

Pinault Collection

Exhibition
Bourse de Commerce
05.03—25.08.25

Corps et âmes

With works by:
GEORGES ADÉAGBO / TERRY ADKINS /
GIDEON APPAH / DIANE & ALLAN ARBUS /
MICHAEL ARMITAGE / RICHARD AVEDON /
GEORG BASELITZ / CECILIA BENGOLEA /
CONSTANTIN BRANCUSI / MIRIAM CAHN /
CLAUDE CAHUN / ALI CHERRI /
PETER DOIG / MARLENE DUMAS /
ROBERT FRANK / LATOYA RUBY FRAZIER /
PHILIP GUSTON / ANNA HALPRIN
& SETH HILL / DAVID HAMMONS / DUANE
HANSON / KUDZANAI-VIOLET HWAMI /
ANNE IMHOF / ARTHUR Jafa / WILLIAM
KENTRIDGE / DEANA LAWSON / SHERRIE
LEVINE / KERRY JAMES MARSHALL /
ANA MENDIETA / ZANELE MUHOLI /
SENGA NENGUDI / ANTONIO OBA /
IRVING PENN / MAN RAY / ROBIN RHODE /
AUGUSTE RODIN / NIKI DE SAINT PHALLE /
MIRA SCHOR / LORNA SIMPSON /
WOLFGANG TILLMANS / KARA WALKER /
LYNETTE YIADOM-BOAKYE

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Introduction

The Bourse de Commerce is drawing some one hundred works from the Pinault Collection to present the exhibition “Corps et âmes”, an exploration of representations of the body in contemporary art. From Auguste Rodin to Duane Hanson, Georg Baselitz to Ana Mendieta, David Hammons to Marlene Dumas, and Arthur Jafa to Ali Cherri, some forty artists have used painting, sculpture, photography, video, and drawing to explore the connections between body and soul.

“In the generative curves of the Bourse de Commerce, as an echo of the rondo of bodies that populate the vast, painted panorama encircling the building’s glass dome, the exhibition ‘Corps et âmes’ explores the significance of the body in contemporary thought through the works of some forty artists in the Pinault Collection. Freed from all mimetic constraints, the body—whether photographed, sculpted, drawn, filmed, or painted—does not cease to reinvent itself, thereby granting art an essential organic quality that allows it, like an umbilical cord, to take the pulse of the human body and soul.

Art seizes the energies and vital flows of our thoughts and inner lives to create a socially committed, humanist experience of otherness. Forms metamorphose, returning to figuration or freeing themselves from it, to grasp, hold on to, and allow the soul and consciousness to reveal themselves. It is no longer a matter of merely painting bodies, instead capturing the forces that run through them, to bring to light what is buried and invisible, and to open up the shadows. Arthur Jafa’s work in the Rotunda, *Love is the Message, the Message is Death*, transforms the space into a sounding board for the music and social commitment of African American icons such as Martin Luther King Jr, Jimi Hendrix, Barack Obama, and Beyoncé, thus granting them a universal scope.

His films, which oscillate between life and death, violence and transcendence, play out as a visual melody inspired by gospel, jazz, and black music. They form a flow of images and sounds that lend their beat to the entire exhibition, in a choreography in which the depicted bodies bear witness to the links between art and life. A rich musical programming in resonance with the exhibition makes ‘Corps et âmes’ a polyphonic event”. Emma Lavigne, General Curator, General Director in charge of the Pinault Collection

“CORPS ET ÂMES”

5 MARCH – 25 AUGUST 2025

Chief Curator: Emma Lavigne,
General Curator, General Director in charge of the Pinault Collection
Affiliated programming: Cyrus Goberville, Head of cultural programming,
Pinault Collection

“ARTHUR Jafa”

UNTIL 26 MAY 2025

Curated by: Matthieu Humery, Photography Advisor, Pinault Collection
With three films from the Pinault Collection

“ALI CHERRI”

UNTIL 25 AUGUST 2025

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

“DEANA LAWSON”

UNTIL 25 AUGUST 2025

Curated by: Matthieu Humery, Photography Advisor, Pinault Collection
With two photographs from the Pinault Collection

Overview of the exhibition

VESTIBULE

Georg Baselitz



Georg Baselitz, *Meine neue Mütze (My New Cap)*, 2003, oil paint on cedar wood, 301.5 × 83.5 × 107 cm. Pinault Collection.

“Corps et âmes” begins with work by **Georg Baselitz** installed in the Vestibule of the Bourse de Commerce. A figure that is innocent from the front and threatening from the back, this cedar wood sculpture coloured with oil paint is a colossal self-portrait of the artist as a child holding a skull in his hands. Dominating the viewer, the feet solidly anchored to the ground, *Meine neue Mütze (My New Cap)* (2003) is Baselitz’s first sculptural self-portrait.

