artists have sought to give form to what lies beyond human experience: the immensity of the cosmos, the depths of time, the mystery of the sacred, the invisible and the unknown. At once a concept, a source of vertigo and a promise, infinity acts as a mirror of the societies that invoke it, revealing their aspirations, discoveries and utopias, as well as their anxieties. Century after century, it has raised questions about humanity's place in a universe whose boundaries seem forever to elude us.

In the post-war context, shaped both by the trauma of nuclear destruction and by the excitement generated by scientific and technological advances, artists such as **Lucio Fontana**, **Enrico Castellani**, **Fabio Mauri**, **Piero Manzoni** and **Günther Uecker** embarked on a radical rethinking of artistic language. Their explorations ventured into uncharted scales, from the microscopic to the cosmic, and from the most elementary forms of materiality to the immateriality of light and space. Informed by discoveries in physics, astronomy, cybernetics and physiological optics, their works approached infinity not merely as a philosophical or metaphysical abstraction, but as a field of experimentation in its own right. "Infini" thus became an aesthetic programme through which to rethink light, movement, surface, time and space, and to devise new forms of perception.

For the Italian-Argentine artist **Lucio Fontana**, this quest finds expression notably in the act of puncturing or slashing the canvas. By physically opening up the pictorial surface, he breaks with the traditional conception of the painting as a closed, self-contained space. The canvas becomes a passage, a threshold or an opening onto a cosmic dimension extending beyond its material boundaries. It is in this context that, as early as 1949, Fontana himself coined the term *ambiente spaziale* ("spatial environment") to describe works that transcend the conventional categories of painting and sculpture, drawing the viewer into a total experience. This approach embodies the Spatialist imperative: "neither painting nor sculpture, no bounded lines in space, but continuity of space within matter."

From the 1950s onwards, these hybrid environments, at the intersection of art, architecture, design and, at times, science, profoundly transformed the relationship between the artwork and its audience. In the 1960s, a generation of artists associated with the ZERO group sought to break away from the subjectivity and materiality of post-war painting, turning light, space and perception into new territories for artistic exploration.

The exhibition at the Bourse de Commerce also demonstrates how this pursuit of infinity goes hand in hand with a fundamental redefinition of the body and its role in the aesthetic experience. Environments are no longer simply objects to be contemplated, but spaces to be traversed, inhabited and experienced. The visitor no longer stands before the artwork but is immersed within it. Their movements, perceptions and, at times, participation contribute to activating the work, which unfolds as a constantly evolving field of experience, without a fixed centre or stable boundaries. This perspective traces a vital genealogy linking post-war environments to contemporary immersive practices. The works of **Steve McQueen**, **Ann Veronica Janssens** —whose work is presented in the museum's Rotunda and Passage— and **Lutz Bacher** testify to the enduring vitality of this legacy.

Bringing together several historical environments alongside contemporary works, "Infini" highlights the continuity of artistic inquiry across more than seventy years of creation. Despite differences in generation, form, medium and context, the works on view form an organic whole, united by a shared concern: to rethink space as a territory for experimentation and openness. The exhibition sets out to map a constellation of diverse practices, each seeking, in its own way, to approach that which, by definition, eludes all measurement and boundaries: infinity.

In Venice

2026

EXHIBITION "LORNA SIMPSON" & "PAULO NAZARETH"
UNTIL 22 NOVEMBER 2026
At the Punta della Dogana
(Dorsoduro, 2 — 30123 Venice, Italy)
"Lorna Simpson" curated by Emma Lavigne, General Director and Curator of the Pinault Collection.
Exhibition in collaboration with the Metropolitan Museum of Art, New York.
"Paulo Nazareth" curated by Fernanda Brenner, independent curator.

Until the end of the year, the Punta della Dogana is hosting a major exhibition devoted to North American artist Lorna Simpson, offering the first comprehensive presentation of her painting practice in Europe on such a scale, with a focus on more than a decade of work. On the museum's upper floor, Brazilian artist Paulo Nazareth invites visitors to follow in his footsteps through a series of unexpected installations.

