

Visitor booklet

EN



Bourse
de Commerce
Pinault
Collection

Welcome to the Bourse de Commerce — Pinault Collection, the museum presenting the collection brought together by François Pinault over more than fifty years. Discover an original and passionate perspective on art from the 1960s to the present day.

At the heart of Paris, this round building that bears witness to five centuries of architecture is enjoying a new lease of life. Rejuvenated by architect Tadao Ando, it fosters dialogues between heritage and contemporary creation, and between the Collection and visitors.

“With this museum,
in the heart of Paris,
I intend to share
my passion
for contemporary art.”

François Pinault



This booklet is made from recycled paper.
If you leave it in the urn on your way out,
it will be used again or recycled, in a circular,
ecoresponsible way. Thank you.

In front cover: Barbara Kruger, *Untitled (Remember me)*, 1988/2020, single-channel video on LED panel, sound, 23 sec. Courtesy of the artist and Sprüth Magers, Pinault Collection.

Remember Me

On the occasion of the bicentenary of photography, Pinault Collection presents an exhibition whose title, borrowed from a work by Barbara Kruger, becomes the starting point for a free journey through the history of the medium and explores the fundamental link between photography and memory.

From its very invention, photography has fascinated through its ability to record reality, and soon established itself as a means of preserving what is disappearing. As the writer Charles Baudelaire noted in 1859, it rescues from oblivion what time erases. Freezing a moment, immortalizing a face, preserving the trace of a presence: such is the power of photography. At once evidence, relic, and apparition, it celebrates the present while granting access to what has been.

Entirely shaped around masterpieces and iconic works from the Pinault Collection, the exhibition unfolds across four sections: the Rotunda and Display cases host an immersive installation by Barbara Kruger; Gallery 2 is devoted to Irving Penn, Gallery 3 to Raymond Depardon; on the second floor, a collective display brings together works from the 19th century to the present day, complemented in the basement by videos by Coleman Collins and by Nan Goldin.

Conceived as a visual fugue, the exhibition favors echoes and correspondences over a chronological reading, bringing portraits, landscapes, archives, experiments, abstractions, and contemporary installations into dialogue in a shared celebration of memory and the act of seeing, with a prelude in the Salon.

Curated by: Matthieu Humery, Advisor for Photography, Pinault Collection
and Lola Regard, Projects Officer – Scenography: Jasmin Oezcebi



Audio Tour
Visit with the Exhibition
curators



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

Designed specifically for the museum Rotunda and its twenty-four surrounding Display Cases, "The History of Tears" installation creates an immersive environment in which American artist Barbara Kruger (born in 1945) plunges viewers into a constant flow of words, phrases, and filmed sequences and audio clips.

The walls are covered with monumental quotations taken from literary works including George Orwell's *1984*, Aimé Césaire's *Journal of a Homecoming* and Roland Barthes's *A Lover's Discourse*, while the Display Cases, transformed into lightboxes, punctuate the space with striking directives written by the artist. Two videos have now been reintegrated within this new layout. Created by Barbara Kruger in 1996 for the Wexner Center for the Arts in Columbus (Ohio), *Power, Pleasure, Desire, Disgust* was ultimately never presented in its original context and was instead shown subsequently in a variety of textual environments.

The works confront the viewer with a succession of faces, gazes, 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 remain strikingly intact.





Irving Penn, *Gerbera Daisy*, 2006, print © Irving Penn, Condé Nast, Pinault Collection.

Irving Penn (1917-2009) was a major American twentieth-century photographer who thoroughly reinvented fashion and portrait photography with his sober, unflinching, and timeless style.

The installation "The World According to Penn" features some 450 photographs made between the 1940s and the start of the twenty-first century. It offers viewers a unique opportunity to appreciate the vastness of Penn's oeuvre over its more than seven decades. 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 sense of 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" hang alongside the small trades, the cigarette butts, the faded flowers, and the fashion photographs to compose a vast visual mosaic that ushers 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 and our way of looking at the world.