SALON

Gideon Appah / Ana Mendieta



Gideon Appah, *The Woman Bathing*, 2021, oil, acrylic on canvas, diptych, 120 x 300 cm (each panel). Pinault Collection. © Gideon Appah. Courtesy of the artist and Venus Over Manhattan.

As a prelude to the exhibition, the Salon features a diptych by Ghanaian artist **Gideon Appah**, *The Confidant and The Woman Bathing* (2021). Inspired by works by Cézanne, Matisse, and Gauguin, in search of Edenic lands in which the figures of bathers and odalisques curled up in an idyllic landscape evoke a golden age threatened by modernity, Gideon Appah's work turns perspectives on their head, depicting a world that is both dreamlike and real, and drawing inspiration from the paintings and photographs of post-independence Ghana. The unreal blue of the bodies evokes a primordial, mythical universe, and the iconography surrounding Ghana's independence in 1957 and its promise of a rediscovered land enter into resonance with the red blood of **Ana Mendieta's** body in *Silueta Sangrienta* (1975). The body in metamorphosis and as something archaic here aspires to reconnect with foundation myths, to become one with Mother Earth, after the uprooting of the artist's exile from Cuba to the United States in 1961. The artist's body melds with the material before reappearing in the form of a silhouette of red lava: an intangible body of which only the radiance of its incandescent aura remains.



Ana Mendieta, *Silueta Sangrienta*, 1975, super 8 mm film, colour, no sound, 1 min. 51 sec. © The Estate of Ana Mendieta Collection, LLC / ADAGP, Paris. Courtesy of Galerie Lelong & Co.

THE BODY AS WITNESS

"Inspired by the struggle for consciousness and the resistance struggles of the 1960s tied to the civil rights, feminist, and peace movements, 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 of 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. They bring out the beauty, humanity, and energy of real and fictional beings who reclaim their rights and their place in history." Emma Lavigne

GALLERY 4

With: Philip Guston / Duane Hanson



Duane Hanson, *Housepainter I*, 1984-1988, bodywork putty, polychrome, various materials, with accessories, variable total dimensions. Pinault Collection. © ADAGP, Paris. Courtesy of Gagolian.

Marked by the violence and racism of the assassinations of John F. Kennedy and of Martin Luther King, the race riots that erupted from Chicago to Los Angeles to lynchings by the Ku Klux Klan, **Philip Guston** abandoned the lyricism of abstraction, as he had grown to feel that it was disconnected from the present. He no longer felt compelled to paint, instead he wanted to unlearn painting to come as close as possible to the emptiness of reality, or to attempt to depict abjection through the sacrilegious use of the grotesque in cartoon drawings. "Paint what disgusts you. ... Paint the truth", the artist has said, groping through both the darkness of the world—like Goya in his black paintings—and pinkish incarnations of the flesh, for something to emerge, an object or an impression whose organic nature appeals to our humanity. The forms emerge from the limbo of a nocturnal imagination or from the astonishment of embodying, in the solitude of the studio and in the dissonance of the world.

Echoing this deep melancholy, the only escapes that **Duane Hanson's** hyperrealist stagings offer us are the ones that the philosopher Emmanuel Lévinas¹ calls the "face-to-face meeting with the other", in a huis clos in which we become aware of the mortality and vulnerability of the other and of our own responsibility and complicity in their death. His works from the 1960s, such as *War* (1967) against the Vietnam War, or *Riot* (1968) bear witness to the race riots and act as political pleas and a call to empathy.

1 — Emmanuel Lévinas, *Totality and Infinity*, 1969, Duquesne.

The use of the lifecasting technique inherited from George Segal, which had already been used by Auguste Rodin, involves moulding the sculpture directly on living models. This stimulates the emergence of an awareness of the collective body, as the artist often used several models to create an individual sculpture. Here, the confrontation between a black house painter and the self-portrait as a disillusioned artist testify both to the irreparable separation between these two figures from different worlds and to their proximity, united as they are by the same sense of apparent disenchantment.