Presented in partnership with The Metropolitan Museum of Art in New York, where an earlier version, "Source Notes", was shown in spring 2025, the exhibition devoted to **Lorna Simpson** (born 1960, New York) features a revised and expanded selection conceived specifically for the spaces of the Punta della Dogana. Bringing together around fifty works—including paintings, collages, videos, sculptures and installations—from private collections, international institutions and the artist's personal collection, the exhibition encompasses several emblematic series from this period. It spans more than twenty years of practice, from paintings created for Simpson's participation in the 2015 Venice Biennale, curated by Okwui Enwezor, to several new works conceived especially for the exhibition. Resistant to any single interpretation, Simpson's paintings draw viewers into territories at the margins of the visible. Dense compositions, inhabited by enigmatic figures and threaded with historical echoes and political tensions, evoke uprisings and their repression. A series of Arctic panoramas, reconstructed from expedition archives, unfolds in palettes of nocturnal blues and frosted greys, lending these landscapes a suspended, otherworldly quality. Enigmatic and majestic female figures emerge from the painted surface, confronting viewers with the complexity of identity and the ambiguities of its representation.

For more than fifteen years, **Paulo Nazareth** (born 1977) has methodically travelled across the Americas and the African continent, most often walking barefoot to tread the same ground and pay tribute to his enslaved ancestors, who were deprived of shoes as a symbol of their subjugation. This ongoing performance reveals how colonial cartographies and systemic racism have shaped the landscapes of modernity. His deliberate, unhurried journeys transform movement into a form of storytelling, revealing how histories are inscribed in bodies, languages and borders. The exhibition draws on an exceptional body of work by the artist held in the Pinault Collection, comprising videos, photographs, collages and paintings.

2026—2027

EXHIBITIONS "MICHAEL ARMITAGE" & "AMAR KANWAR"
UNTIL 10 JANUARY 2027
At the Palazzo Grassi
(Campo San Samuele, 3231 — 30124 Venice, Italy)
Curated by Jean-Marie Gallais, Curator, Pinault Collection,
in collaboration with, in the context of "Michael Armitage", Hans-Ulrich Obrist, Art Director of Serpentine Galleries, for the catalogue, and Caroline Bourgeois, Advisor for the Pinault Collection, and Michelle Mlati, Art Historia.

At the Palazzo Grassi, Pinault Collection brings together an exceptional body of paintings by Michael Armitage, created over the past decade. References to East Africa intertwine with mythology and the history of Western art in dense, flamboyant and often monumental compositions, some of which address sensitive episodes in Kenya's recent history. On the second floor of Palazzo Grassi, Indian artist Amar Kanwar presents his latest major installation, *The Peacock's Graveyard* (2023), held in the Pinault Collection.

The exhibition devoted to **Michael Armitage** (born 1984, Kenya), bringing together large-scale paintings and drawings, explores themes that have shaped his practice for several years, including the political dimensions of individual and collective narratives, mythology, sexuality and migration. The artist presents more than forty paintings, including new works, alongside over a hundred studies that reveal the breadth and sensitivity of his painterly language. His complex figures and compositions are rendered with remarkable chromatic intensity, drawing on a range of aesthetic traditions. In his work, the choice of subject matter carries the same expressive force as the layers of meaning it evokes. Armitage does not shy away from difficult and often violent subjects, believing that art cannot ignore reality but must instead confront it. The consequences of war, corruption and instability in equatorial regions, the migration crisis, the burden of others' gazes and abuses of power form the backdrop to some of his most poignant works. With "The Promise of Change", Armitage offers the Palazzo Grassi a comprehensive overview of his practice, interweaving personal memory, collective history and symbolic imagery to give free rein to hallucinatory visions and landscapes inhabited by enigmatic presences.