Raymond Depardon, *Cosne-Cours-sur-Loire, Nièvre*, 2009, colour film-to-digital print
© Raymond Depardon / Magnum Photos, Pinault Collection.

Raymond Depardon is a French photographer born in 1942. Founder of the Gamma photo agency and a member of Magnum, he remains a key figure in the history of photojournalism.

From 2005 to 2009, Depardon began a long-term documentary project about 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 as a way to slow down and observe 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 "France", furthers a documentary tradition concerned 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, instead profoundly human. Beneath their apparent sobriety lies a delicate sense of humour, a careful attention to simple details, and an affection for these places and the people who inhabit them. The strength of this work in fact lies in this transformation of a methodical observation into a deeply sensitive and accurate portrait of an entire country.





Gustave Le Gray, *Bateaux quittant le port du Havre*, 1856-1857, albumen print from wet collodion glass negative, Pinault Collection.

The second floor features the general and historical exhibition “Remember Me. Masterpieces of Photography from the Collection Pinault”, which begins with a gallery dedicated to seascapes.

Seascapes have existed for centuries in painting, and they soon became a genre in photography as well, despite the cumbersome nature of the first cameras. Gustave Le Gray became its leading exponent, ultimately establishing his reputation through his seascapes. 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, a photographic process using glass plates, allowed Le Gray to depict this subject, which had until then remained technically impossible to photograph. Unlike the daguerreotype on metal, or the calotype on paper, this new technique considerably reduced the camera’s exposure times. Le Gray elevated the status of the photographic seascape, successfully transposing the effects of marine light and the incessant swash of the sea’s waves.

Far from exhausting this field of experimentation, Le Gray’s seascapes opened a chapter in the history of photography that has led to those by Hiroshi Sugimoto, Eileen Quinlan, and Wolfgang Tillmans. These images explore the sea’s tensions: permanence and variation, calm and violence, life and death, at times a mirror-like expanse and at others, an abstract motif.





August Sander, *Herzoglicher Diener*, c. 1930, gelatin silver print
© Die Photographische Sammlung / SK Stiftung Kultur – August Sander Archiv,
Cologne/ Adagp, Paris, 2026, Pinault Collection.

In the late 19th century, a photograph stopped being limited 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.

Figures such as Alphonse Bertillon and Guillaume Duchenne de Boulogne used photography as a tool for observation, comparison, and analysis: portraits used by the police and the legal system, facial expressions, and human attitudes and types were collected to establish visual archives that were structured according to rigorous protocols. This typological approach ventured past this scientific framework to become an artistic impulse in the hands of artists such as Eugène Atget, who photographed Paris extensively, and August Sander, who created a comprehensive portrait of German society. In the 1930s, this documentary quality began to receive artistic recognition, for example in the work of Walker Evans, whose book *African Negro Art* reveals the extent to which photography can simultaneously record, classify, and transform the 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 a more artistic approach.





Weegee, *Liberace, Stretch Caricature*, 1955, print © Weegee, Condé Nast, Pinault Collection.

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 19th century, photographers such as Gustave Le Gray assembled several negatives to compose a single landscape, while pictorialists who aimed to blur the boundary between photography and painting, engaged in retouching, scratching, painterly interventions, and experiments conducted in the darkroom.

In the 20th century, Surrealist artists radicalised these practices and turned photography into a wide-open field of experimentation. Multiple exposures, solarisations, distortions, photomontages, and playing with materials profoundly transformed the photographic image and with that, our perception of reality.

The format, medium, and quality of the final print were essential to this process. The three versions of Richard Avedon's *Dovima with Elephants*, featured here in different sizes, 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 in Irving Penn's *Cuzco Children, Peru* or at the way that Robert Cumming transforms a photograph into either a drawing or a painting.





Henri Cartier-Bresson, *Derrière la gare Saint-Lazare, place de l'Europe, Paris, France, 1932*, gelatin silver print © Fondation Henri Cartier-Bresson / Magnum Photos, Pinault Collection.

