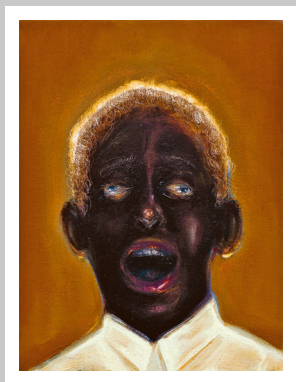


Visitor booklet

EN



Bourse
de Commerce
Pinault
Collection

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

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

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

François Pinault



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

CÉLESTE BOURSIER-MOUGENOT



Céleste Boursier-Mougenot, *sans titre (série VI)*, 2011, "French Art Today: Marcel Duchamp Prize", The National Museum of Modern and Contemporary Art, Seoul, South Korea, 2011. © Céleste Boursier-Mougenot/ADAGP, Paris. Photo: Céleste Boursier-Mougenot. Courtesy of the artist, Paula Cooper Gallery, New York, Galerie Xippas, Paris, and Mazzoli Gallery, Berlin.



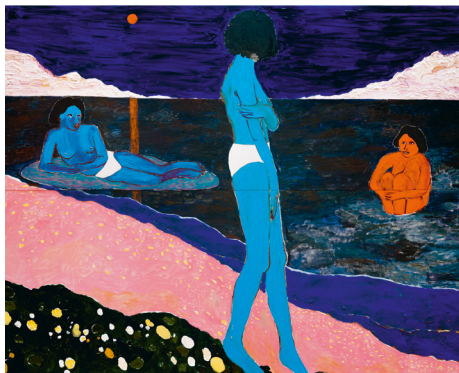
The artist Céleste Boursier-Mougenot has taken over the Rotunda of the Bourse de Commerce to present his multi-sensory installation *clinamen* at an unprecedented

scale, and in resonance with the architecture of this site. This immersive, aquatic, musical project transforms the Rotunda into a space conducive to reverie. The artist has installed a basin 18 metres in diameter and filled it with water to reflect the sky through the dome of the museum. White ceramic bowls float across this blue surface, generating melodious, enchanting sounds as a light current pushes them along. These acoustic vibrations constitute the very heart of the piece, a veritable symphony of the moment that evolves with the flow of invisible waves.

Boursier-Mougenot's work explores the boundaries between daily life and art, in which its repurposed objects, in this case bowls, are transformed into sophisticated instruments capable of producing sounds—which the artist described as "living" since the 1990s—without any human intervention.

The title *clinamen* comes from Epicurean physics and refers to the random trajectory of atoms, a concept that resonates with the work's inevitably changing and unpredictable nature. Each moment spent with the installation is unique. Simply by being present in the space, the visitor becomes part of a constantly renewed sensory and temporal experience. With *clinamen*, Céleste Boursier-Mougenot initiates a subtle dialogue between matter, architecture, and our human presence. He creates an environment in which art is both an individual and a collective experience.

Corps et âmes



Gideon Appah, *The Woman Bathing*, 2021, oil, acrylic on canvas, diptych. Pinault Collection. © Gideon Appah. Courtesy of the artist and Venus Over Manhattan.



A significant proportion of the artworks in the Pinault Collection deal with the representation of the body. “Corps et âmes” exhibition explores this question through a

selection of works by some forty artists from the Collection. From Georg Baselitz to David Hammons, Arthur Jafa to Marlene Dumas, and Deana Lawson to Ali Cherri, by way of Michael Armitage and Miriam Cahn, each artist has taken up this subject in his own way to grapple with identity, social, cultural, and spiritual issues. They offer the viewer a heightened perspective on the fragility of our existence, the place of humans within society, the violence that people suffer, and more generally, the upheavals in the world around us. Released from any mimetic straitjacket, the body—whether photographed, drawn, sculpted, filmed, or painted—never ceases to reinvent itself. Forms metamorphose, returning to figuration or freeing themselves from it. They grasp, hold on to, and allow the soul and consciousness to reveal themselves.

In the Salon, visitors are greeted by a diptych by Ghanaian painter Gideon Appah that delves into the legacy of painting in both Europe and post-independence Ghana to formulate poetic images drawn from his imagination. In resonance with this piece, Ana Mendieta’s film shows the Cuban artist at one with the earth, transforming herself into a silhouette of molten lava. From birth to death and from reincarnation to disappearance, bodies and souls inhabit and transit through the walls of the Bourse de Commerce.

Gallery 2—Ground floor
Auditorium and Studio—Level -2

ARTHUR JAFa

CECILIA BENGOLEA / WILLIAM KENTRIDGE / ROBIN RHODE



Arthur Jafa, *Love is the Message, the Message is Death*, 2016, video (color, sound). Pinault Collection. © Arthur Jafa. Courtesy of the artist and the Gladstone Gallery.



