

Pinault Collection

Exhibition
Bourse de Commerce
04.03 – 24.08.2026

Clair-obscur

With works by:

FRANK BOWLING / JAMES LEE BYARS / BRUCE CONNER / TRISHA DONNELLY / JEAN DUBUFFET /
ALBERTO GIACOMETTI / ROBERT GOBER / PIERRE HUYGHE / SAODAT ISMAILOVA / LAURA LAMIEL /
VICTOR MAN / MARIA MARTINS / JEAN-LUC MOULÈNE / FUJIKO NAKAYA / BRUCE NAUMAN /
PHILIPPE PARRENO / SIGMAR POLKE / CAROL RAMA / GERMAINE RICHIER / LOUIS SOUTTER /
ALINA SZAPOCZNIKOW / YVES TANGUY / WOLFGANG TILLMANS / ROSEMARIE TROCKEL / BILL VIOLA /
DANH VÕ / MARY WIGMAN

With the support of Saint Laurent by Anthony Vaccarello 

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Introduction

Drawing on the works of a hundred works from the Pinault Collection—and, for the first time, several modernist pieces—the exhibition *Clair-obscur* explores the legacy of *chiaroscuro*¹ as it resonates in the present day. The Bourse de Commerce has been transformed into a luminous and crepuscular landscape, offering visitors a sensory experience in which the visible meets the invisible. *Chiaroscuro* thus emerges as a renewed visual and symbolic language, a narrative device, and a philosophical principle, expressing both the materiality of light and the shadow areas of our unconscious.

“The contemporary is he who firmly holds his gaze on his own time so as to perceive not its light but its darkness. All eras, for those who experience contemporariness, are obscure. The contemporary is precisely the person who knows how to see this obscurity, who is able to write by dipping his pen in the obscurity of the present”,² wrote Giorgio Agamben. Drawing on the ideas of this Italian philosopher, the exhibition *Clair-obscur* transforms the spaces of the Bourse de Commerce into a landscape that is both luminous and crepuscular, in which some one hundred works from the Pinault Collection are revealed in an interplay of light and shadow.

Using this Italian philosopher’s thoughts as a starting point, the exhibition takes its title from the famous technique of *chiaroscuro* that first emerged in Mannerist and Baroque paintings in the sixteenth century, most notably in the works of Caravaggio, who intensified its use, plunging the earthly world into a deep darkness penetrated by rays of light that heighten the sense of dramatic tension and the spiritual questions underlying his paintings. In continuation of this journey into the heart of darkness, Goya expressed all the darkness of humanity in his work, and the *chiaroscuro* he perfected continues to impact contemporary works with its sense of depth and mystery, such as **Sigmar Polke**’s hallucination of a chapel, *Axial Age* (2005-2007). **Philippe Parreno**, who reinterprets the black paintings of the *Quinta del Sordo* by candlelight, reminds us how much this alchemical cycle opened the floodgates of our modern sensibility. *Chiaroscuro* thus emerges as a renewed visual and symbolic language, a narrative device, and a philosophical principle. It expresses the materiality of light and the shadow areas of our subconscious, thus transforming our sense of the visible and the invisible. The influence of this pictorial sensibility is also palpable in the muted palette of **Victor Man**’s enigmatic, melancholy canvases—a series of which is featured in Gallery 3—and the highly poetic works of **Bill Viola**, which, inspired by the old masters, depict figures emerging from the shadows in slow motion.

Laura Lamiel has placed works in the twenty-four display cases in the Passage that harbour moods, atmospheric murmurs, and materialist chimeras. These pieces strive to give shape to the invisible and the volatile: memory, affects, emotions, and states of mind that she draws from the shadows and brings to life with light, as she says, ‘animatedly, as if I were working with brushes’. This *carte blanche* brings together a corpus of installations that have been envisioned specifically for this occasion. Light and colour play an essential role in this repertoire of sensory forms that consist of found objects, collections, and taxonomies of materials that contrast with the immaculate surfaces of the steel that she lights with fluorescent tubes.

Beneath the museum’s zenithal dome, before it evaporates and makes room in the summer for **Fujiko Nakaya**’s fog piece, **Pierre Huyghe**’s *Camata* (2024) grounds itself in the circular stage of the Rotunda, which has been turned into a timeless amphitheatre. Within this space, the metaphysical ritual filmed by the artist in Chile’s immense Atacama Desert unfolds, a mediation in which mankind’s place within the universe—from night to day, shadow to light, earth to sky, ritual to cosmos, human to non-human—is reenacted *ad infinitum*.—Emma Lavigne, curator of the exhibition

Chief Curator:

Emma Lavigne, General Curator, General Director in charge of the Pinault Collection

Curator of the *Victor Man* exhibition:

Jean-Marie Gallais, Curator, Pinault Collection

Curator of the *Laura Lamiel* exhibition:

Alexandra Bordes, Curatorial Projects Manager, Pinault Collection

1. *Chiaroscuro* (*clair-obscur* in French, and “light-dark” in English) is a Renaissance artistic technique that uses a contrast of light and shadow to give images relief and depth. Popularized by Caravaggio in particular, it became a means of expressing artistic emotion that continues to influence media such as cinema and photography in the present day.

2. Giorgio Agamben, “What is the Contemporary?” in *What is an Apparatus?*, trans. David Kishik and Stefan Pedatella, Redwood City, Stanford University Press, 2009.

Guide to the exhibition

ROTUNDA

PIERRE HUYGHE
Until 22 May 2026



Pierre Huyghe, *Camata*, 2024, robotics driven by machine learning, self-directed film, edited in real time by self-learning algorithms, sound, sensors. Pinault Collection. © ADAGP, Paris, 2026.

The film *Camata* (2024) by Pierre Huyghe (b. 1962, France) is majestically featured in the very centre of the museum, inviting viewers to contemplate the place of humans in a world ruled by technology. It reenacts *ad infinitum* a hybridisation of life and death, reality and fiction, body and landscape, past, present and future, night and day, shadow and light, earth and sky, ritual and cosmos, and human and non-human.

“In the Rotunda, *Camata* portrays a landscape between day and night in which a strange, robotic ballet plays out. Orchestrated by machine-learning algorithms, the pace of the images is in perpetual transformation. A set of machines performs an unknown ritual involving an unburied human skeleton that was discovered in Chile’s Atacama Desert. Obsessed by the discovery of this unburied corpse lying between the ground and the infinity of the cosmos, Huyghe invented a ritual that is at once archaic and technological, in which mechanical arms powered by solar panels move around the skeleton in a choreography that is as slow and precise as an autopsy. They delicately handle glass balls and amulets, engaging in gestures of a metaphysical and funerary ceremony that asks us to meditate on humanity’s place in a changing world ruled by technology”.—Emma Lavigne

“I came face to face with this body in 2015. The image came to exist before it was captured photographically. It was in a very particular place, in the world’s oldest, driest desert—the furthest from any form of life. NASA uses this place to test its instruments to detect life on exoplanets. The largest astronomical telescope and solar power facility in all of South America are located there. Amidst these instruments that focus on other stars, lay this skeleton on the rocky ground of the desert, blending into it, positioned as if it were someone sleeping next to a dried-up brook.

As I was thinking about an entity that could build and present itself in a film, the idea came to me for an operation, a set of actions that would unfold around this body. Around it are robotic arms emerging from the ground that initiate gestures. They assemble elements and objects into configurations, geometries, and symbols that surround or traverse this body, which has become a stage. Their actions produce sounds and music. This process repeats itself live over several days and nights, I hope over several years. A set of sensors, specifically cameras, records as a heliostat reflects the light or captures what is happening.

We instantly think of something resembling a funerary rite, a surgical operation, or an anatomical theatre. We can observe a new subjectivity emerge through this learning process, even the birth of a strange metaphysical transaction between these different realities. It is an enigmatic, symbolic exchange between the non-existent and the disappeared, a game that produces nothing, neither meaning, nor a result". —Pierre Huyghe, *Excerpt of an interview with Anne Stenne published in the catalogue for the exhibition Liminal, Punta della Dogana, Venice, 2024, Pinault Collection.*

FUJIKO NAKAYA

From 4 June to 20 September 2026



Fujiko Nakaya, *Foggy Forest, Fog Environment #47660, Children's Forest*, 1992. Showa Memorial Park, Tachikawa, Tokyo, Japan.

As summer approaches, the Rotunda at the Bourse de Commerce will become a space of indeterminate contours, in which visitors appear and disappear in a thick, white fog of water vapour: a *Fog Sculpture* by Fujiko Nakaya (b. 1933, Japan) titled *Cloud #07150*.

"Always working with a specific context, the artist has created an exceptional encounter between fog and the interior space of Tadao Ando's Rotunda. Fujiko Nakaya does not depict fog; she sculpts it. This surprising artistic material is a natural phenomenon that she produces using a complex system of high-pressure pumps and rows of nozzles that release tiny water droplets that are identical to the ones that make up a fog. Natural in its composition and development, here it is artificially produced by the artist. Nakaya gave up painting in the mid-1960s to spend the following years focusing on a major experiment: the large-scale production of fog in spaces outside her studio. [...]

In 1969, in collaboration with the engineer Thomas Mee, she invented a 'device/system to produce a cloud sculpture from water vapour'. While her research testifies to a heightened ecological awareness in her research, it also stems from a strong artistic stance that wants audiences to move through the work, so that they can both contemplate and experience it, to the explicit exclusion of any artificial chemical processes. Even to achieve just a partial mastery of this unstable, ephemeral, and constantly metamorphosing phenomenon requires knowledge of the physical laws governing the formation and dissipation of fog. [...]