On the museum's second floor, Pinault Collection invites **Amar Kanwar** (born 1964, India) to present his video installation *The Peacock's Graveyard* (2023). This singular cinematic experience offers a profound meditation on impermanence and the cycle of life. Inviting visitors to seek new forms of resistance, reconciliation and politics, the work challenges them to reconsider their understanding of wisdom through unconventional perspectives. For this exhibition, Amar Kanwar also presents other works that examine pivotal moments in history, in which every truth seems to be mirrored by a brutal counter-truth.

2027

OPENING OF THE PERMANENT EXHIBITION
FROM 21 MARCH 2027
At the Palazzo Grassi
(Campo San Samuele, 3231 — 30124 Venice, Italy)
Curated by Emma Lavigne, General Director and Curator of the Pinault Collection, and the Pinault Collection's curatorial team

Since opening in 2006, the Palazzo Grassi has hosted twenty-seven exhibitions. From 21 March 2027, it will become the permanent home of a presentation of the Pinault Collection. This unprecedented exhibition will bring together more than one hundred major works, some of which have become landmarks of contemporary art over time.

It was in Venice that François Pinault launched his cultural project in 2006. Together with Tadao Ando, one of the masters of contemporary architecture, he initiated a unique dialogue between historical heritage and the creative spirit of his time. The Palazzo Grassi was restored to its former glory, before, three years later, the Punta della Dogana was given a new lease of life through the Japanese architect's radical and minimalist vision. This vision continued in Paris in 2021 with the transformation of the Bourse de Commerce, the third museum of the Pinault Collection.

Over the past two decades, the Pinault Collection has thus established itself as a major presence on the international art scene. Boasting a collection of over 10,000 works of modern and contemporary art, spanning all movements and media, it is regularly showcased across its three iconic venues, which

have become spaces for discovery, education and sharing.

Today, the Collection reaches a new milestone. In a world saturated with images, where we are surrounded by countless visual stimuli, this exhibition offers an experience that is almost out of step with the times: a chance to slow down. To take the time to look, to linger, to allow oneself to be surprised. It reveals the spirit that drives the Pinault Collection and, implicitly, outlines a certain vision of the world.

For François Pinault, art is, above all, a window onto our humanity. It reveals our vulnerabilities and our passions, our doubts as well as our strengths, and the lightness as well as the gravity of our lives. It invites us to shift our perspective, to question our certainties and to view the world around us in a different light.

More than just a collection of exceptional works, this body of art reveals an identity: that of a living collection, open to the world and constantly evolving, enriched for over half a century by discoveries, encounters and deeply personal choices. A collection which, beyond the works it brings together, embodies a particular vision of patronage — one that is free, exacting and deeply focused on the creative output of its time.

EXHIBITION "TADAO ANDO & MONO-HA. THE FIVE ELEMENTS"
FROM 21 MARCH TO 21 NOVEMBER 2027
At the Punta della Dogana
(Dorsoduro, 2 — 30123 Venice, Italy)
Curated by Jean-Marie Gallais, Curator, Pinault Collection, and Nicolas-Xavier Ferrand, Researcher, Pinault Collection

In 2027, Pinault Collection will celebrate Tadao Ando, the architect behind its three museums, in an exhibition at the Punta della Dogana. Bringing together Ando's work and collector François Pinault's passion for art, this unprecedented exhibition will place the architect's photographs in dialogue with major works by the Japanese Mono-ha movement ("School of Things"). Both legendary and little known, this movement remains one of the best-kept secrets of the late 1960s avant-garde. Today, the Pinault Collection holds one of the most remarkable ensembles of Mono-ha works outside Japan.

For more than twenty-five years, François Pinault and Japanese architect **Tadao Ando** (born 1941) have shared a relationship founded on deep trust and mutual respect. This exceptional collaboration has given rise to several landmark projects in which contemporary architecture and works of art engage in dialogue with the history of their settings. From Palazzo Grassi (2006) and its Teatrino (2013) to Punta della Dogana in Venice (2009), and finally the Bourse de Commerce in Paris (2021), Tadao Ando has reinvented these historic buildings, giving them a new purpose.