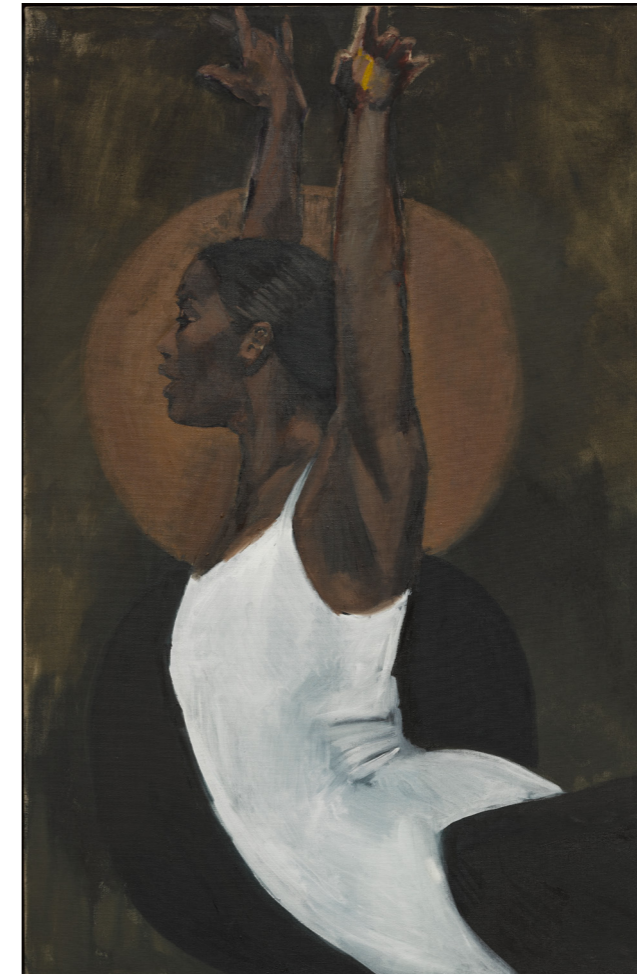
Philip Guston, *Lamp*, 1974



Philip Guston, *Lamp*, 1974, oil on canvas, 171.5 x 265.4 cm. Pinault Collection. © Estate of Philip Guston.

Painted in 1974, *Lamp* depicts a floor lamp with a lampshade that was probably in Philip Guston's studio. A stylised version of this same lamp appears in *The Window* (1969). The rest of the painting is a vast, undefined, pink space marked by an uncertain horizontal line and several markings in cadmium rouge that depict corners, two stacked books, perhaps a window or a painting—almost nothing, ultimately. The entire surface of this piece is covered by agitated brush marks whose orientation and colour vary, the pink mixing with the grey, the white, and the underlying green of the lampshade. The light emanating from within the lamp does not affect the colour of the painting. It is instead depicted through expressive markings taken from cartoon drawings, which could also be used to portray tears, words, or spittle. They represent the only digression in this silent composition.

GALERIE 7.1 / DOUBLE REVOLUTION STAIRCASE / ENTRANCE OF GALLERY 2
With: Georges Adéagbo / Terry Adkins / Richard Avedon / James Baldwin /
Marlene Dumas / Robert Frank / LaToya Ruby Frazier / David Hammons / Anne Imhof /
William Kentridge / Sherrie Levine / Kerry James Marshall / Zanele Muholi /
Robin Rhode / Auguste Rodin / Lorna Simpson / Kara Walker / Lynette Yiadom-Boakye



Lynette Yiadom-Boakye, *Light of The Lit Wick*, 2017, oil on linen, 202 x 132 x 6.5 cm (framed). Pinault Collection. © Lynette Yiadom-Boakye.

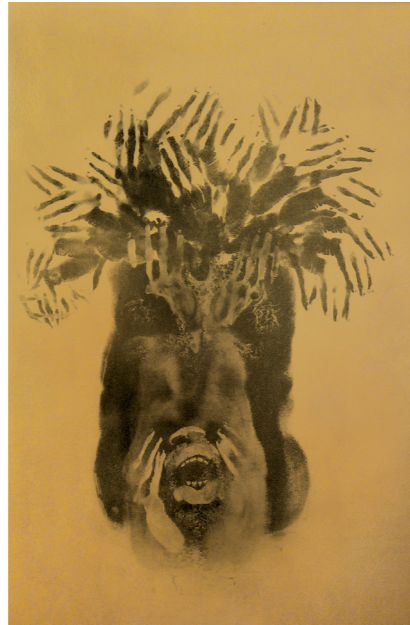
The interweaving of texts and photographs between **James Baldwin** and **Richard Avedon**, *Nothing Personal* (1964), also acts as a manifesto that holds up a different mirror to America than the one that diffracts the vain sparkling of a consumer society which struggles to ignore the tarnished mirage of the American Dream. The painful odyssey that the author of *Nobody Knows My Name* (1961) and *The Fire Next Time* (1963) composed with his childhood friend Avedon, who turned away from fashion to focus his lens on human rights activists, gives shape to what we don't want to see: an America of the disenfranchised, of the people left out of its dream.

The legacy of the visual and political struggles of the artists in the Pinault Collection is clear in the works of **Kerry James Marshall** (Gallery 7.1) and **Terry Adkins**, caught on the edge of the visible, between appearance and dissipation, as well as in the piece *Cloudscape* (2004) by **Lorna Simpson**, whose invisible men and women reveal the major influence of the novel *Invisible Man* (1952) by Ralph Ellison. For their part, David Hammons' *bodyprints* return to the primordial form of the imprint to elicit a sense of belonging to a community, to restore what has been missing to one's body and soul.