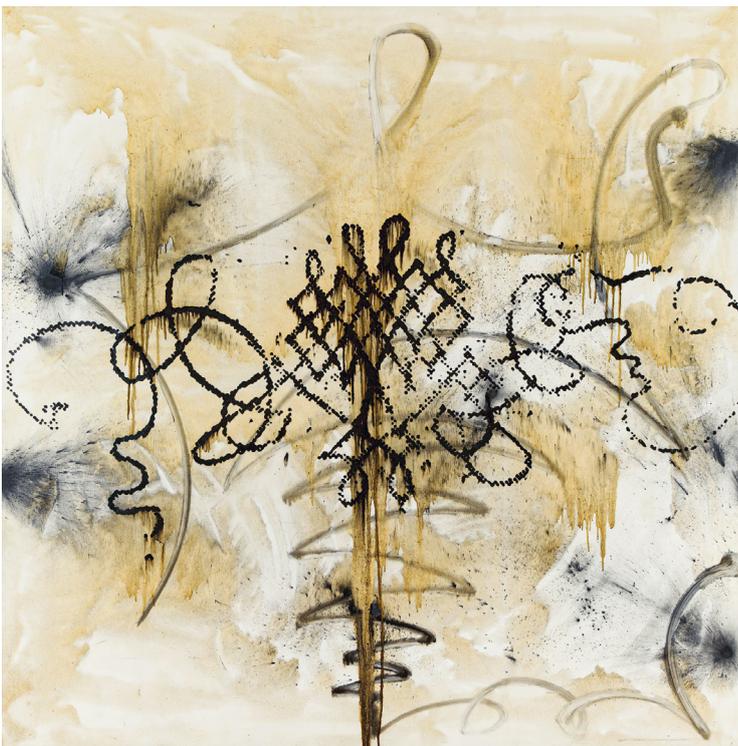
The Rotunda at the Bourse de Commerce is a vertiginous space the upper two thirds of which are occupied by a panoramic marouflage canvas crowned by a dome. At its centre at the ground level, the concrete cylinder designed by Japanese architect Tadao Ando echoes the building's circularity, remaining open to all possible viewpoints, both around and within the work. The fog, which is the main object of our gaze, thus also blocks our view, even momentarily. Its partial, fleeting transparencies create a kind of anti-panopticon that constantly destabilises and defies our capacity of observation. This is no longer a question of single or multiple viewpoints, instead of visibility itself. From a balcony on the first floor, a view overlooking the entire scene lets visitors contemplate a sea of clouds. Sculpting within the museum is also a way to travel within oneself...". —Anne-Marie Duguet, *Excerpt from the exhibition catalogue*

Nocturne

The works from the Pinault Collection on show in this section resonate with the *chiaroscuro* of Goya (1746-1828), who, in the twilight of his life, took refuge at La Quinta del Sordo, the last residence he would occupy in Madrid. Between 1820 and 1823, haunted by his political pessimism and the ghosts of his inner world, Goya gave free rein to his hallucinatory visions, which he painted directly on the wall: the *Pinturas negras*, which are dominated by blacks tempered with ochre and earth tones. The lower level of the Bourse de Commerce is transformed into an underground space that immerses visitors in a darkness where they can discover video works in which *chiaroscuro* becomes a visual and narrative principle. The ground floor features images depicting an alchemy between transgression and the sacred.

SALON

Sigmar Polke



Sigmar Polke, *Loop—The Prayer Book of Maximilian*, 1986, resin, graphite, pigment, emulsion on canvas, 250.2 × 250.2 cm, Pinault Collection.
© The Estate of Sigmar Polke, Cologne / ADAGP, Paris, 2026.

In the Salon, two pieces by **Sigmar Polke** (1941-2010) engage in a dialogue through their textures, interwoven motifs, and colour palettes: *Stairwell* (1968) and *Loop—The Prayer Book of Maximilian* (1986). The latter “arose from his desire to pursue his studies of Albrecht Dürer, especially the graphic arts, and more precisely the marginal drawings: the circles, spirals, and loops drawn in the margins of his allegorical depictions. This is one of two paintings in which Polke reproduced the ornamental motifs from the famous Prayer Book of Maximilian, whose printed version (of ten initial copies) imitated illuminated manuscripts, which were painted by hand. Dürer sinuous lines are a breathtaking demonstration of the natural virtuosity of his shading. The pencil’s free movement encircles the symmetry to reveal an alternation of flourishes and sharp forms that become graceful, elongated curves. Polke’s reference represents perfection as an unattainable intuition, but in the form of a resurgent beauty and a dazzling sensuality. [...] Likewise, the work’s support, which highlights the material, lies at the boundary of the extra-artistic. The semi-transparent varnish evokes resin and weather phenomena, while the darker areas suggest explosions and traces of gunpowder”. —Bice Curiger

GALLERY 2
Until 9 August 2026

Sigmar Polke



Sigmar Polke, *Axial Age* (detail), 2005-2007, 9 panels, artificial resin, dry pigment on fabric, Pinault Collection. © The Estate of Sigmar Polke, Cologne / ADAGP, Paris, 2026.

In its alternating evocation of a vast liquid mirror from which the ghosts of the past emerge and of an indistinct, organic matrix that gestates images of a world to come, the nine panels that make up *Axial Age* (2005-2007)—a masterpiece from the Pinault Collection created by **Sigmar Polke** for the 52nd Venice Biennale in 2007—refer to the eponymous concept formulated by the philosopher Karl Jaspers in *The Origin and Goal of History* (1949). Jaspers viewed the period of Antiquity as a moment of extraordinary spiritual vitality, as embodied by thinkers such as Confucius, Buddha, Homer, and Plato. The leitmotifs of Sigmar Polke's work appear in the different paintings that make up *Axial Age*: formally, this includes the intent to transform the picture canvas into a translucent screen and the use of age-old painting techniques combined with other composite materials; and in terms of their meaning, it entails a refusal to adhere to a single visual language, an interest in alchemical symbols, and a syncretic appropriation of different iconographic fragments.

James Lee Byars



James Lee Byars, *Byars Is Elephant*, 1997, rope, golden fabric, variable dimensions, Pinault Collection.

Not far from this monumental cycle of paintings, another kind of chapel houses works by **James Lee Byars** (1932-1997) that shed light on the quest for incandescence by this enigmatic figure of the American art scene who emerged in the late 1960s. Gold is his emblematic hue, a symbol of the sublime, the sacred, and the immortal. And yet, his works shown here form a mausoleum of light. A simple nail presented in a mahogany case acquires the aura of a relic, a reference to Christ's suffering, but is also a meditation on

our propensity to fetishise objects. A cylinder coated with gold leaf, *The Golden Tower* (1974), radiates throughout the room; in its minimalist baroque, it becomes a luminous axis connecting earth and sky. A sphere of 3,333 red roses asks us to contemplate impermanence and death. This approach was pushed to its extreme in *Byars is Elephant* (1997), the last work that Byars conceived in Cairo, Egypt, shortly before his death. In its combination of the humble material of camel-hair rope with the gold of the all-powerful pharaohs, this installation erects a metaphorical tomb, a transfiguration of a dying body.

AUDITORIUM / FOYER

Saodat Ismailova

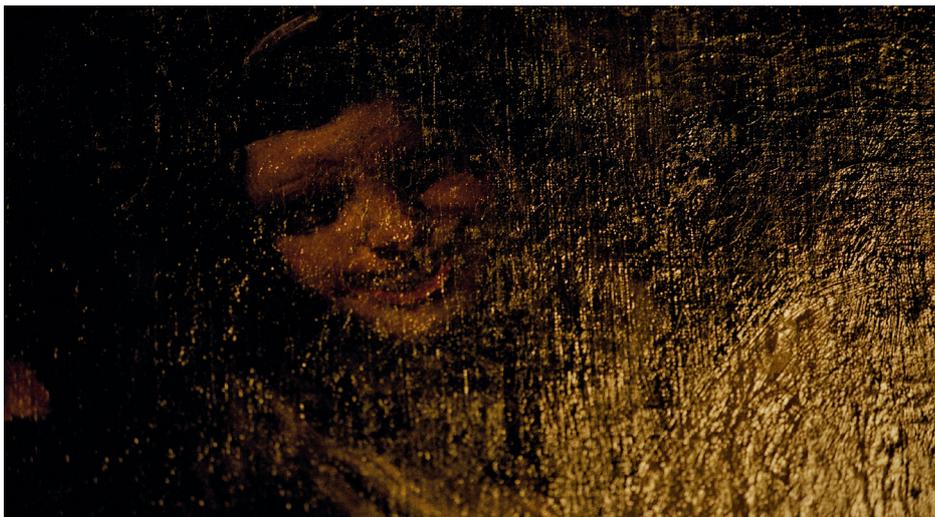


Saodat Ismailova, *Melted into the Sun*, 2024, single-channel video, colour, 5.1 sound, 40 min. Courtesy of the artist.