Even before the invention of photography, painters used *camera obscura* (« dark chamber »), an optical device that prefigured the camera, to compose images and organise the space, light, and perspectives within them. As the heir to this pictorial tradition, photography has since its inception assigned a significant role to composition. In fact, many photographers, from Edward Steichen to Henri Cartier-Bresson to Annie Leibovitz, have been deeply influenced by the history of painting in their construction of their images.

The power that certain photographs hold for us over time and the place they occupy in our collective memory has more to do with their organisation of lines, forms, and perspectives than with their subject. Others rely on the capturing of “the decisive moment,” that moment of a fleeting balance in which reality exists in a perfect equilibrium. Some artists, such as El Lissitzky in his piece *The Footballer*, introduce graphic elements directly into the composition. 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, construction of a view, and invention of new visual forms.



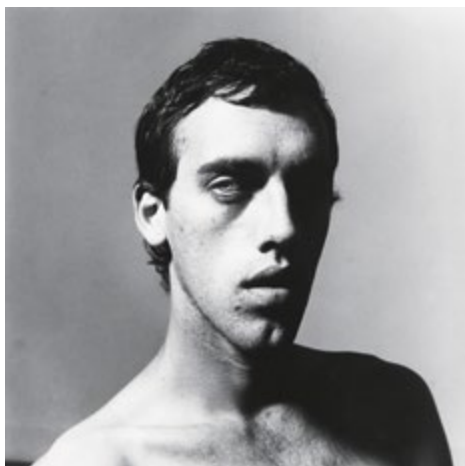


Dorothea Lange, *Migrant Mother*, 1936, gelatin silver print © Dorothea Lange / Library of Congress Prints and Photographs Division Washington, USA, Pinault Collection.

An indispensable tool for creating, the human hand occupies a singular place in the history of photography for 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 each era.

In Dorothea Lange's iconic photograph *Migrant Mother*, the hands express the hardship of labour and the precariousness of the American working classes during the Great Depression. Surrealist artists such as Dora Maar and Claude Cahun transformed the human hand into a strange, unsettling mental and symbolic domain. Later on, Barbara Kruger gave it a political dimension, the hand becoming an instrument of power, desire, and consumerism. As an expression of intimacy, labour, the unconscious, or domination, the human hand in photography constitutes a form of expression unto itself, able to describe the human condition all on its own.





Peter Hujar, *David Wojnarowicz*, 1981, gelatin silver print © The Peter Hujar Archive / Adagp, Paris, 2026, Pinault Collection.

The portrait is one of the most important genres in the history of photography. Already in the medium's first decades, photography explored the portrait in its many forms, from the official to the social, scientific, documentary, and private, even self-portraiture. But regardless of its use, it always establishes a relationship between the person being photographed and the person looking at the photograph.

This gallery features works in which the subject appears to claim us as a witness, looking us straight in the eye and thus almost fully eradicating the distance between image and viewers. This frontality can serve very different purposes: the scientific and experimental in *Rire Faux*, taken from the studies conducted by Doctor Guillaume Duchenne de Boulogne, in which facial expression became a subject of study, or, to the contrary, the purely visual and critical, as in Richard Prince's *Untitled (Fashion)*, which subverts the language of advertising and media images.

Lying behind each 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 a fight against its inevitable disappearance.





Edward Weston, *Nude or Charis, Santa Monica*, 1936, gelatin silver print
© Center for Creative Photography, The University of Arizona Foundation / Adagp, 2026, 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 and 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.

At the same time, photography may well be the medium that women were able to take up with the least resistance, from its very inception. Under the gaze of women photographers, these almost systematic representations become an exploration of the intimate sphere and of our relationship to our bodies. Artists such as Annie Leibovitz and Zanele Muholi transform the nude into a powerful affirmation of identity and a reappropriation of the self.

The presence of the body in the photographic space even questions its physical nature. In Aleksandr Rodchenko's *The Dive, Plongeon*, the body becomes a form of graphic tension, while in Edward Steichen's *In Memoriam*, the figure seems almost sculpted into the photographic material by the light and the printing technique.