Focusing on the photographs Tadao Ando takes of his own architectural creations, the exhibition sheds light on a lesser-known aspect of his practice. Bringing together several hundred images, some of which are being shown for the first time, it highlights the architect's longstanding exploration of the relationships between image, architecture and the experience of space. Presented as prints and slide projections within the bare architectural setting of Punta della Dogana, this photographic collection reveals Tadao Ando's fascination with the changing qualities of light, the interplay of shadows and the passage of time.

Five elements, which also happen to be Tadao Ando's preferred materials, provide a guiding thread throughout the exhibition: air (emptiness and the concept of ma, the space between things); earth (context and history); water (fluidity); fire (the transformation of glass or metal); and concrete, the material through which the architect gives form to abstraction.

These fundamental concepts resonate with the practices of several Japanese artists of the same generation, collectively known as Mono-ha. Emerging amid the upheavals of 1968 in Tokyo, Mono-ha took shape within the art schools of Tama and Tokyo, where young artists such as **Nobuo Sekine**,

Kishio Suga, **Lee Ufan** and **Jiro Takamatsu** began exploring a radical form of art centred on materials, space, relationships and the perception of reality, seeking to establish a contemporary aesthetic free from Western influence. Choosing simple, everyday materials and arranging them in installations of pared-back forms, Mono-ha artists sought to awaken a deeper sensitivity in individuals. At a time when consumer society and mass media were expanding rapidly, they drew attention to the very existence of mono—the non-human "things" that surround us and form the fabric of the world. In 1985, architect Arata Isozaki remarked: "In my view, Tadao Ando is virtually the only Japanese architect who has grasped the meaning of this school of thought [Mono-ha]."

Renovated by Ando in 2009, the Punta della Dogana building itself plays an essential role in this encounter. It brings into focus the affinities between the architect and the Mono-ha artists: a shared attention to the intrinsic qualities of materials, the experience of space and natural phenomena. As Ando puts it: "I consider it essential to continually question the principles underlying things, which is why I often feel an affinity with the demanding, reflective approach of contemporary artists."

In Lens

2026—2027

STANISLAVA KOVALCIKOVA
UNTIL AUGUST 2027
At the Pinault Collection artist's residency
(Lens)

Following the residency of Saudi artist Anhar Salem, Pinault Collection invites Stanislava Kovalcikova to develop a new project at its residency in Lens.

Stanislava Kovalcikova (born in 1988 in Slovakia) lives and works in Paris and Düsseldorf, Germany. She earned a Bachelor of Fine Arts at the Kunstakademie Düsseldorf, where she studied under Tomma Abts, before completing a Master of Fine Arts at the same institution in Peter Doig's class. Both solemn and sensual, Kovalcikova's paintings are distinguished by their iconography as much as by their singular settings. At once composed and libidinal, her works draw on mythological imagery and theatrical environments in which she stages and plays out their mysteries. Light, mirrors and textiles become part of this mise-en-scène, alongside the constraints that govern our access to the painting itself. Modernism and contemporary decadence intermingle across the surfaces of her paintings and sculptures, cluttered with fragmented remnants of contemporary life. Exploring confrontation, fear and compulsion with a degree of psychological abandon, Kovalcikova lays bare the tender underbelly of painting, bringing the sorrows of history to the surface even as the present slips away.

Housed in a former presbytery, Pinault Collection's artist residency opened in December 2015. A place to live and work, it provides artists with the time and setting to develop their practice in a space equipped for artistic production. Residents receive a monthly grant and are selected by a committee comprising representatives of Pinault Collection, Frac Grand Large, Le Fresnoy–Studio national des arts contemporains, Louvre-Lens and LaM.