“Filmmaker and artist **Saodat Ismailova** (b. 1981, Uzbekistan) uses film to write a palimpsest of different eras, memories, myths, rituals, and dreams that she juxtaposes with history and daily life. The stratification of images testifies to the cultural and historical complexity of her native region in the wake of its domination by the Soviets. Ismailova drew her inspiration from her own personal history to explore and resuscitate fragments of a collective memory silenced by the heavy hand of a globalised, standardised modernity. She delves into the shadowy areas of history and a repressed, age-old knowledge of archetypes and mechanisms to connect visible and invisible worlds. *Melted into the Sun* (2024), which is being screened in the Auditorium at the Bourse de Commerce, is a visual and spiritual voyage in discovery of the ambiguous figure of Al-Muqanna, who created a community of white-clad disciples in the eighth century across what we now call Central Asia. Al-Muqanna preached an ideologically syncretic form of Islam, Zoroastrianism, Mazdakism, and Buddhism to expose the status quo to his contemporaries, in defiance of the exploitation of the land, centralised authoritarian power, and religious oppression. This trajectory foreshadows the thought of French philosopher and Orientalist Henry Corbin, a specialist in Sufism, who argued for the existence of an intermediate world between a heaven of ideas and a sensory reality. This inter-world, the *Mundus imaginalis* as he termed it, ‘where spirits become bodies and bodies become spirits’,¹ is latent in Ismailova’s film, alongside her quest for a ‘black light’, distinct from a Western darkness, which grants access to the mystical dimension of our world. The convolutions of the dark film stock on which the images are recorded reveal her wanderings through a physical and psychological space long frequented by shamans, oracles, and prophets. This is where the artist seeks out her apparitions and illuminations”.—Emma Lavigne

1. Henry Corbin, *L'Alchimie comme art hiératique*, Paris, L'Herne, 1986, “Bibliothèque des mythes et des religions” series, p. 137.

STUDIO
Philippe Parreno



Philippe Parreno, *La Quinta del Sordo*, 2021, 4K film (colour, multi-channel soundtrack), 2.10 format, 39 min, Pinault Collection.

In the Studio, *La Quinta del Sordo* (2021) by **Philippe Parreno** (b. 1964, Algeria) revives the most Tenebrist version of *chiaroscuro*, which, through its opaque blacks and implacable opposition of shadow and light, from Caravaggio's cycle of Saint Matthew to Murnau's *Nosferatu*, signals transcendence, whether as a divine apparition or a malevolent emergence. Parreno offers us a version of this that is literally *unheimlich*, or unsettling. The "black box" in which a beam of light is directed to illuminate a bottomless darkness is the reconstituted space of the studio where Goya painted his *Pinturas negras*. It is an experience of sound and night. Anything that may seem to be a painting is forsworn in favour of an alternation between appearance and disappearance. At times a grazing light treats the layer of paint as a surface, thereby undoing our sense of the painting and instead suggesting a cosmogony of dust. At others, light bursts forth through openings to reveal the haggard, stupid, or cruel faces that fill the night with their convulsions. Who is looking at what? This haunting dynamic erases any conventional distinction of roles and hierarchies in favour of an anonymous proliferation of a pre-individual state. In the sound space of the reconstituted house, the noise of footsteps, the creaking of floors, breaths, and the activity of a being whom we can only imagine—a monster at work—testify to the formidable, ceaseless power of the depths. *La Quinta del Sordo* dramatises this immense Outer World that imposes itself on an inner world of thought, pressing on it, engaging it, and haunting it. If we follow the path taken by Robert Smithson, we can also situate this piece in an "immense process rooted in the inorganic that rises up through the history of life, ultimately to produce human consciousness".²

2. Michel Foucault, *The Order of Things. An Archeology of the Human Sciences*, trans. Alan Sheridan, New York, Vintage, 1994 (1966).

Laura Lamiel

PASSAGE / MACHINE ROOM

LAURA LAMIEL. *THEY MAKE A SOUND LIKE WINGS, LIKE LEAVES, LIKE SAND*

Until 21 September 2026



Laura Lamiel, *___ puis un saut* (detail) 2025-2026, bricks in enamelled steel, bird bones, fluorescent light, objects from the artist's collection, variable dimensions. © ADAGP, Paris, 2026. Photo: Nicolas Brasseur.

For the twenty-four display cases of the Passage, the circular walkway in the Bourse de Commerce, and in the Machine Room, Laura Lamiel (b. 1943, France) has envisioned and assembled a specific body of work in which colour and light play a key role. Between shadow areas and a selective lighting, she uses fragile, sensory forms composed of found objects and various types of materials. Organised according to a principle of tension, these pieces immerse visitors in a zone of flux, offering them a glimpse of something minuscule, fragile, and vulnerable. She also takes us on a metaphysical journey: that of an artist striving to give form to the invisible and the evanescent, to memory, emotions, and to inner states of being.

“‘They make a sound like wings, like leaves, like sand’, a title rich in rhythm and imagery, offers us a glimpse into Lamiel’s work in the display cases in the Bourse de Commerce. Taken from *Waiting for Godot*, Samuel Beckett’s landmark work of the Theatre of the Absurd, these words come from a conversation between the play’s two characters, Estragon and Vladimir, as they take turns trying to name, describe, even envision a sound or perhaps a noise that is barely audible or even non-existent. The scene suggests that the noise is both real and in the mind, sensory and poetic, like the visual landscape that Lamiel has created here. ... Where Beckett used language to express its exhaustion, Lamiel uses materials to show the tensioning of objects and their occasional contradictions that she needs: ‘It takes me some time to get the distances between objects to talk to one another’.³ Her installations are based on this dialectic between exhaustion and renewal. Each piece is born from a dialogue between objects offset from one another, as fragments of the real world and traces of our lived experience. Lamiel seeks to create situations of presence, states of suspension and vacillation that the spectator no longer views from a distance, instead seeing them with a heightened awareness of the minuscule, of what trembles, and of details laden with significant evocative power. [...] In the display cases, historical vestiges of the Grain Market, Lamiel has extended her research into ‘cells’, systems she began to form in the 1990s that prompt visitors to think about the exhibition space, the question of their own gaze, and the staging of the intimate. These open structures, often consisting of white partitions, sheets of glass, and one-way mirrors, evoke the museum device of the display case in an unsettling manner. [...] Forms, materials, and colours recur from one display case to the next: children’s shoes, gloves, chairs, chalk dust, compressed fabrics, water-absorbent cotton coats, enamelled bricks, and a phrase typewritten onto a piece of cloth (‘there is nothing to be done; everything must be undone’). These recurrences elicit ‘the memory of the previous works’ to create a rhythmic, almost musical composition. What begins here finishes over there, like a continuous breath.

Another omnipresent component of Lamiel’s oeuvre is light itself. Fluorescent tubes reveal and conceal their accompanying objects. Some compositions that lie partially in shadow are traversed

3. Laura Lamiel, quoted by Evelyne Grossman, in *L’Art du déséquilibre*, Paris, Minuit, 2025, p. 89.

by a ray of light that delineates an opening. Light thus does more than illuminate objects. It structures the space, demarcates transitional zones, and generates a tension between presence and absence, surface and depth. In Lamiel's installations, surfaces are illuminated and materials of all kinds are accentuated, driven by the artist's desire to bring things into being that are 'both light and shadow'. This reveals not only what is present, but what remains latent or held in reserve. The contrasts between light and shadow are also made manifest in the materials used by the artist, the succession of black paints and immaculately white cotton coats, and the gilded edges of missals stacked atop one another.

Lamiel composes suspended 'landscapes' in which our gaze alternates between reflection, transparency, and opacity. Light evokes time, wear, and memory. 'Traces' of the past coexist and converse with contemporary structures. Light brings these elements together within the same sensory field where differences are revealed and the minutest detail is as powerful as the whole that surrounds it. For Lamiel, light reveals inner spaces. It is a sculptural element in its own right that gives viewers a subtle glimpse into the artist's vision. In the silence of the glass and the light, in the crumpling of the materials, there is something human that continues to rustle: a sound like wings, like leaves, like sand".—Alexandra Bordes, curator of the exhibition, *Excerpts from the exhibition catalogue*

Victor Man

GALLERY 3

From 4 March to 24 August 2026



Victor Man, *Titiriteros*, 2023, oil on cardboard, 60 x 84 cm, Pinault Collection. © Victor Man © ADAGP, Paris, 2026. Photo : def image.

Directly connected to the pictorial heritage of *chiaroscuro*, the works of Victor Man (b. 1974, Romania) form a repertory of mysterious fables, dusky figures, and contemporary vanitas. Shadows and light are rivals and collaborators in his paintings, which are tinged with symbolist and surrealist accents. His works constantly play contrasting forces off one another: the ordinariness of everyday life and the grandeur of the universe, as well as the attraction of seductive painting and the repulsion of an obsession with death. With his characteristic sense of enigma and melancholy, Man's palette summons stereotypes from art history to our present, or the stylisation of violence in Western religious paintings, to which he alludes directly in the darkened copies he makes of Italian Pre-Renaissance works.

“Victor Man harbours a deep faith in the emotional continuum of painting. According to this notion, the Western pictorial tradition has developed along certain lines since its very origins, lines that touch the deepest parts of our psyche. Thus, despite the small size of his easel paintings, each one strives to become an enduring meditation on human nature.

[...] His imagery comes from his everyday environment, the media, the tremors of our world, as well as from literature and his own states of mind. The subjects pass through at least two filters: art history and the artist's palette. Man begins by situating his subjects within a cultural heritage through references, mainly in terms of their composition. He then executes his scenes and portraits using a characteristic palette of dusky, melancholy hues that place the subject at a distance. [...] Man's oeuvre shifts constantly between the banality of the trivial and the grandeur of the universal.