At the same time, the drawings of **Kara Walker**, William Kentridge (in the double helix stairwell), **Robin Rhode** (at the entrance to Gallery 2), and Anne Imhof, against the academic tradition of the painted portrait, seize on the fragility of bodies, the lines drawing imperceptible veins on the paper that can be erased, but which take the pulse of these bodies that struggle to exist. It is through her daily practice of drawing that **Anne Imhof** draws and choreographs her future performance works, in which the flesh of a living body becomes the ultimate visual material through which life manifests itself, as if she were

transmitting her own emotions to other bodies. It is reminiscent of the way that Géricault (whom she admires greatly) drew dead bodies in the morgue before giving them a renewed intensity in his large paintings, especially *The Raft of the Medusa* (1818-1819). The work of art is no longer a theatrical scene that is removed from reality, instead the very space in which we become aware of art's ability to make us human in a here and now. In a single gesture, **Lynette Yiadom-Boakye**, a London artist born to Ghanaian parents, hybridises reality and fiction, the history of painting, and the immediacy of the present, all in the flash of the act of painting. Inspired by Manet, Degas, and Goya, she paints powerful portraits of black figures whose clothing and aura provide no indication of their social condition or the era in which they live, thereby imbuing these bodies with a dignity that they had long been refused, as in *Light of The Lit Wick* (2017), which depicts a majestic, young dancer.

David Hammons, *A Cry From the Inside*, 1969



David Hammons, *A Cry From the Inside*, 1969, pigment on gold paper, 103.5 x 74.9 cm. Pinault Collection.

Having lived the first twenty years of his life in a segregationist society, David Hammons has always explored the various aspects of the African American condition. *A Cry From the Inside* (1969) belongs to the *Body Prints* series that he began in 1968. These images were often created using imprints of the artist himself; Hammons covered himself with oily materials and then pressed various parts of his own body against the paper before dusting it with tempera powder sifted through a sieve. These works insert the real image of the back body in art.

Laden with a corrosive, gritty aura, the *Body Prints* are the result of the idea to produce images from black skin, which here literally becomes the instrument for their creation. *A Cry From the Inside* dwells on the physical characteristics that are the subject of discriminatory stereotypes: kinky hair and a full-lipped mouth. The epidermis manifests itself directly, but at the same time, the bodies float like slightly disembodied ghosts, recalling the decisive influence of Yves Klein's *Anthropométries*.

Sherrie Levine, *Body Mask*, 2007



Sherrie Levine, *Body Mask*, 2007, bronze, 57.2 x 24.1 x 14.6 cm. Pinault Collection.

Body Mask belongs to the sculptural oeuvre that American artist Sherrie Levine began in the late 1980s. As an eminent figure of the Appropriationist movement—a term that the artist nevertheless negates—Levine questions the notions of authenticity, originality, and authorship. This questioning is posed in this bronze, which depicts a gestation. It comes from a type of Makonde body mask—originally made of wood—that takes the form of a pregnant woman's belly, worn by officiants during initiation rites to prepare young people for their passage into adulthood. Levine does not create exact copies, instead her own versions. The Makonde sculptors remain anonymous, and these forms were created by men. The artist has thus exclusively appropriated works made by men. Levine is questioning the patriarchal narrative of the creation of the artwork and the obsession with their *paternity*, their *production*, and their *reproduction*, in both the iconic and sexual sense. She thus gives birth to an art where the boundary between author and viewer becomes blurred, and where the question of origin remains endlessly unsettled.

THE BODY EXPOSED

"Inspired by the likes of Edouard Manet's revolutionary *Olympia* (1863), which exploded the academic theory of the female nude to create a political manifesto, these artists are liberating the representation of bodies from the shackles of art history. These bodies, in their infinite plasticity, are reified, sexualised, exposed, and exhibited, all the more so when it comes to the bodies of black women who suffer the pain of colonial history. Between the violence of representation, 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 and reveals both the fragility and the pulsating energy of a body retaking possession of its relationship to the other and to the world." Emma Lavigne

GALLERY 7.2

With: Diane & Allan Arbus / Richard Avedon / Claude Cahun / Marlene Dumas / LaToya Ruby Frazier / Anna Halprin & Seth Hill / Kerry James Marshall / Senga Nengudi / Antonio Oba / Irving Penn / Niki de Saint Phalle



Kerry James Marshall, *Untitled*, 2006, pencil and ink on paper, 116.84 x 152.4 cm (unframed). Pinault Collection.