Tyler Mitchell, *Lamine's Apparition (After Frederick Sommer)*, 2024, épreuve gélatino-argentique, © Tyler Mitchell, Pinault Collection.

This final section of the exhibition offers a gradual turn towards a more silent, almost metaphysical form 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, the double exposure transforms corporeal presence into a fragile, floating, almost intangible image. In Tyler Mitchell's *Lamine's Apparition (After Frederick Sommer)*, the figure seems to blend into the background, even the image's material. In such instances, photography is no longer attempting solely to represent reality; it is also depicting a state of disappearance, an erasure of the visible.

This passage towards abstraction acts as a veritable *memento mori*—a reminder of the transience of human existence. Forms blur and surfaces meld to the point of total abstraction. This disappearance finds its apex in Man Ray's *Ma dernière photographie*, a simple black printed area which serves as a fundamental reduction of photography to its very essence: a surface, an absence, and a void. More than an image, the work becomes a metaphor for the disappearance of the subject, of the gaze, perhaps even of photography itself.



Exhibition tour

Conceived as a free-ranging journey, the exhibition elicits unexpected correspondences and dialogues between genres and eras. Follow the tour and discover an open, sensorially driven experience of the history of photography.

0. Salon	The Photographer's Eye
Rotunda Display Cases	Barbara Kruger
Gallery 2 [Until January 10]	Irving Penn
1. Gallery 3	Raymond Depardon
2. Gallery 4	By the Sea
Mini Salon	Space for families
Gallery 7	Seriality and Typology
	The Fabrication of the Image
	The Art of Composition
Gallery 6	The Language of Hands
	Face to Face
Gallery 5	The Body Revealed
	Disappearance / Abstraction
-2. Auditorium	Nan Goldin
Studio [Until January 10]	Coleman Collins

The museum at a child's eye level



Ask for the "Compasses", our activity booklets for children ages 6-12 about the museum architecture and the exhibition. Available at the Salon (level 0).

Ask the museum guides

Let's talk about art!

Museum guides, recognizable by their pink bags, are present in the galleries for spontaneous conversations about the artworks.

Got 20 minutes?

Every half hour, Introductory tours present the exhibition, the history and the architecture of the Bourse de Commerce. Departure from the Salon.

Follow the App

Audio contents give a fresh perspective on the exhibitions and the building's architecture.



"Remember Me"

Let yourself be guided by the exhibition curators.



History and architecture

Discover the five centuries of the building's history, from the Queen's palace to the contemporary art museum.

To go further

Learn more about the major contemporary artists with the podcasts "Ça a commencé comme ça" co-produced with Binge Audio. Available on all platforms, in French only.

Find out the program, ressources, and latest news from Pinault Collection on our website and social media
pinaultcollection.com/en

We welcome you

At the **Salon** (level 0), welcome agents are standing by to provide information and advice.

At the **Petit Salon** (level 3), you can find places to sit and a drinking fountain where you can take a break, discover the architecture of the building and enjoy the view of Paris.

The museum is accessible to and comfortable for all: wheelchairs, folding chairs, baby carriers, standard size prams, external batteries, portable pouches, magnifying glasses, and portable magnetic induction loops are available for loan.

A tactile model of the building, braille and Easy to Read (in French) booklets are also available.



Want to extend your journey?

At **Les éditions – Bookshop** (level 0), you can find a selection of books about the exhibitions, the building, and its history.

At the **Restaurant-Café la Halle aux grains** (level 3) from Michel and Sébastien Bras, you can savour cuisine inspired by the history of this place.

At the **Breizh Café Bourse de Commerce – Pinault Collection** (outside—on the plaza), you can enjoy a crêpe or a galette with a view of the museum.

Become a Member



Membership Pinault Collection

from 39€ per year

1 card
1 collection
3 museums

Get unlimited and priority access
to the Bourse de Commerce,
Palazzo Grassi
and Punta della Dogana

Take part in exclusive events

Share a perspective
on the art of our time

Super Cercle

Free for under 27

At the Bourse de Commerce,
admission is free every day
from 4 p.m.!