Gallery 2 features *AGHDRA*, one of Arthur Jafa's latest films, until 18 August. The high horizon line and the mesmerising sound of slowed-down songs by African American artists Roberta Flack, the Isley Brothers, and Rose Royce creates a deep impression on viewers as they navigate between this image of a post-apocalyptic world and the very real perspective of enslaved people chained up in the hold of a ship. With its gesture of reappropriating one's own image, the artist's self-portrait, titled *Monster*, seems to bear witness to this dark odyssey.

In resonance, Robin Rhode's artwork, exhibited in the ground floor, and William Kentridge's, along the wall of the double revolution staircase, suggest the ghosts of the building and its history.

In the film *Love is the Message, the Message is Death* screened in the basement, Arthur Jafa retraces the history of African Americans in the twentieth century through a stunning and rhythmic collage of older and more recent images: an alternation between images of iconic figures of Black American culture (including Angela Davis, Barack Obama and Michael Jordan) and of anonymous ones.

In the Auditorium until 10 August, Cecilia Bengolea's *Lightning Dance* shows Jamaican dancers moving to the dancehall sounds under the rain. The storm and the motion of the bodies suggests the possibility of regeneration of both people and place.

Passage — Ground floor
Engine room — Level -2

"24 Ghosts per Second"
ALI CHERRI



Ali Cherri, *L'Homme aux larmes*, 2024, stone head sculpted in the 14th-15th centuries, patinated silver, plaster, steel. Pinault Collection. © Courtesy Ali Cherri and Galerie Imane Farès. Photo: Aurélien Mole / Pinault Collection.



The twenty-four display cases in the Passage of the Bourse de Commerce feature works by filmmaker and sculptor Ali Cherri. In occupying the display cases—a classic museum device—and taking advantage of the Bourse de Commerce's circularity, the artist alludes to film and its twenty-four images per second, constituting ghostly flashes between reality and fiction, past and present.

In combining archaeological finds with his own creations, Ali Cherri gives birth to half-asleep chimeras that compel us to reflect on the manipulations of artifacts (i.e., their trafficking and vandalism) and consequences of such actions, such as the loss of meaning. Personally marked by Lebanon's civil war and today by the region's persistent conflicts, the artist breathes life into objects and fragments from various cultures and regions and invents characters who are unwitting witnesses to these confrontations. "The grafts I make in my series of sculptures constitute a form of solidarity between bodies that have been shattered, fragmented, and violated, and which create a community by being fused together," Cherri explains.

Ali Cherri was also inspired by Jean Cocteau's 1930 Surrealist film *The Blood of a Poet*. In applying handwritten phrases from the screenplay to the backgrounds of the display cases, they come to symbolise a passage from one world to another, between waking and dreaming.

Curated by: Jean-Marie Gallais, Curator at the Pinault Collection

Gallery 3 — 1st floor

"Pictures"

DEANA LAWSON



Deana Lawson, *Bendy*, 2019, pigment print. Pinault Collection. © Courtesy Deana Lawson and David Kordansky Gallery.



On the first floor, the Bourse de Commerce is hosting the first solo exhibition in France by Deana Lawson, an African American photographer living in New York City. Using a view camera, she makes strikingly naturalistic, painterly portraits in which she poses her immediate circle of family and friends in domestic settings. The photographs of solely non-white, often nude bodies, generate a constant friction between intimacy and pride, and between affirmation and exhibition, all the while asserting the political significance of black bodies in American photography.

Far from being photojournalism, Deana Lawson's photographs are not pure set-ups either. Her models, with whom she holds an extensive interaction, are situated within a very specific setting: the interiors of their own homes. Deana Lawson creates a tension between documentary veracity and staging, using reality as a raw material to create powerful portraits. Their monumental size heightens the striking quality of her work: these people look at us straight in the eye, from within the privacy of their own home. This overturns the traditional relationship of observer and observed; here, looking becomes a veritable face-to-face confrontation.

Curated by: Matthieu Humery, Advisor of Photography at the Pinault Collection

Gallery 4 — 2nd floor

The body as witness

PHILIP GUSTON / DUANE HANSON



Duane Hanson, *Housepainter I*, 1984-1988, autobody filler, polychromed, mixed media, with accessories. *Seated Artist*, 1971, polyester resin and fibreglass, polychromed in oil, mixed media with accessories. Pinault Collection. © ADAGP, Paris, 2025. Photo: Nicolas Brasseur/Pinault Collection.