In 1969, American choreographer **Anna Halprin** refused to stage the violence of the race riots in a performance. In *Right On (Ceremony of Us)*, a workshop that was in part filmed during that same year, she invented a ritual in which black and white bodies that had historically remained separate could come together and dance together for the first time ever. Her humanist thought is reflected throughout the exhibition *Corps et âmes*.

This gallery features one of **Niki de Saint Phalle's** first *Nanas*, the *Nana Noire* (1965), inspired by Rosa Parks, emblematic figure of the struggle against racism in the United States. For this artist, the resistance to the subjection of women, the representations of whose forms are excessively fecund and generous, joins the struggle of African Americans who have been victims of racist and sexist violence in American society. A fan of jazz, the artist was also alluding to the singer Billie Holiday, who, like her, was confronted with sexual violence at a very young age. This exhibition of bodies is also manifest in the works of **Auguste Rodin** (Gallery 7.1) with *Iris, Messenger of the Gods* (1891), which depicts the Greek goddess headless, without any of her divine attributes. Her naked body with its broadly open legs recalls Gustave Courbet's *The Origin of the World* (1866) as she offers herself for everyone to see.

For her painting *Candle Burning* (2000) **Marlene Dumas**, who spent a lot of time going to strip clubs, took her inspiration from Polaroids taken of a famous dancer during her contortionist routines performed by candlelight. Marlene Dumas' relationship to the body is polyphonic and free of all moral notions for being so closely bound up with desire. She questions the hackneyed model of the female nude in art history through painting, the fundamental medium of human contact.

Correspondingly, the self-portraits of South African photographer **Zanele Muholi** form part of the militant reappropriation of the representation of bodies and identities. American artist **Senga Nengudi**, who studied dance for a long time, uses performance to summon the energy of ritual dances from both Africa and Japan. She creates sculptures using pantyhose and performances such as *R.S.V.P.* (1976-1978), which consist of choreographed movements through which she studies the extendibility, elasticity, and fragility of the body.

Anna Halprin, *Right On (Ceremony of Us)*, 1969



Anna Halprin & Seth Hill, *Right On (Ceremony of Us)*, 1969, black and white film, 29 min. 58 sec.

Feeding on the collective energy of the Bauhaus, the New Bauhaus in Chicago, and the happenings of John Cage and Merce Cunningham, American dancer and choreographer Anna Halprin played a key role in the birth of postmodern dance in the United States, starting in the 1950s. She paid particular attention to the gestures of everyday life, to those tasks that seek to desacralise dance from all academicism and to see it as an essentially human language, a tool for liberation and transformation of the individual and of society as a whole. In 1969, haunted by the violence of the race riots in the United States, especially in the Watts neighbourhood of Los Angeles in August 1965, she proposed—instead of the performance she was invited to create—a workshop that would take place over the course of an entire year. At a time of complete segregation, she had white and black bodies meet, touch, and mingle in the *Ceremony of Us*, which became as much of a ritual as a political act. To the sound of the percussion, the bodies collide and repel each other, running, screaming, and jumping, releasing tensions and emotions. The dancers become one body, one, sole skin, and they provoke a communion of souls that remain reconciled for a time.

Kerry James Marshall, *Beauty Examined*, 1993



Kerry James Marshall, *Beauty Examined*, 1993, acrylic and collage on canvas, 214.9 x 252 cm. Pinault Collection. © Kerry James Marshall.

Kerry James Marshall's *Beauty Examined* (1993) shows the reclined body of Sarah Baartman, known as the "Hottentot Venus", in a composition reminiscent of Rembrandt's *Anatomy Lesson* (1632). This woman born in South Africa and enslaved in the early nineteenth century was exhibited as a carnival attraction in human zoos across the United Kingdom for several years, due to her imposing genitalia and shape, before she died suddenly at the age of thirty-five. Considered a sexual object, a mix of animality and debauchery, she was brutally subjected to the fantasies of Europeans and caricatured in pornographic magazines. After her death,

her body was moulded and dissected, considered by racist scientists of the time as an example of the inferiority of certain races. Thus, the issues of ethnographic and colonial exhibition underlie the work of Kerry James Marshall, whose multiple reappropriations of odalisques question the racist and sexist definitions of aesthetic canons.

