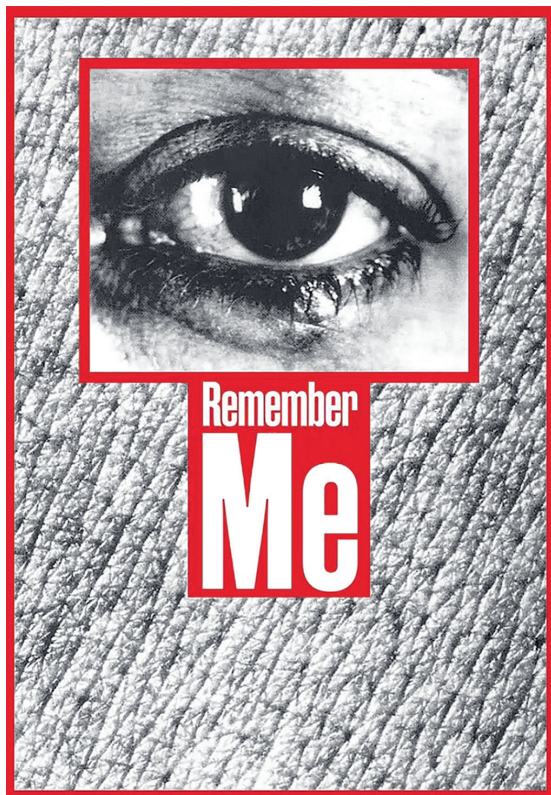


Pinault Collection

Exhibition "Remember Me. Masterpieces of Photography from the Collection Pinault"



Barbara Kruger, *Untitled (Remember me)*, 1988/2020, single-channel video on LED panel, sound, 23 sec., 350.1 x 250.1 cm. Courtesy de l'artiste et de Sprüth Magers. Pinault Collection.

As photography celebrates its bicentenary, Pinault Collection is hosting a major group exhibition at the Bourse de Commerce. Opening on 7 October 2026, it features some 700 works by more than 70 artists. 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 that will be shown in the Rotunda of the museum. The masterpieces and icons from the Pinault Collection featured in this exhibition all pay tribute to the medium of photography, tracing the entire history of this art form, from its earliest endeavours to its most contemporary expressions. Inspired by the book *100 Masterpieces of Photography. Pinault Collection*, the exhibition is like a fugue. Constructed as a free-ranging journey without any chronology, it elicits unexpected correspondences and dialogues between genres and eras to offer viewers an open, sensorially driven experience of the history of photography.

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The exhibition

From historical photographs to contemporary images, 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 breadth of its aesthetics and techniques. Presenting it in its entirety on the occasion of the bicentenary of the invention of photography feels especially relevant. And, through a selection of approximately one thousand works, this is precisely what the exhibition "Remember Me" does, for the first time ever. Its title, borrowed from a piece by American artist Barbara Kruger, resonates in a thousand ways.

Barbara Kruger

The exhibition's title comes from **Barbara Kruger**, the artist invited to occupy the Rotunda with a monumental installation featuring her savvy, hallmark combination of text and image that invites visitors, from the outset, to remember. In a tone ranging from bittersweet to hard-hitting, the messages chosen by the artist always leave a strong impression, such as *I shop therefore I am*, which became the title of her iconic work from 1987, held in the Pinault Collection.

The filter of memory

The different sections of the exhibition —which address notions of seriality, composition, portraiture, and even its own disappearance— mingle within a deliberately open exhibition layout. In this way the works talk to one another, engendering an interdisciplinary visual dialogue between past and present.

Marilyn Monroe's distracted stare captured by **Richard Avedon** hangs alongside one of **Cindy Sherman's** legendary self-portraits that also embodies this actress' vulnerability, **Gustave Le Gray's** seascapes flow into **Eileen Quinlan's** waves, while **August Sander's** citizens of the twentieth-century come face to face with their reinterpretation by **Sherrie Levine** in her series "After August Sander".

The question of memory serves as a guiding thread that runs throughout the exhibition, transcending both the materiality of the image and its iconography.

Irving Penn, Raymond Depardon

Lastly, "Remember Me" resonates in every image by **Irving Penn** and **Raymond Depardon**, both of whom are given particular prominence in this exhibition, the former through an installation of unprecedented scale that brings 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 museum, which has been transformed into a memorial space for Irving Penn, and on the other, we see the France traversed by Raymond Depardon: its shops, individual houses, roads, and public squares. Tinged with a certain nostalgia, they offer portraits of a place where the past and the modern era play off one another.

These two giants of photography offer visions that are inseparable from the very technique of photography. An indefatigable experimenter with different materials, Irving Penn took the art of printing to its greatest heights. We can see this in his masterpiece *Cuzco Children*, three versions of which are exhibited here, each one showcasing a different printing technique. In the tradition of his illustrious predecessors, such as Walker Evans and Eugène Atget, Raymond Depardon used a view camera to immortalise the France of small to medium-sized cities, photographing them in colour and at a grand scale

"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, but it soon came to provide the best possible material representations of mnemonic images. In 1859, Charles Baudelaire came to recognise this capacity to hold 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 about not forgetting, making the gaps in our memories disappear, reviving and sustaining our history, and thus 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. This celebration has been constructed like a fugue: a free-ranging, non-chronological stroll through all genres of the medium, in the spirit of chance, felicitous correspondences, from the aesthetic to the formal and the iconographic."