[...] In his embrace of the dual, oxymoronic implication of the term, pictorially and literarily, Man has become *the* contemporary painter of *chiaroscuro*. Clarity of method: an oil painting from a model, a photograph, or his imagination—minimal washes or depth, a dense surface, and an inscrutable background. The eye is quickly drawn to the texture of the canvas, where it is placed in direct contact with the subject, without any illusion. Obscurity of meaning: enigmatic scenes featuring codified gestures that are so dark, they become almost impenetrable. Two contrasting forces are at work here: the attraction of a seductive painting and the repulsion of the obsession with death that permeates it.

[...] The artist searches for the proper feeling and degree of intimacy, into which he also introduces a quotient of strangeness: aberrations with surrealist accents, animal and plant allegories, marginal, apocryphal episodes, such as a penitent saint forced to walk naked on all fours, like an animal, in the foreground of *Maternity with Legend* (2024).

Once completed, Man's paintings form a repertory of fables, portraits, and contemporary *vanitas*. Created at a slow pace, sometimes as a series or in different versions, his compositions are tinged with a symbolist aura, for example when he reproduces a famous subject of El Greco's *Fabula* (1580), whose Christian or pagan meaning has gone lost. The Spanish title of Man's painting *Titiriteros* (2023), refers to puppet masters pulling strings. Even though painting no longer has a liturgical function, Man nevertheless immerses himself in religious iconography with a great sense of devotion, focusing surgically on certain ordinary scenes

to be found on museum walls: images of a highly stylised and unbelievable violence from the Italian Trecento, with its atrocious tortures, flagellations of Christ, and depositions of limp bodies from the cross in the works of Giovanni di Pietro, Sassetta, and Lorenzetti, and many others. Man reframes them, copies them, and 'desaturates' them to form a group of black paintings.

[...] Does this darkness allude to a general scepticism and a crisis of knowledge and communication, similar to what Europe experienced in the seventeenth century, the golden age of *vanitas* and *chiaroscuro*? Just when we thought this concept had been thoroughly worn out, it resurfaces to confront and to pursue us. Light and shadow are rivals and collaborators. The present can never be cut off from the past, each painting by Victor Man seems to whisper to us. [...] As inscrutable as they are touching, Man's works strive for the universal in painting. They probe the reasons why people continue to go to church and to museums, and in so doing, they perpetuate the enigma of art itself".—Jean-Marie Gallais, curator of the exhibition, *Excerpts from the exhibition catalogue*

Germination

GALLERY 4

In this gallery whose windows are misted over like those of an aquarium, visitors witness a germination, an apparition of images in the work of two artists: Yves Tanguy (1900-1955) and Pierre Huyghe. The space of the exhibition hall becomes a privileged site for correspondences between material, stability, and substance that prompts a wandering reverie through landscapes featuring a succession of desert and aquatic landscapes, seen by day and night.

YVES TANGUY



Yves Tanguy, *Surrealist landscape*, 1928, oil on canvas, 116 × 89.5 cm (framed), Pinault Collection.

At the end of WWI, Yves Tanguy would wander across the beaches of Brittany at low tide. Across nocturnal, desert landscapes in which only the shadows grant matter any substance, his work unfolds as a vagabond reverie at the edge of the conscious and the unconscious. These often untitled paintings depict landscapes of the mind. A solitary, enigmatic figure of Surrealism whose biomorphic forms melded with a space somewhere between land and sea, Tanguy translated the landscapes of Brittany into liminal ambiances.

PIERRE HUYGHE



Pierre Huyghe, *Mind's Eye (L)*, 2021, reconstruction made from a deep image, aggregate of synthetic and biological materials, 100 × 175 × 82 cm, Pinault Collection. © ADAGP, Paris, 2026.

In 2024, Pierre Huyghe explored this same zone of uncertainty in his piece *Mind's Eye*, in which he captured a person's brainwaves and transferred them to a graphic creation algorithm to bring forth to invisible images, thus depicting a threshold between the imaginary and the real. As an outgrowth of *Umwelt* (2018) and *Of Ideal* (2019), two evolving screen-based works that the artist continues to work on, *Mind's Eye* is an imaginative coproduction between humans and machines. Mental images can travel from one mind to another and even be externalised from a subject's mind to be made physically manifest. Pierre Huyghe *Mind's Eye* is an aggregate of synthetic and biological materials that are modified and that in turn modify their environment. The chimeric universe he creates forms a dialogue with Tanguy's enigmatic landscapes.

Incandescence

GALLERY 5

Even though Western art has lost its sacred dimension over the centuries, artists have nevertheless continued to explore the spiritual and the existential in their works. Beginning in the early twentieth century, while the avant-garde immersed itself in abstraction, some artists instead took refuge in the expressionist archaism of prehistoric rites and sacred dances, such as Louis Soutter (1871-1941) and Mary Wigman (1886-1973). This still unknown facet of modernism haunted two artists: Carol Rama (1918-2015), whose “bricolage” pieces explore the recesses of our unconscious through a mixture of surrealist painting and doll’s eyes, and Bruce Conner (1933-2008), whose heterogeneous assemblages of found objects paradoxically resemble altars. Bill Viola (1951-2024) and Jean-Luc Moulène (b. 1955, France), each in their own way, express the incandescence of the human soul in an increasingly mundane world.

BILL VIOLA



Bill Viola, *Fire Woman*, 2005, video and sound installation: high-definition colour video projection; four audio channels with subwoofer (4.1); 580 x 326 cm (screen); 11 min 12 sec. Pinault Collection.

American video artist **Bill Viola** was haunted since childhood by the notion of the threshold that separates life and death. In his films, he physically and symbolically depicted these liminal spaces using a resolutely spiritual and poetic imagery inspired by the entire history of painting and of *chiaroscuro* in particular. *Fire Woman* (2005), a masterpiece in the Pinault Collection, is, according to its author, “an image appearing in the mind’s eye of a man about to die”. A vision of a female figure appears on a large, vertical screen, her dark silhouette in front of a wall of flames. In a very slow progression, the character steps forward, arms outstretched, ultimately dissolving into a pattern of glowing, red waves. This vast installation forms part of *The Tristan Project*, a series inspired by Richard Wagner’s opera *Tristan and Isolde*, which Viola staged at the Opéra Bastille in Paris in 2005. In the belief that the love that united the two mythical lovers was too deep to be expressed through their bodies, Viola decided to transcend them by immersing them in the power of the elements. The falling into the union of fire and water staged in *Fire Woman* signifies both the physical death of Isolde and the liberation of her passion.

CAROL RAMA



Carol Rama, *Untitled*, from the *Bricolage* series, 1967, tempera, bronze dust, pigmented plaster, glue, glass pearls, and dolls' eyes on Masonite, 28 x 45 cm, Pinault Collection.

Carol Rama worked for decades in her apartment/studio in Turin, Italy's industrial heartland. Her three painting/reliefs shown here are highly representative of her practice. Their combination of chalk, adhesive tape, glue, and discarded objects gives rise to forms that are sometimes monstrous, to an archaism that resembles cave art. With its visceral forms and textures, *Untitled* (1967) features doll's eyes stuck to an agglomeration of beads and blue and red paint marks, observing the visitor. This work comes from the series *Bricolage*, which Rama created in the 1960s. She energetically combined coagulated paint, numerical formulas and debris such as corks, animal claws, rice, porcelain eyes and small beads on paper. The term *bricolage* (French for "do-it-yourself") was attributed by the Italian poet and literary critic Edoardo Sanguineti in reference to *The Savage Mind* (1962) by the ethnologist Claude Lévi-Strauss, who said that intellectual "bricolage" lies at the heart of mythical thought.

'CABINETS'



Louis Soutter, *Dusk of the Gangster*, 1937-1942, ink and gouache on paper, 93.5 x 76.7 x 3 cm (framed), Pinault Collection.
Photo: Jochen Littkeman, Berlin.

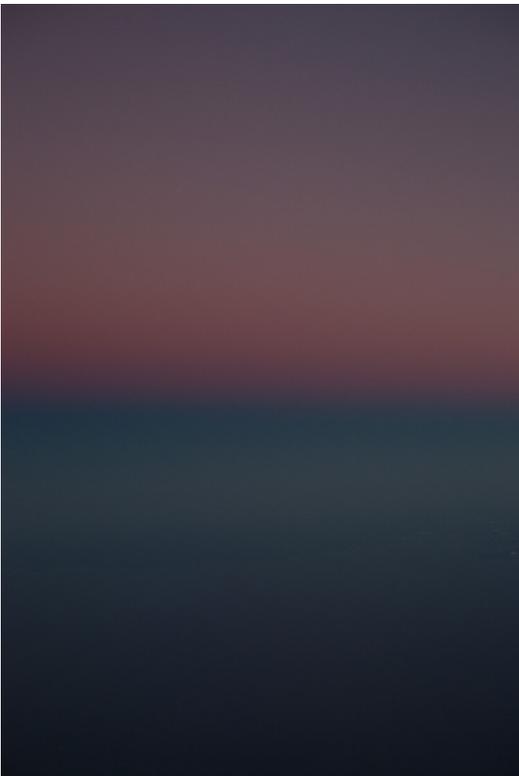
In resonance with the work of Bill Viola, two of whose video installations, *Fire Woman* and *Passage into the Night*, occupy the main part of the space, two "cabinets" are also present in Gallery 5. The first one contains the hallucinatory drawings of **Louis Soutter**, which he made using his hands. They depict scenes of sacrifices and rituals, right as WWII began to descend on Europe and as the artist languished in a hospice for destitute elderly people. Close by, *Hexentanz* (or "Witch Dance") (1914) by expressionist dancer **Mary Wigman** reminds us how the first half of the twentieth century spurred artists to reveal a world beyond appearances and conventions. Alongside these works is *Burning Hand (Cyrille)* by **Jean-Luc Moulène**, a contemporary continuation of this art historical trend of an attraction to the enigmatic. In the other cabinet, **Carol Rama's** "Bricolages" share the space with the collages of American artist **Bruce Conner** and the raw, organic quality of a ceramic sculpture by **Rosemarie Trockel**. Their physical presence and strangeness revisit the question of materials in our consumer society.