Senga Nengudi, *R.S.V.P. Winter*, 1976, 1976-2003

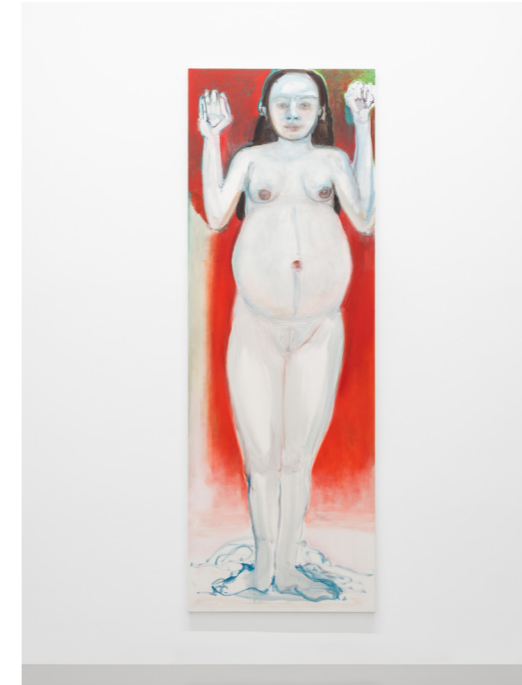


Senga Nengudi, *R.S.V.P. Winter*, 1976, 1976-2003, nylon, mesh, bicycle tire, string, 91.44 x 66.04 x 26.06 cm. Pinault Collection.

Senga Nengudi's anti-form sculptures, of which the famous series *R.S.V.P.* (1976-19778) is emblematic, embody a dynamic tension. They are made from disposable nylon stockings that she stretches, ties together, and pads. Nengudi was inspired by the practice of the Japanese group Gutai, which combined objects acting as "tools" with the body, selecting materials that embody the furtive capacity of dance and performance to be conjured as if they arose out of nowhere. The elasticity of the nylon mesh allowed Nengudi to play with the composition, using sand to ballast and position the various elements. Her collaborations with the dancer Maren Hassinger freely implemented this potential between body, object, movement, and identity in the form of a sculptural choreography.

GALLERY 7.3

With: Marlene Dumas / David Hammons / Kudzanai-Violet Hwami / Mira Schor / Wolfgang Tillmans



Marlene Dumas, *Birth*, 2018, oil on canvas, 300 x 100 cm. Pinault Collection. © Marlene Dumas

The exhibition gradually features works that exceed the raw materiality of the body to acquire a phantasmagorical quality, as in **Marlene Dumas' *Birth*** (2018), which reconsiders art history and the figure of Venus by painting the body of a pregnant woman as the goddess of love and fertility. The bodies appropriated by the artist are carnal, liquid, or ghostly, as if they were drowning in the paint's own fluidity. Her carnal painting touches the soul. The representation of bodies gives way to that of the spirit. Contemporary painting does not hesitate to explore a more symbolic and spiritual dimension, without overlooking political commentary, as in the works of **Mira Schor**. The multiple, kaleidoscopic images of **Kudzanai-Violet Hwami** explore the various aspects of identity, as does **David Hammons' *Rubber Dread*** (1989), which lies halfway between a social commentary on physical and social cast-offs and the ghosts that continue to haunt our society.

Kudzanai-Violet Hwami, *Atom Painting #2*, 2021



Kudzanai-Violet Hwami, *Atom Painting #2*, 2021, oil, acrylic, and oil bar on canvas, 200 x 200 cm. Pinault Collection.

Kudzanai-Violet Hwami questions the limits of images and visual cultures as representations of identity. After leaving Zimbabwe for England by way of South Africa, the artist made paintings imbued with traces of her country of origin, the memories of her relatives, and the daily experience

of life in African diaspora communities, as illustrated by her series *Atom Painting* (2021). Using a contemporary approach to the tradition of portraiture, Hwami translates everyday, personal moments into imaginary spaces. Her bold use of colour and texture, combined with digitally collaged images and an expressive sense of figuration, support the vision of this artist in her evolution as a gay person of colour. Based on the spiritual and historic narratives of her native Zimbabwe, her paintings reveal how much stories can unravel as they are told and rewritten across time and geography.

Mira Schor, *Torn (It didn't happen)*, 2024



Mira Schor, *Torn (It didn't happen)*, 2024, oil on canvas, 181.6 x 233.7 cm. Pinault Collection.

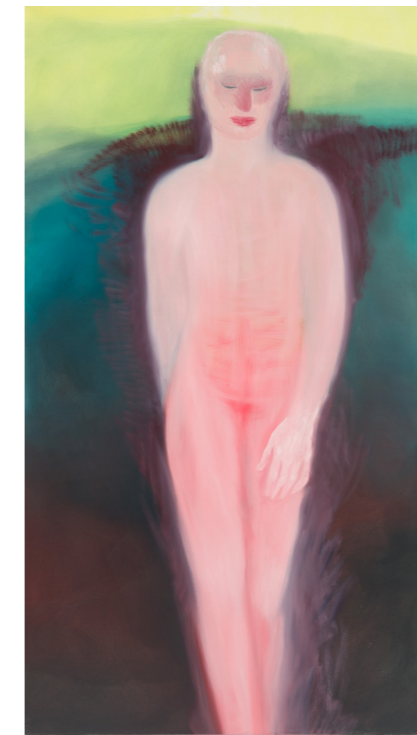
“This central, vertical tear in the painting is foundational. It precedes the image,” explains Mira Schor in talking about *Torn (It didn't happen)* (2024). At its centre, a woman wearing a white dress and is cut down the middle by a vertical slit, on either side of which blood drips. While this tear also echoes all the representations of vulvae that Schor painted, this female figure reveals the space behind the canvas to us, a space beyond the frame of the museum and the world. Split in two, the portrait accentuates the bipartite nature of the work, which is divided into two highly symbolic chromatic spaces: the black of the ink, which represents night and death, and the red, blood and violence. Each area depicts the moon at its centre. The form of the arms also recreates the spectral presence of a third moon. Mira Schor chose the old-fashioned word ‘orb’ to evoke these circular forms, present in her painting since she began her career in the 1970s, as an expression of femininity and a form of sovereignty and authority.