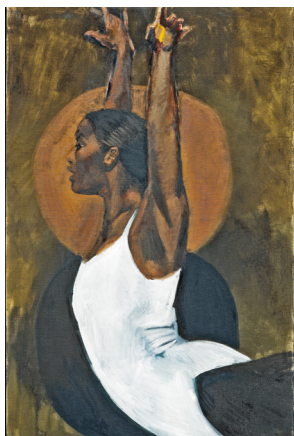
The 1960s in America were characterised by both great hopes and historic shocks: the assassinations of John Fitzgerald Kennedy, Martin Luther King, and Malcolm X, the Vietnam War, and the struggles for civil rights and for abortion rights. The era was filled with images and major events that artists felt compelled to depict.

After several decades of making abstract paintings, Philip Guston returned to a cartoonish style. He denounces a civilisation haunted by its own racism, the artist portrayed himself and others as members of the Ku Klux Klan, as shown in the images in the display cases. These artworks depict the loneliness of the artist at a time when he had been heavily criticised for his new style and the overall state of the country had overwhelmed him.

Duane Hanson addresses similar themes in his moulded, hyper-realist sculptures. The situations that he creates uncover the other side of the American dream; presented without a base and sharing the space with visitors, these life-size figures act like our own reflections. *Housepainter I* acerbically represents an African American house painter, perhaps the person who painted the walls of an exhibition, but whom no one saw upon visiting the museum. *Seated Artist* is Hanson's self-portrait, in which he appears struck by a sense of disenchantment and doubt that his art can change an inherently violent and inequalitarian world.

Gallery 7 — 2nd floor

GEORGES ADÉAGBO / TERRY ADKINS /
JAMES BALDWIN / MARLENE DUMAS / ROBERT FRANK /
LATOYA RUBY FRAZIER / SHERRIE LEVINE /
KERRY JAMES MARSHALL / ZANELE MUHOLI /
AUGUSTE RODIN / LORNA SIMPSON /
KARA WALKER / LYNETTE YIADOM-BOAKYE



Lynette Yiadom-Boakye, *Light of The Lit Wick*, 2017, oil on linen.
Pinault Collection. © Courtesy Lynette Yiadom-Boakye, Corvi-Mora, London,
and Jack Shainman Gallery, New York.



Inspired by the struggle for consciousness and the resistance movements of the 1960s, artists use the body as a seismograph and privileged witness to a form of socially committed art that voices the anger of our contemporary world and the ongoing threats to individual integrity. Photography, drawing, sculpture, and painting use the body to testify to their deep otherness and to render visible that which is imperceptible or buried. The works bear traces to the scars of history, taking the pulse and the imprint of individuals who have been invisibilised. They often strip the body bare to reveal more of the soul.

In her monumental drawing, Kara Walker has written an abbreviated history of America that zooms in on the crimes of slave owners, segregationist society, and the sense of hope that former president Barack Obama embodied. Across from this hang Lynette Yiadom-Boakye's fictitious portraits of uprooted, decontextualised black figures who express various legacies of Western painting. Ghosts of the past haunt the present, as in the sound of artist Terry Adkins' melancholy whistling, whose sculpture is fully impregnated with music and history.

Notice — Some artworks may offend the sensibilities of the public.

Gallery 7 — 2nd floor

The body exposed

NIKI DE SAINT PHALLE / MARLENE DUMAS /
LATOYA RUBY FRAZIER / ANNA HALPRIN & SETH HILL /
KERRY JAMES MARSHALL / ZANELE MUHOLI /
SENGA NENGUDI



Kerry James Marshall, *Beauty Examined*, 1993, acrylic and collage on canvas.
Pinault Collection. © Kerry James Marshall.



These artists have freed the representation of the female body from an art historical tradition in which it was most often treated as an object. Between violence, sexism, and the affirmation of a liberated body, the works perform a choreography in which immobility and passivity give way to an activation of rediscovered vital energies. The representation of bodies becomes polyphonic, revealing both the fragility and the pulsating energy of a body retaking possession of its relationship to the other and to the world.

Zanele Muholi's self-portraits and Kerry James Marshall's paintings offer a riposte to the reclining nudes of the past. In the canvas titled *Beauty Examined*, Kerry James Marshall revisits both Rembrandt's *Anatomy Lesson* (1632) and possibly the inhuman fate of Saartjie Baartman, known as the "Hottentot Venus", whose body was exhibited for sexual and racist purposes, in life and in death. The potential of the female body's recovery of its energy traverses the works of Niki de Saint Phalle (with *Nana noire*, which was probably inspired by Rosa Parks, icon of the African American civil rights movement), of Senga Nengudi (with her references to weighted bodies that are revitalised by dance), and of Marlene Dumas. Free to move, bodies delineate other shapes, those of a lasting and pluralist emancipation, in which the observed, objectified bodies of yore have become subjects with a sense of agency.