Fog

GALLERY 6

In Gallery 6, bodies have been erased to make room for a dense fog that stretches across a horizon of ruins, an imaginary world of disasters summoned by the artists. The works of Trisha Donnelly (b. 1974, United States) resonate with indecipherable oscillations that emanate a vital energy, evoking both ancient and modern timescales. In his use of archival images of a military experiment (the underwater explosion of a coral reef in the Pacific during an American nuclear test in 1946), Bruce Conner (1933-2008) documented an invention that burdens humanity with the threat of its own destruction, using a sequence in which terror and beauty become blurred. Conner's critique of modern technology and the devastation it engenders is met by the vaporous map painted by Frank Bowling (b. 1934, Guyana); it offers an Afro-diasporic counter-narrative in which a fog that dissolves the outlines of territories suggests a crossing of the oceans marked by the violence of being uprooted. Lastly, the landscapes of Wolfgang Tillmans (b. 1968, Germany) depict expanses suspended between penumbra and light. A sense of the sublime persists in these deserted territories of swirls and mirages.

WOLFGANG TILLMANS



Wolfgang Tillmans, *Day/Night II b*, 2010, Pinault Collection. Courtesy Galerie Buchholz.

The piece *Day/Night II b* (2010) forms part of the *vertical landscapes* of **Wolfgang Tillmans**, a photographic series he began in 1995 to explore the variations in colour and light that we can see in our skies, in an attempt to grasp the cosmos in all its immensity. "In response to the fragmentation of the world, Tillmans, a child of German reunification, witness to European reconciliation and the ravages of the HIV/AIDS epidemic, seeks to define the 'texture of emotions' in a photographic image. In looking at bodies as well as landscapes, architecture, and celestial phenomena [...] Tillmans fashions an oeuvre that focuses on the fragility and ephemeral nature of the commons. [...] *Day/Night II b* juxtaposes light and darkness, a regime of images that light invades as much as it reveals".—Tristan Bera

TRISHA DONNELLY



Trisha Donnelly, *Untitled*, 2017, red quarzitic sandstone, 308 × 200.5 × 3 cm, Pinault Collection.

The work of **Trisha Donnelly** resists all categorisation and attempts at interpretation. She glides from one medium to another with a fluidity that questions the very notion of “medium”. Leaning against a wall, a monumental chunk of sandstone alludes to a geological sense of time. A sedimentary rock formed by the compaction of grains of sand over millions of years, it evokes an immemorial timescale. The photographic series, which resembles X-rays of ghostly anatomies or exploding landscapes, expresses an almost esoteric sense of mystery. None of the production techniques are specified. The works are seen solely in terms of their materiality. The whole emanates a dense silence, an almost multi-sensory experience in which meaning always manages to elude the viewer.

Shadows

GALLERY 7

MODERN ARTISTS

Jean Dubuffet / Alberto Giacometti / Maria Martins / Germaine Richier

The trauma of WWII had a deep and lasting effect on the practice of a number of artists. While Germaine Richier (1902-1959), Alberto Giacometti (1901-1966), Jean Dubuffet (1901-1985), and Maria Martins (1894-1973) were already active before WWII, they radically transformed their approach to figuration after the end of the conflict. Another, far more precarious view of humanity emerged in the process. The figures shaped by Giacometti are nothing more than apparitions, while the beings depicted by Richier and Martins are often hybrid entities or dislocated figures. Dubuffet instead advocated for a full reset of figuration; his figures are grotesque, awkwardly drawn, as if they had been made by children or “insane” people. He felt that civilization’s supposed values had led to disaster. His figures, made from scraps and materials usually excluded from the realm of art, depict beings as imperfect as they are endearing. His luminous *Monsieur Macadam*, emerging from a heap of tar, inaugurates a new era in human figuration, one haunted by the shadow of catastrophe.



Germaine Richier, *The Pentacle*, 1954, dark patinated bronze, 80 x 36 x 23 cm, Pinault Collection. © ADAGP, Paris, 2026.

“The skin of the sculptures by **Dubuffet, Richier, Giacometti et Martins** is melting, crumbling; we don’t know whether it is still cooking or shedding its remaining artifices. There is something primordial about these beings, members of a nameless mythology. Maria Martins’ skeleton resembles the original hybrids she saw in the caves in Altamira and Dordogne, but it may also allude to the realm of Amazonian spirituality, which began to influence her entire practice, starting in 1943. [...] Richier’s protagonists belong to a symbolic universe that lack any precise references (*The Couple* [1956], *Water* [1953-1954]), or which refer to something more demoniacal and desperate (*Don Quixote* [1950-1951], *The Pentacle* [1954]). The beings she portrays are not entirely human. Martins’ *Black Fog* (1949) fuses together a bird, a fish, a plant, and a human being into a precarious skeleton. All the kingdoms of living beings are merged into a single body. Richier also expresses this notion: the limbs of her *Don Quixote* evoke a knotty tree, while his face suggests a rock. [...] Dubuffet’s small sculptures are made deliberately using industrial cast-offs. *The Playful One* (1954) is made from clinker, one of the ingredients of cement, which Dubuffet found in a ruined coal stove. [...] There is a clear intent for art to regenerate through contact with everything that it had previously pushed away. The human figure merges with other living beings. Bronze and marble yield to the most basic everyday materials, which have now been given a voice. [...] These dark figures are not ghosts, instead oddly joyous messengers heralding

the start of a profound mutation in the species that we had habitually called “mankind”. But this history is just beginning”.—Nicolas-Xavier Ferrand

CONTEMPORARY ARTISTS

Robert Gober / Bruce Nauman / Alina Szapocznikow / Danh Võ

The representation of the human body continued to change in the last third of the twentieth century. The hybrid but still relatively complete and identifiable bodies of the previous period gave way to fragmented, heterogeneous, often barely recognisable apparitions. Often made from moulds of the bodies of the artists themselves or of their loved ones, these dislocated figures constitute the end of a certain, pessimistic view of humanity that was tied to traumas that the artists themselves had lived through: the experience of the concentration camps and cancer for Alina Szapocznikow (1926 -1973), an injunction to normality and performance for Bruce Nauman (b. 1941, United States), exile and colonisation for Dan Vo (b. 1975, Vietnam), and the mass deaths from AIDS amidst a climate of a general indifference for Robert Gober (b. 1954, United States). But these composite figures are not entirely negative. In their combination of heterogeneous elements—feminine and masculine, human and non-human, from different eras and walks of life—the artists have stitched together parts of the world that appear isolated from one another, thereby assuaging us of our fears of a world that we see as atomised.



Bruce Nauman, *3 Heads Fountain (3 Andrews)* (detail), 2005, epoxy resin, fibreglass, wire, plastic tubing, water pump, wooden basin, rubber pond liner, 25.4 × 53.3 × 53.3 cm (sculpture) / 20.3 × 365.8 × 365.8 cm (basin), Pinault Collection. © Bruce Nauman / ADAGP, Paris, 2026. Photo: Tom Van Eynde.

The sculpture *3 Heads Fountain (3 Andrews)* (2005) by **Bruce Nauman** lies halfway between the poetic and the morbid. It features three identical, scar-covered male heads, fed water through a tube and pierced to create thin jets of water, hung by their necks. Do these tubes bring to mind the apparatus through which a model breathes during the moulding of a sculpture, making them symbolic of sources of life, or do they evoke lethal injections, vectors of death? Nauman routinely integrates the human body into his pieces. “*3 Heads Fountain (3 Andrews)* presents us with the same individual three times—how can we believe in his autonomy here?—in whom water drips from all the fissures left by the crude stitching of the skin on his face, reminiscent of Frankenstein’s patched leather visage. The human being has been transformed into an ontological sieve, through which elements, moods, and interactions come and go. The rational division of inner and outer no longer applies.—Nicolas-Xavier Ferrand

Artists biographies

FRANK BOWLING

Frank Bowling (b. 1934 in Bartica, Guyana) moved to London in 1953. He studied at the Royal College of Art and after earning his degree, he set up a second studio in New York. He spent several years between the art scenes in these two countries. Their dual influence is apparent in his work, which is marked by both the tradition of English landscape painting and American abstraction. He developed his own pictorial language, which combines abstract, figurative, and symbolic elements. In 1966, Bowling moved permanently to the United States, where he developed his first series, the *Map Paintings*. Working on large, abstract canvases, he stencils paint around shapes representing the seven continents, as well as Guyana. He creates his own personal geography that plays with traditional centres and peripheral areas. These maps allude to migrations and memory, and they break with the formalist current that dominated American art in the postwar period. Throughout his career, Bowling has continued to experiment formally and technically, playing with textures and light. His recent works make use of collage, stencil, washes, and metallic pigments.