THE SOUL WITHIN THE BODY

“At times the works exceed the materiality of the body to take on a phantasmagorical quality in which the body becomes an envelope of flesh and bone, the incarnation of the soul. Such works evoke the primordial archetypes of mythology and ritual. At times they are imbued with the onirism and awareness of the dissipation of the existence of paradises lost in the works of Henri Matisse, Paul Gauguin, and Edvard Munch. Painting takes on a more symbolic and spiritual dimension, without ceding anything to political commentary. Incandescent bodies metamorphose, dance upside down, merge with the earth, and sail towards nothingness. Errant souls perform sacred, ephemeral dances, testifying to the ways in which history uproots and tears things apart. Art is an antidote to the fragility and disappearance of the body.” Emma Lavigne

GALLERY 6

With: Michael Armitage / Miriam Cahn / Peter Doig / Marlene Dumas / Ana Mendieta



Miriam Cahn, *RITUALS: gehen'catwalk (unklar)*, 13.4.02, 2002, oil on canvas, 168 x 95 cm. © Miriam Cahn. Pinault Collection. Photo: François Doury.

Miriam Cahn's installation *RITUALS* in Gallery 6 is a meditation on the fragility of our existence and the daily rituals that took place during her father's final days. The artist replaced the work's uniqueness with an almost organic rhythm of images that evokes the cycle of Edvard Munch's *Frieze of Life*. It is as if Miriam Cahn's own body had given birth to these works in the act of painting. “An exhibition is a work unto itself, and I see it as a performance”, the artist has explained. The connections she weaves between her works are at times so essential and consubstantial, as they are here, that she invents symbolic spaces, rooms to protect the intimacy that connects them and which form a small theatre. “I'm interested in the interactions between the image and the viewer,” Miriam Cahn explains. She has often said that often, as a young artist, she wanted to translate into her work “that burst of enthusiasm that I used to feel when I used to go to the theatre”.¹

These ritualised scenes continue in the dialogue between the works of **Peter Doig** and **Michael Armitage**. Music becomes both an earthly and a dreamlike presence, a balm for the soul, whether it's the boat called the *House of Music* (2023) sailing towards nothingness to meet the very real musicians in the painting *Dandora (Xala, Musicians)* (2022), in which a group of men play the Xala in an open-air dump in the heart of Nairobi. The piece by **Marlene Dumas**, *Einder (Horizon)* (2007-2008), with its fresh flowers painted on her mother's tomb, is “portrait of her without painting her. I tried to paint something endless”, the

1 — Miriam Cahn, *Zeichnen*, 2014.

artist has said. The work's title suggests a sense of the finite, an unattainable horizon, a journey towards a landscape of the beyond, which is extended in **Ana Mendieta's** video *Flower Person, Flower Body* (1975), in which flowers float and scatter amidst the waves, dispersing like a libation.

Peter Doig, *House of Music (Soca Boat)*, 2023



Peter Doig, *House of Music (Soca Boat)*, 2019-2023, pigment on linen, 200 x 275 cm. Pinault Collection.

For Peter Doig, painting is a different universe, with a soul of its own, a space that shatters our temporal reference points, the way film and music do. The Caribbean island of Trinidad, where he spent his early childhood and then had a studio from 2002 to 2023, has inspired a large amount of his most emblematic works, including *House of Music*. The first part of the painting's title suggests a community, a sense of belonging, while the subtitle (*Soca Boat*) serves as a tribute to a musical style, Soca being a Caribbean musical genre, a modern form of calypso that emerged from Trinidad and Tobago's carnival in the 1970s. Music here has become an image, that of a ghostly vessel. The musicians face the viewer, moving by as if we were following them in a cinematic tracking shot, while their boat seems to float quietly on the waves without disturbing the music, despite the large waves in the foreground and the wind filling the sails in the background.