Gallery 7 — 2nd floor

Alcoves

DIANE & ALLAN ARBUS / RICHARD AVEDON /
CONSTANTIN BRANCUSI / CLAUDE CAHUN /
MARLENE DUMAS / LATOYA RUBY FRAZIER /
DAVID HAMMONS / ANNE IMHOF / ZANELE MUHOLI /
ANTONIO OBÁ / IRVING PENN / MAN RAY



Irving Penn, *Hand of Miles Davis (C)*, 1986, silver print.
Pinault Collection. © The Irving Penn Foundation.



“Alcoves” revealing faces and bodies have been placed throughout the exhibition. Some of the faces captured by the photographer Richard Avedon form a portrait of an America still marked by the legacies of slavery and segregation. Others such as David Hammons’ prints and Zanele Muholi’s self-portrait act as affirmations and reappropriations of the self within the context of an art history that has long objectified black bodies. Major works of art history, such as Man Ray’s *Black and White* (1926) and Constantin Brancusi’s *Sleeping Muse* (1910) are also being exhibited. In the center, the singer painted by Antonio Obá beckons us to join him in singing a hymn calling for a new world. One no longer knows whether what this vibrant, dreamlike portrait depicts is emerging from the body or from the soul.

The second cabinet is a choreography of hands and bodies. The overlay of black and white hands photographed by LaToya Ruby Frazier and Claude Cahun forms a dialogue with Irving Penn’s legendary photograph of jazz trumpeter Miles Davis. In resonance, the body of the dancer Jerome Robbins photographed by Diane and Allan Arbus embodies the great vitality of Postwar avant-garde dance. Anne Imhof’s drawings tied to her performances translate the resurgence of the body in art and the mental and social energies that run through it.

In this gallery, listening spaces allow visitors to travel between art and music as they listen to a playlist compiled by music journalist and jazz producer Vincent Bessières.

Gallery 7 — 2nd floor

The soul within the body

MARLENE DUMAS / DAVID HAMMONS /
KUDZANAI-VIOLET HWAMI / MIRA SCHOR /
WOLFGANG TILLMANS



Mira Schor, *Torn (It didn't happen)*, 2024, oil on canvas. Pinault Collection.
© Courtesy Mira Schor and Lyles & King, New York. Photo: Aurélien Mole.



While bodies sometimes convey a political message directly, they can also free themselves from raw materiality and take on a phantasmagorical quality. This is true of Marlene Dumas, whose work *Birth* reconsiders the figure of Venus, in which she paints the body of a young, pregnant woman as the goddess of beauty and fertility. The bodies appropriated by the artist are carnal, liquid, and ghostly, as if they were drowning in the paint's own fluidity. The representation of bodies gives way to that of the spirit. Thus, contemporary painting does not hesitate to explore a more symbolic and spiritual dimension, without forsaking any political commentary, as in Mira Schor's unreal paintings, which nevertheless grapple with very real issues.

The multiple, kaleidoscopic images of Kudzanai-Violet Hwami explore the various dimensions of identity, as does David Hammons' sculpture *Rubber Dread*, halfway between critical commentary on physical and social rejects and the almost magical appearance of objects that mysteriously acquire the presence of real beings.

MICHAEL ARMITAGE / MIRIAM CAHN / PETER DOIG /
MARLENE DUMAS / ANA MENDIETA



Michael Armitage, *Dandora (Xala, Musicians)*, 2022, oil on Lubugo (bark cloth). Pinault Collection. © Michael Armitage. Photo: White Cube (David Westwood).



Miriam Cahn's installation *RITUAL* serves as a meditation on the fragility of our existence and the daily rituals that characterise a person's final days. The artist replaces the uniqueness of the work with a quasi-organic rhythm that evokes the cycle of life in both the work's representation and its execution. Miriam Cahn views the exhibition as a performance in itself.

These ritualised scenes continue in the dialogue between Michael Armitage's and Peter Doig's works. Music becomes both an earthly and a dreamlike presence, a balm for the soul, whether it's the boat called the *House of Music* in Doig's painting that sails towards nothingness, or the musicians depicted by Armitage playing the Xalam in an open-air dump in the heart of Nairobi, Kenya. Other possible worlds emerge from the instruments, like the child born of sound in Armitage's piece *Cave*.