JAMES LEE BYARS

Originally from Detroit, Michigan, in the United States, James Lee Byars (1932-1997) was an artist whose work is characterised by a never-ending pursuit of the absolute, the ephemeral, and perfection. His practice constantly pushed against the boundaries between art and life, often combining performances, sculptures, and installations. In 1957, after studying art and philosophy, Byars was awarded a fellowship that enabled him to take a spiritual and artistic journey to Kyoto, where he remained until 1963. Japanese culture had a strong influence on his practice. Throughout his career, he continued to travel across Europe, Asia, and Africa, living a nomadic life that nurtured his adoption of art as a total experience. Through his works, he developed what he called “the first totally interrogative philosophy”, an artistic practice that sought to exceed the limits of human knowledge by creating highly poetic objects, books, and performances. In his works, he forged bonds between the most extreme opposites: the monumental and the minuscule, the universal and the personal, and the evanescent and the spectacular.

BRUCE CONNER

Born in Kansas, Bruce Conner (1933-2008) explored the themes of light and darkness across a large range of media, especially assemblages, experimental films, drawings, and film stills. After moving to San Francisco, he became close to the artists of the Beat Generation,

a movement that scandalised puritanical America as it spread across Northern California. His works—which include assemblages of found objects and films made from mass media images, also known as “found footage cinema”—expressed the Beat Generation’s ideals of breaking boundaries and refusing to create overly aestheticised works. In his assemblages, Conner generally included detritus or perishable objects, with the intent of distancing himself from the commercialisation of art. Similarly, he pursued a performative, dematerialised logic in many of his films and artistic actions, which he created during ephemeral public performances.

TRISHA DONNELLY

Trisha Donnelly (b.1974 in San Francisco, California, United States) is a multidisciplinary artist whose work comprises sound, video, drawing, performance, photography, and sculpture. She studied at the University of California, Los Angeles and at the Yale University School of Art. She plays with the viewer’s visual and tactile perceptions, ultimately seeking to involve them more deeply in an experience of the work itself. She composes a space that overturns reality and creates a breach in space and time, inviting viewers to extend their gaze beyond all appearances, engaging them in a disorienting sensory experience. Her works appear and disappear in a flow of perception in which linear time and the distinction between still and moving images dissolves. This constant sense of the unknown, with its at times mystical accents and ethereal aesthetic, lends a sense of mystery to her oeuvre as it questions what we can see.

JEAN DUBUFFET

Jean Dubuffet (1901-1985) was a painter, sculptor, draughtsman, and writer originally from Le Havre, France. It was in his texts that the term “Art Brut” first appeared, a concept he formulated in 1945, after making a trip to Switzerland and visits to psychiatric hospitals. This term emerged in a postwar context characterised by the desire to break with academic art, which in Dubuffet’s work manifested itself as the pursuit of authenticity and a return to what he termed a “pure” creation, one that had not been corrupted by established cultural norms. This quest was accompanied by a fascination with the other in social, psychological, and aesthetic terms. Art Brut came to refer to the work of self-taught individuals, residents of psychiatric hospitals, children, and artists working in isolation, anything that was produced outside mainstream artistic conventions. Dubuffet invented his own pictorial language away from the avant-garde movements of his time, ultimately developing an eclectic production

situated between the real and the imaginary. He rejected traditional codes and artistic elitism, whether in the drawings he made in an intentionally naive style or in his creation of materially focused sculptures in which he incorporated humble, unusual materials such as asphalt, coal, earth, sand, and sponges.

ALBERTO GIACOMETTI

A sculptor, painter, and draughtsman born in Stampa, Switzerland, Alberto Giacometti (1901-1966) developed an artistic practice that evolved in response to the social and intellectual upheavals of his era, specifically through an exploration of the human figure. After studying at the Fine Arts Academy in Geneva, Giacometti moved to Paris in 1922, where he joined the Surrealist movement, all the while trying to break away from its conventions as he pursued a more personal vision of human existence. In the 1930s, he began to focus on making sculptures of elongated, emaciated human figures in an exploration of the fragility and solitude of the human condition.

ROBERT GOBER

Robert Gober (b. 1954 in Wallingford, Connecticut, in the United States) is a visual artist whose work lies at the intersection of sculpture and installation. After studying literature and fine arts at Middlebury College in Vermont, and a stay at the Tyler School of Art in Rome, he moved to New York. There he embarked on his career by making drawings and paintings before making a name for himself in the 1980s with his sculptures, whose appearances are as familiar as they are disturbing. Gober creates handmade objects—sinks, children's beds, human limbs, windows—of an unsettling hyper-realism, to which he adds materials such as wax, plaster, and human hair. This artisanal approach infuses an often autobiographical oeuvre that combines childhood memories and thoughts about the body, homosexuality, religion, and identity in a conservative American society which at the time was marked by the AIDS crisis.

PIERRE HUYGHE

Pierre Huyghe (b. 1962 in Paris, France) is a major artist on the international contemporary art scene who studied at the French National School of Decorative Arts. Since the 1990s, he has developed a singular body of work that explores the boundaries between fiction and reality, the living and the inanimate, and the human and the non-human. Using various media, ranging from films to installations and photographs, among others, he envisions his works as independent, constantly evolving ecosystems. Instead of presenting a piece to an audience, Huyghe proposes situations where the viewer becomes a stakeholder in a sensory environment populated with forms of sentient life, from the biological to the technological, which are capable of learning, evolving, and transforming themselves. In 2024, the exhibition *Liminal* was devoted to his work at the Punta della Dogana in Venice. It was on this occasion that he first exhibited his piece *Camata*.

SAODAT ISMAILOVA

Saodat Ismailova (b.1981 in Uzbekistan) is a filmmaker and visual artist who studied in Paris and Tashkent, where she grew up in the Post-Soviet era. A graduate of the National Institute of Arts in Tashkent and the Le Fresnoy School of Contemporary Art, her work explores the cultural and social landscapes of Central Asia. Ismailova's work combines personal and collective histories, ancient heritage, and contemporary testimonials. Her video works visualise oft-forgotten cultures and beliefs that have been buried over time. They question social realities, especially the condition of women, the disappearance of natural resources, and the persistence of the practice of magic. Ismailova delves into this fragmented memory to paint a picture of Central Asia in which age-old beliefs encounter our modernity.

LAURA LAMIEL

Laura Lamiel (b. 1943 in Morlaix, France) has forged a singular artistic identity over the decades. Her style has never stopped evolving as she has continued to integrate new elements, constantly blurring the boundaries between exhibition space and artist's studio. In the 1990s, after abandoning the frontality of painting, she began making installations in which colour and light came to play a key role. Her structures, especially her cells, are inspired by both psychoanalysis and spiritual cosmology. They house a repertory of sensory forms consisting of found objects, collections, and taxonomies of materials that contrast with the immaculate steel surfaces that she illuminates using fluorescent tubes. In the 2000s, she began developing other projects that play with the transparency and reflective nature of one-way mirrors to create spaces that can be entered or which remain buried, heightening the biographical and emotional charge of the materials she uses.

VICTOR MAN

Victor Man (b.1974 in Cluj, Romania) explores the history of painting and representation. His works are conceived as a space in which memory, fiction, and amnesia merge to create a dense locus of shadows and mysterious ambiances in which things remain in a state of perpetual motion. The artist combines literature, art history, collective memory, and personal experience to create a non-linear narrative that abolishes distinctions between past and present, and between fiction, imagination, and reality. This overlay of reference points runs throughout his entire oeuvre: a fusion of genres, transitions between the human and the animal, the organic and the artificial, and faces and masks point to a concomitance of violence and tenderness, pleasure and pain, and temptation and redemption. All these elements heighten the ambiguity of his narration in their reference to the dichotomies that characterise so much of our human nature.

MARIA MARTINS

Brazilian artist Maria Martins (1894-1973) travelled and studied sculpture abroad, mainly in France and Belgium. She began her artistic career in the 1930s as an engraver, and then, as a sculptor. Martins moved

to New York during WWII, where she came into contact with the avant-garde circles of the art world, eventually becoming close to the Surrealists. Working in wood and especially bronze, which became her preferred medium, she made sinuous, sensual sculptures that meld hybrid female figures, Amazonian mythology, and the animal and plant kingdoms. In 1945, she said her sculptures were of “goddesses and monsters”. It was at this time that her work acquired an additional erotic charge. Her female bodies became increasingly slender, metamorphosing into vines, and hybridising with a burgeoning natural environment. Martins returned to Brazil in 1949, where her work, deemed too unconventional, did not receive the same recognition it had in the United States. She continued to create and help foster the development of Brazil’s art scene. She was one of the main founders of the Biennale of São Paulo.

JEAN-LUC MOULÈNE

Jean-Luc Moulène (b. 1955 in Reims, France) studied literature and the visual arts in Paris. For almost thirty years, he has produced a singular and unclassifiable body of work with which he never ceases to question his own status through “absurd evidence, horrible revelations, and bursts of laughter”. He has developed a protean oeuvre that began with photographs of objects and then, in the late 1990s, shifted to sculpture, drawing, and installation. In his opposition to aestheticising representations, Moulène has developed a formal approach rich in irony and humour. His sculptures, assemblages of found and made objects, are like curiosity cabinets, as cryptic as they are whimsical.

FUJIKO NAKAYA

Japanese artist Fujiko Nakaya (b. 1933 in Sapporo, Japan) became well known as a member of the New York collective Experiments in Arts and Technology (E.A.T.) in the 1960s. Already at the beginning of her career as a painter, she quickly became inspired by movement and natural phenomena, which led her to develop her own “fog sculptures”, the first of which she created for the Pepsi Pavilion at Expo ‘70 in Osaka. Since then, Nakaya has created emblematic installations the world over using her high-pressure fogging technique.