— **Matthieu Humery, Advisor for Photography, Pinault Collection**

Interview with Matthieu Humery

Conducted by Anne-Sophie Barreau

On the occasion of the bicentenary of photography, Pinault Collection 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 resembling a piece of skin, on which the words "Remember me" are also 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 piece is also on display. Alongside Irving Penn and Raymond Depardon, Barbara Kruger is one of the headliners of this event, presenting a brand-new installation in the Rotunda.

How is this project being presented in the museum?

This installation combines writing and screens as only Barbara Kruger knows how, 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 also be seen in part 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 run through 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, and which depicts hands in the process of shuffling dominoes. I decided to hang it alongside Annie Leibovitz' famous photograph of Richard Avedon's camera. This sets out the rules of the game quite clearly, right from the start. The images can be read as riddles. In this spirit, the first section that follows is dedicated to the eye, and this places the visitor who ambles from one section to the other at the heart of this system.

Throughout the different chapters of the exhibition, from "The Making of an Image" to "The Art of Composition", you are leading the visitor into the photographer's studio.

The entire aim of the section "The Making 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 the 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 landscape by the pioneering

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 beforehand. This image inspired William Turner's paintings with all 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*, is one of his favourite photographs. The mother's gaze is key, but when we look closely, her hands touching her face and those of the child curled up on her shoulder are just as important.

In this exhibition, 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 image he ever made. In fact, it was during this trip that Bischof died tragically in a car accident. They found this image when they developed the roll of film that was still 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 by Weston and the one it inspired Tarrah Krajnak to make.

Impermanence lies at the heart of the sections "Disappearance" and "Memento Mori".

Body and soul are inextricably linked in these two sections. 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 one of Annie Leibovitz's masterpieces. The image caused quite a stir at the time. It was the first time a photograph showed a naked, pregnant woman. I'm also thinking of Tyler Mitchell's double exposure self-portrait set amidst stoc-kade 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 being put on display. How 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 perfection he brought to 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 work made in the studio. Depardon made veritable portraits of France in his images of houses, shops, cafés, and restaurants, among others. This is a France in colour. His perspective is at once critical and kind, full of humour. We can instantly see a France that is likely to disappear. For the twenty-year-olds of today, they will seem almost of another era. Older generations will undoubtedly look at these images with a sense of nostalgia.

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

Contrary to what the title seems to indicate, *Ma dernière photographie* 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, thus completing the loop. It is also a tribute to the circularity of the Bourse de Commerce. One can see the exhibition —and see it again— each time with the sense of entering a circle of images.

The artists

Eugène Atget
Richard Avedon
Cecil Beaton
Erwin Blumenfeld
Constantin Brancusi
Steffi Brandl
Manuel Alvarez Bravo
Claude Cahun
Julia Margaret Cameron
George Frederic Cannons
Robert Capa
Henri Cartier-Bresson
Maurizio Cattelan
Robert Cumming
Imogen Cunningham
Raymond Depardon
Maté Dobokay
Robert Doisneau
Frantisek Drtikol
Pierre Dubreuil
John Edmonds
Walker Evans
Richard Fenton
Jim Goldberg
Nan Goldin
Peter Hujar
Constantin Joffe
André Kertész
Rudolf Koppitz
Tarah Krajnak
Barbara Kruger
Dorothea Lange
Louise Lawler
Gustave Le Gray
Annie Leibovitz
Zoe Leonard
Sherrie Levine
El Lissitzky
Dora Maar
Boris Mikhailov
Lee Miller
Tyler Mitchell
Zanele Muholi
Ugo Mulas
Youssef Nabil
Lusha Nelson
Helmut Newton
Meret Oppenheim
Paul Outerbridge
Irving Penn
Richard Prince
Eileen Quinlan
Man Ray
Paul Stone Raymor
Anne Rehbinder
Jack Robinson
Alexander Rodchenko
August Sander
Francesco Scavullo
Sherril Schell
Karl Schenker
Ernst Schneider
Cindy Sherman
Dayanita Singh
Edward Steichen
Paul Strand
Hiroshi Sugimoto
Wolfgang Tillmans
Deborah Turbeville
Danh Vo
Weegee
Edward Weston
Francesca Woodman

The book *100 Masterpieces of Photography. Pinault Collection*



Photo : Nikolaz Le Coq / Pinault Collection.

Published in early 2025, this authoritative catalogue highlights the major role that photography has played in the Pinault Collection since 2006. With its focus on large series, such as the exceptional acquisitions made from Henri Cartier-Bresson's "Master Collection" or the Condé Nast archive of press photographs — a selection of which was shown at the Palazzo Grassi in Venice as part of the exhibition "Chronorama" (2023-2024)— the Pinault Collection has built a landmark collection in this field, from the nineteenth century to the present day. Ranging from the historical to the contemporary, the selection of photographs published in this work are presented in chronological order to offer a history of the medium as seen through a collector's eyes.

100 Masterpieces of Photography. Pinault Collection
Edited by Matthieu Humery

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

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