Marlene Dumas' painting *Einder (Horizon)* is an intricate portrait of her mother, symbolised by the flowers adorning her tomb. The work's title suggests at once a sense of the finite, an unattainable horizon, and the journey towards a landscape of the beyond. This is extended in Ana Mendieta's video below, in which we see a silhouette composed of flowers floating adrift, a threshold between life and death, between a human being and what surrounds it.

GEORG BASELITZ / ANA MENDIETA



Georg Baselitz, *Was ist gewesen, vorbei*, 2014, oil on canvas, 8 elements.
Pinault Collection. © Courtesy Georg Baselitz (artworks). Photo: Jochen Littkemann, Berlin.



At the end of the exhibition, Georg Baselitz's monumental masterpiece *Avignon* completes this dance of bodies. A major figure of German painting, the artist generally worked on the floor, as if engaging in a primal choreography; he portrays bodies upside down, as if they were falling. By releasing these figures from a literal representation, the artist navigates between figuration and abstraction. Both monumental and material, his painting speaks to both the body and the spirit.

In the darkness, the eight dramatic and spectacular paintings hung in this space form a *huis clos*, a theatre in which the artist's aging body is the sole protagonist. Inspired by Pablo Picasso's last paintings as well as works by Lucas Cranach the Elder, Egon Schiele, and Edvard Munch, these bodies seem to "dance upside down", in the poet Antonin Artaud's words.

Finally, like the promise of a rebirth, a continuity of life after death, Ana Mendieta's chrysalis-body changes before our very eyes. In her film *Butterfly*, the artist is shown nude, and her body and the surrounding environment are filled with the bright, changing colours of a posterising image, thus depicting the energy running through her being. Mendieta seems to change gradually as wings spread across her back. Even as a living being disappears, it re-emerges as a light in the darkness.

To each their own

Talk

Got 20 minutes? Every half hour, an insight tour presents the exhibitions, history and architecture of the museum.

Got any questions? Museum educators come to meet you in the exhibition halls.

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The online app features audio content to give you a fresh look at the works and the architecture.



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Explore as a family

The Mini Salon welcomes young visitors on the 2nd floor: activities and tools to discover the museum. Ask for the “Compasses”, our two children’s booklets designed to guide you through the museum and its exhibitions.

Prepare your visit

Our welcome teams will be delighted to give you information and advice.

The museum is accessible to and comfortable for all. Folding seats, wheelchairs, magnetic induction loops, magnifying glasses and Braille documents are available. We also have an Accessibility booklet and an Easy to Read and Understand booklet (in French only).



3rd floor

La Halle aux grains – Restaurant-Café

Petit Salon	View of the building and Paris
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2nd floor

Gallery 4	<u>GUSTON</u> / <u>HANSON</u>
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Gallery 5	<u>BASELITZ</u> / <u>MENDIETA</u>
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Gallery 6	<u>ARMITAGE</u> / <u>CAHN</u> / <u>DOIG</u> / <u>DUMAS</u> / <u>MENDIETA</u>
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Gallery 7	<u>ADÉAGBO</u> / <u>ADKINS</u> / <u>ARBUS</u> / <u>AVEDON</u> / <u>BALDWIN</u> / <u>BRANCUSI</u> / <u>CAHUN</u> / <u>DE SAINT PHALLE</u> / <u>DUMAS</u> / <u>FRANK</u> / <u>FRAZIER</u> / <u>HALPRIN</u> & <u>HILL</u> / <u>HAMMONS</u> / <u>HWAMI</u> / <u>IMHOF</u> / <u>LEVINE</u> / <u>MARSHALL</u> / <u>MUHOLI</u> / <u>NENGUDI</u> / <u>OBÁ</u> / <u>PENN</u> / <u>RAY</u> / <u>RODIN</u> / <u>SCHOR</u> / <u>SIMPSON</u> / <u>TILLMANS</u> / <u>WALKER</u> / <u>YIADOM-BOAKYE</u>
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Mini Salon	Space for young visitors
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1st floor

Gallery 3	<u>LAWSON</u>
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Ground floor

Salon	<u>APPAH</u> / <u>MENDIETA</u>
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Rotunda	<u>BOURSIER-MOUGENOT</u>
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Passage	<u>CHERRI</u>
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Gallery 2	<u>JAFa</u> / <u>RHODE</u> Until 18 August
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Double-revolution staircase	<u>KENTRIDGE</u>
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<i>In Situ</i>	<u>GANDER</u> / <u>KIPPENBERGER</u>
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Les Éditions – Bookshop	
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Level -2

Studio	<u>JAFa</u>
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Auditorium	<u>BENGOLEA</u> Until 10 August
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Engine room	<u>CHERRI</u>
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