BRUCE NAUMAN

Bruce Nauman (b. 1941 in Fort Wayne, Indiana, United States) is a major figure in Post-Minimalist and Conceptual Art whose work, mainly video, has been crucial to the history of art and to contemporary creation. Nauman’s work quickly zeroed in on two areas: an often minimal staging of the body and a constant questioning of the philosophical and political issues surrounding one’s artistic practice. Nauman does not settle for simply making artworks; he also produces a set of important questions alongside them concerning the meaning that can be ascribed to artistic activity. From his films and sculptures about the body and its movements in the 1960s to his use of the neon spiral in the 1980s, which he combined with violent, provocative situations, by way of the repetition of gestures or simple phrases that resulted in the unstructuring of language, Nauman’s

oeuvre is “fundamentally the result of the anger that the human condition provokes in him”.

PHILIPPE PARRENO

Philippe Parreno (b. 1964 in Oran, Algeria), educated at the Fine Arts Academy in Grenoble and the Institute of Visual Arts (IHEAP) in Paris, considers the exhibition to be a medium in its own right. With the belief that the project takes precedence over the object, his interest in a dynamic and collaborative approach to art has led him to work with other artists—such as Pierre Huyghe, Tino Sehgal, Douglas Gordon, and Dominique Gonzalez-Foerster—on a radical rethink of the concept of the exhibition. Parreno often works on the operational mechanisms of the exhibition, creating environments where ephemeral or variably enduring elements succeed one another, thereby turning the exhibition itself into an artistic object. In the 2000s, his films became populated with ghosts and automatons, reflecting his exploration of the boundaries between fiction and reality, and between narrative and origins. They take place in a poetic space laden with major references to the worlds of science fiction, the sciences, occult practices, philosophy, and fairy tales.

SIGMAR POLKE

Sigmar Polke (1941-2010) is a German postwar painter born in Oels (now in Poland) whose work is characterised by an alchemical and subversive approach to materials and images. He studied at the Düsseldorf Art Academy, where he made his first paintings incorporating photographs. It was there that he met Gerhard Richter and Konrad Lueg, with whom he founded Capitalist Realism in 1963, at the height of the Cold War, in resonance with Socialist Realism and Pop Art. He brought a sense of irony to objects symbolising the German economic miracle. Polke then went on to create his *Rasterbilder*, or raster paintings, based on recovered images that he enlarged and painted, dot by dot. In the late 1970s, his work was characterised by an increased level of technical and chemical experimentation. For example, he used several photo-sensitive products with which he coated his canvases. During the 1986 Venice Biennale, he used a paint that changed hue depending on variations in the ambient humidity. A retrospective of his work was held at Palazzo Grassi in 1986.

CAROL RAMA

A native of Turin, Carol Rama (1918-2015) was a self-taught artist with a highly diversified practice. Even though her work engaged with all the avant-garde movements of the twentieth century—from Surrealism to Concrete Art, Pop Art, Arte Povera, and Soft Sculpture, and others—it defies categorisation in its novel representation of the body and its fluids using watercolours, drawings, textured paintings, assemblages, and sculptures. Her first exhibition in a gallery in Turin in 1945 was censored, as her works were deemed obscene. Rama did in fact break away from normative, aestheticised representations of the female body to focus instead on androgynous or female figures who were defiant, ailing, and desiring. She also showed

their fluids in her series *Bricolages* (sometimes accompanied by other organic elements, such as claws or glass eyes), in which she used paint, glue, and varnish to represent blood, sperm, and saliva. She depicted bodies that resist all classification. They became veritable political agents in defiance of the norms that subjugate and pathologise dissident bodies.

GERMAINE RICHIER

Born in Grans, in the South of France, Germaine Richier (1902-1959) played a major role in redefining the art of sculpture in the twentieth century. She began her studies at the Fine Arts Academy of Montpellier before joining the workshop of Antoine Bourdelle, to whom she remained close until his death in 1929. Trained in the classical figurative tradition, Richier developed a singular, novel oeuvre. Faithful to a representation of the body, she nevertheless transformed it, distorted it, even amputated it at times, as if to express more powerfully a sense of human fragility in the wake of WWII. Her human figures merge with animal and organic forms, to which she sometimes added elements that come directly from the real world. Richier also reimagined the role of the plinth, which she no longer saw as a simple support, instead as an integral part of the sculpture. In the last six years of her life, she also experimented with colour. In 1956, she became the first living female sculptor to exhibit at the French National Museum of Modern Art in Paris.

LOUIS SOUTTER

Louis Soutter (1871-1941) was a Swiss painter and draughtsman born in Morges, Switzerland. After studying engineering in Lausanne, he went on to study violin in Brussels, and then painting in Lausanne and Paris. In 1897, he moved to the United States with his American wife, Madge Fursman, teaching in the art department at Colorado College and producing portraits and illustrations for the local press. He returned to Switzerland in 1903, at which point his mental and physical health began to decline. Beset by a sense of isolation and financial difficulties, he was admitted to a treatment centre in Ballaigues in 1923. It was in this isolation that his work underwent a radical transformation and acquired greater expressive power. Using his fingers to paint with India ink and gouache, he depicted almost abstract human figures that evolved in environments replete with Biblical references and crucifixion motifs.

ALINA SZAPOCZNIKOW

Alina Szapocznikow (1926-1973) was a Polish sculptor and draughtswoman, originally from Kalisz. She developed an oeuvre deeply grounded in the body, which she represented with a great freedom. Imprisoned in the concentration camps, where she managed to survive by working as a nurse, she turned to art in the postwar, studying in Prague and then at the Fine Arts Academy in Paris. In 1962, she represented Poland at the Venice Biennale. She then moved to France, where she became close to the New Realist artists and began experimenting with new materials, such as polyester resin and polyurethane foam. Her work, which often focused on her own body, which she fractured and

reified, presaged Body Art. After falling ill with cancer in 1968, she radicalised her approach by incorporating her own personal memories into her sculptures. Her final series, *Herbarium 19*, consists of imprints of her son's body, as a kind of living archive. Szapocznikow opened the door to a new kind of sculpture through her use of synthetic resins as well as her rejection of modernist conventions regarding identity and the distinction between tool and artwork.

YVES TANGUY

Born to Breton parents, Yves Tanguy (1900-1955) was a self-taught draughtsman and Surrealist painter. He painted his first canvases in 1923, after discovering the work of Giorgio de Chirico, which left a deep impression on him. He soon moved to the Montparnasse neighbourhood in Paris, where he became close to André Breton's group. Painting with oils and gouache, he created enigmatic compositions populated with biomorphic forms floating on dreamy, desert landscapes without the slightest indication of a horizon. Several of his Surrealist works seem inspired by his childhood spent in Brittany, in Plestin-les-Grèves and then Locronan, which depict mineral landscapes covered in rocky formations and sand. In 1938, on the eve of WWII, Tanguy emigrated to the United States, where in 1940 he married American artist Kay Sage, whom he had met at the International Exhibition of Surrealism of Paris. Their home in Woodbury, Connecticut became a meeting place for French artists in exile during the war.

WOLFGANG TILLMANS

Wolfgang Tillmans (b.1968 in Remscheid, Germany) has been pushing against the limits of photography, the creation of images, and exhibitions since the late 1980s. Tillmans has used his art to advocate for, among other causes, the rights of LGBTQIA+ individuals, the fight against racism, and the struggle for affordable housing, all the while exploring the material qualities of photography and engaging in experiments with abstraction. After studying at the Bournemouth and Poole College of Art and Design in Great Britain, he became known for his sensitive, documentary photographs of local youth, capturing the energy of its alternative scenes in his depictions of raves, bodies, and their movements. He sketched a portrait of a generation marked by the social and political upheavals of the end of the twentieth century. In 1998, he began exhibiting abstract pieces that he made in the darkroom without using any negatives. In their proposal of new ways of making images, these works play with the boundaries of the visible.

ROSEMARIE TROCKEL

The creator of an oeuvre that is as subtle as it is provocative, Rosemarie Trockel (b. 1952 in Schwerte, Germany) stages banality and intimacy, often humorously. Across various media, from drawing (her preferred mode of expression) to painting, sculpture, and video, she has developed a unique body of subversive, feminist work that has shown the way to an entire generation of women artists. In her desire to escape from the existing norms, Trockel passionately addresses the theme

of metamorphosis and mutation to bear witness to the instability of social conventions. The artist loves creating new forms and new possibilities in her installations by subverting political and social symbols.

BILL VIOLA

Bill Viola (1951-2024) is a major figure in video art. Originally from New York, he studied at the Experimental Studio at Syracuse University, a department that was set up outside the traditional curriculum. Throughout his career, he created architectural video installations, films, often working with music, a medium that plays a large role in his work. He is the author of an oeuvre that brings together the intimate and the monumental, and the theatrical and the spiritual. Focusing on themes such as life, death, the elements (such as fire and water), and dreams, Viola began to develop his signature style in the early 1970s. Viola's installations engage one's eyes, ears, and entire body. They invade the space to suggest new mythologies. They immerse the viewer in a full sensory and metaphysical experience.

DANH VÕ

Danh Võ (b. 1975 in Bà Rịa, Vietnam) creates installations that explore the notions of identity, exile, colonial history, and collective memory. At the age of four, he fled his native country with his family on a makeshift raft. Picked up by a Danish cargo ship, they found refuge in Denmark, an episode that has deeply affected his artistic practice. Most of his projects involve material accumulations that juxtapose autobiographical elements and historical references, such as souvenirs, photographs, letters, and documents tied to the Vietnam War. Võ's work highlights the complexity of one's cultural heritage and of individual and collective memories in a world shaped by displacement and conflict.

MARY WIGMAN

A German dancer and choreographer, Mary Wigman (1886-1973) discovered dance as an adult, after studying music and nurturing an interest in gymnastics. She became a student of the choreographer Rudolf von Laban, a theoretician of modern dance who would have a decisive impact on her career. She developed her own theory of movement, often dancing without music, or accompanied solely by percussion. Wigman did away with the idea of grace and embraced an expressionist form of dance, breaking with the aesthetic canons of ballet and opening the way to a freer form of expression. Her choreographies were inspired by existential themes such as suffering, war, death, and ecstasy, which she interpreted with intense and dramatic gestures. Her emblematic solo dance *Hexentanz* (or "Witches' Dance"), choreographed in 1914 and performed on several occasions, is considered a cornerstone of modern German dance. In 1920, she founded her own dance school in Dresden, which became a centre for expressionist movement. The school was closed under Nazism but reopened in Leipzig after the war to train a new generation of dancers and choreographers.

Event

RENAUD AUGUSTE-DORMEUIL



Renaud Auguste-Dormeuil, *I Will Keep A Light Burning* _ Centre Pompidou, Paris _ Ciel du 17 mai 2114, performance conducted on 17 May 2014. Photo: Renaud Auguste-Dormeuil. Courtesy of the artist & Galerie In Situ – fabienne leclerc, Grand Paris.

For the European Night of Museums on 23 May 2026, French artist **Renaud Auguste-Dormeuil** (b. 1968) will reactivate his installation *I Will Keep A Light Burning*. Under the glass dome of the Rotunda at the Bourse de Commerce, transformed into a celestial observatory, he gives form to the lines of tomorrow's sky. Candles lit throughout the evening slowly reveal a constellation of the future in an immense circle, summoning the invisible, a map of Paris' sky one hundred years from now. Over the course of one night, as thousands of candles are lit and extinguished, past, present, and future all intertwine.

Visuals



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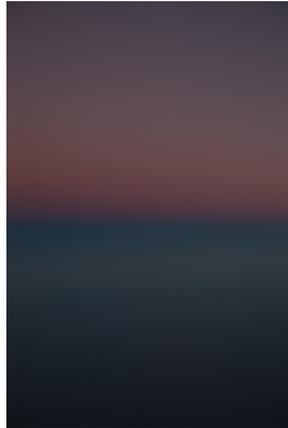
[01] Victor Man, *Titiriteros*, 2023, oil on cardboard, 60 x 84 cm, Pinault Collection. © Victor Man © ADAGP, Paris, 2026. Photo : def image.
 [02] Laura Lamiel, *___ puis un saut (detail)* 2025-2026, bricks in enamelled steel, bird bones, fluorescent light, objects from the artist's collection, variable dimensions. © ADAGP, Paris, 2026. Photo: Nicolas Brasseur. [03] Alberto Giacometti, *Portrait of Pierre Josse*, 1950, oil on canvas, 41 x 33 cm, Pinault Collection. © Estate of Alberto Giacometti / ADAGP, Paris, 2026. Photo: Nicolas Brasseur. [04] Bruce Nauman, *3 Heads Fountain (3 Andrews)* (detail), 2005, epoxy resin, fibreglass, wire, plastic tubing, water pump, wooden basin, rubber pond liner, 25.4 x 53.3 x 53.3 cm (sculpture) / 20.3 x 365.8 x 365.8 cm (basin), Pinault Collection. © Bruce Nauman / ADAGP, Paris, 2026. Photo: Tom Van Eynde. [05] Alina Szapocznikow, *Philosopher*, 1965, bronze, cast in 2022, 137 x 25 x 31 cm, Pinault Collection. © ADAGP, Paris, 2026. Courtesy The Estate of Alina Szapocznikow | Galerie Loevenbruck, Paris | Hauser & Wirth. Photo: Fabrice Gousset. [06] Germaine Richier, *The Pentacle*, 1954, dark patinated bronze, 80 x 36 x 23 cm, Pinault Collection. © ADAGP, Paris, 2026. [07] Saodat Ismailova, *Melted into the Sun*, 2024, single-channel video, colour, 5.1 surround sound, 40 min. Courtesy of the artist. [08] Pierre Huyghe, *Camata*, 2024, robotics powered by machine learning, self-generated film, edited in real time by machine-learning algorithms, sound, sensors, Pinault Collection. © ADAGP, Paris, 2026.



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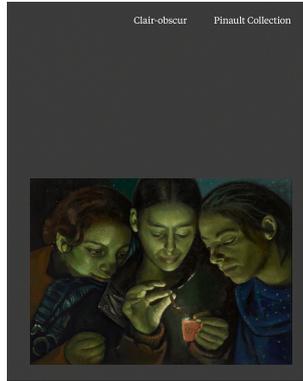


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[09] Alina Szapocznikow, *Sculpture-Lamp XII*, c. 1970, coloured polyester resin, light bulb, power cord, 63.5 x 35.6 x 19.7 cm, Pinault Collection. © ADAGP, Paris, 2026. [10] Louis Soutter, *Dusk of the gangster*, 1937-1942, ink and gouache on paper, 93.5 x 76.7 x 3 cm (framed), Pinault Collection. Photo: Jochen Littkemmann, Berlin. [11] Wolfgang Tillmans, *Day/Night IIb*, 2010, Pinault Collection. Courtesy Galerie Buchholz. [12] Bill Viola, *Fire Woman*, 2005, video and sound installation: high-definition colour video projection; four audio channels with subwoofer (4.1); 580 x 326 cm (screen); 11 min 12 sec., Pinault Collection. [13] Sigmar Polke, *Axial Age* (detail), 2005-2007, 9 panels, artificial resin, dry pigment on fabric, element: *Deucalion's Flood*, 2007, 480 x 900 cm, Pinault Collection. © The Estate of Sigmar Polke, Cologne / ADAGP, Paris, 2026. [14] Robert Gober, *Door with Lightbulb*, 1992, paper, string, metal, electric bulbs, 244 x 305 x 81 cm, Pinault Collection. Photo: Lise Gaudaire. View of the exhibition *Forever Sixties, l'esprit des années 1960 dans la Collection Pinault*, Couvent des Jacobins, Rennes, France, 2023.

About the exhibition

BOOKS



Exhibition catalogue

Clair-obscur

Edited by Emma Lavigne

With texts and essays by Tristan Bera, Alexandra Bordes, Bice Curiger, Anne-Marie Duguet, Patricia Falguières, Nicolas-Xavier Ferrand, Jean-Marie Gallais, and Emma Lavigne.

Published jointly by Pinault Collection and Éditions Dilecta

256 pages, €49



Leporello

Laura Lamiel

With a text by Emma Lavigne.

Published jointly by Pinault Collection and Éditions Dilecta

60 pages, €36

GENERAL 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., late opening on Friday, until 9:00 p.m.

– Full price €15

– Reduced price €10 (for 18–26 year-olds, 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

– 2-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/membership

MEDIATION

20-minute "insight visits" are offered once every half-hour about the current exhibitions and the architecture of the Bourse de Commerce.

– 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.

– The Mini Salon welcomes young visitors on the second floor with itineraries, books, and games.

ACTIVITIES FOR YOUNG AUDIENCES

Children can see art at the Bourse de Commerce at their own height. Throughout the exhibition, several aids and activities are being proposed to help families with children ages 6-12 to discover *Clair-obscur*.

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. For the exhibition *Clair-obscur*, the Mini Salon has morphed into a mini-cave where you can experiment with different techniques to get images to appear by playing with light: touch, draw, scratch... and reveal!

Open every day. Admission free, without reservations.

Guided family tours

“Abracadabra!”

Artists play at being alchemists: they are curious about the four elements (fire, air, water, and earth), and they use an amazing range of materials (coal, precious stones, objects, even microbes) to create works that explore metamorphosis and challenge the way we see. In the company of a mediator, children and adults visit the exhibition *Clair-obscur*, during which they play games that involve observing and handling things. Paintings, sculptures, installations, videos, and photographs show themselves differently to us: a character becomes a strange creature, an everyday object appears to have come from a fantasy world, and a light makes a form appear and then disappear. Here, nothing is what we think we are seeing...

Beginning on Wednesday 4 March until 24 August. Sundays at 11:15 a.m. and every day at 4:00 p.m. during school vacations. Duration: 1h. Price: entrance ticket + €5 per participant (children and adults) / free with the Pinault Collection Membership Card.

Fun workshops

“The grand theatre of the chimeras”

As part of the exhibition *Clair-obscur*, this workshop immerses children and their parents in the strange, poetic world of American artist Robert Gober. In the company of a mediator, families will make their way through the exhibition spaces in pursuit of chimeras, and then, they will design and make their own creatures. Participants will then come back to the Main Studio to stage their creations in a theatre that will reveal all of its imaginary potential through an experimentation with shadows and light.

Beginning on Wednesday 28 March until 4 July. One Saturday every month at 11:15 a.m. and 3:00 p.m. Duration: 1h 30m Price: entrance ticket + €7 per participant (children and adults).

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 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, 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 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 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 Pierre Daix Prize And 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 et Marie-Anne Lescourret (2015). In 2025, François Pinault also created the Pierre Daix Bursary to support young art historians in their writing. This inaugural edition was awarded in 2025 to the young scholar Clara Royer.

THE PINAULT COLLECTION'S EXHIBITIONS

IN THE MUSEUMS OF PINAULT COLLECTION

Minimal

Curator: Jessica Morgan
Bourse de Commerce, Paris
08.10.2025–19.01.2026

“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

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

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