Ana Mendieta, *Flower Person, Flower Body*, 1975



Ana Mendieta, *Flower Person, Flower Body*, 1975, super 8 mm film, colour, no sound, 6 min. 20 sec. Pinault Collection. © The Estate of Ana Mendieta Collection, LLC / ADAGP, Paris. Courtesy of Galerie Lelong & Co.

Flower Person, Flower Body (1975) depicts what appears to be a grave of flowers drifting down a river. At the juncture of life and death the film clearly evokes primitive funeral customs, which involved creating a tomb of flowers that one set adrift, without knowing the final resting place of this floral silhouette. This gives rise to the question of a cyclical transformation. We do not know where the flower silhouette comes from or where it is headed, and Ana Mendieta acts as the author of a new history of our origins, in which beings can be reborn repeatedly in other guises, in a world of infinite possibilities.

GALLERY 5

With: Georg Baselitz / Ana Mendieta



Ana Mendieta, *Butterfly*, 1975, super 8 mm film, colour, no sound, 3 min. 19 sec.. Pinault Collection. © The Estate of Ana Mendieta Collection, LLC / ADAGP, Paris. Courtesy of Galerie Lelong & Co.

At the end of the exhibition, **Georg Baselitz's** monumental masterpiece *Avignon* (2014) completes this dance of bodies. 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 actor. They were first exhibited at the Venice Biennale in 2015, curated by Okwui Enwezor. Inspired by Pablo Picasso's last paintings as well as works by Lucas Cranach, Egon Schiele, and Edvard Munch, these bodies seem to "dance upside down", in the poet Antonin Artaud's words.

Like the promise of a rebirth, a continuity of life after death, **Ana Mendieta's** chrysalis-body becomes a butterfly, appearing as a light in the darkness.

Georg Baselitz, *Avignon*, 2014



Georg Baselitz, *Was ist gewesen, vorbei*, 2014, oil on canvas, 8 elements, 480 x 300 cm (each). Pinault Collection. © Georg Baselitz.

In *Avignon* (2014), a suite of eight monumental paintings, Baselitz repeats a falling figure that imposes itself on the viewer in its nakedness, but above all for a technique that is more unbridled than ever, in which each figure is dislocated and the experiments are multiplied, combining the thickness of the oil with the black line underlining the motif in places, like a mesh and a spider-like "dreeping". At almost five metres tall, each painting suggests a gigantic, grotesque, and abused body that the artist has rendered using a technique that first appeared in the paintings he completed in the mid-2000s. As self-portraits with arms flailing, feet splayed, and distended genitalia, the paintings express a crucified nudity that exhibits itself and hulks over the viewer.

ROTUNDA / GALLERY 2 / STUDIO

“Three films by Arthur Jafa that belong to the Pinault Collection are being screened for the first time ever in Paris. In the Rotunda, *Love is the Message, the Message is Death* (2016) transforms the space into a sounding board for the music and commitment of African-American icons such as Martin Luther King Jr, Jimi Hendrix, Barack Obama and Beyoncé, giving them universal appeal. The artist is also taking over Galerie 2 and the museum’s Studio, inviting visitors to become one with his films.” Emma Lavigne

Arthur Jafa

Until 26 May 2025

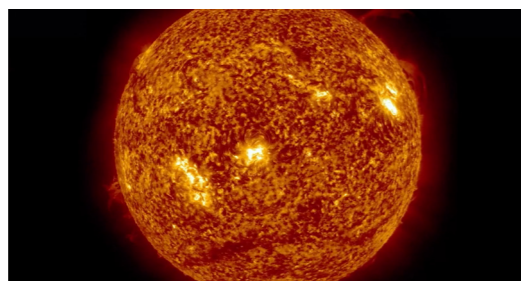
Curated by Matthieu Humery, Photography Advisor, Pinault Collection



Arthur Jafa, *Love is the Message, the Message is Death*, 2016, video (colour, sound), 7 min. 25 sec., Pinault Collection © Arthur Jafa. Courtesy of the artist and the Gladstone Gallery

Across various media, the work of Los Angeles-based artist and filmmaker **Arthur Jafa** embraces and celebrates Black American culture for all its nobility. From Barack Obama to gospel, from Aretha Franklin to the Black Lives Matter protests, by way of Miles Davis and Kanye West, Arthur Jafa delves into mass media and pop culture to construct a collage and montage aesthetic that recalls his role as an image collector and which brings together multiple references. He majestically presents the icons of black culture, as he struggles with the complex history of the United States.

Arthur Jafa, *Love is the Message, the Message is Death*, 2016



Arthur Jafa, *Love is the Message, the Message is Death*, 2016, video (colour, sound), 7 min. 25 sec., Pinault Collection © Arthur Jafa. Courtesy of the artist and the Gladstone Gallery.

In this film, Arthur Jafa is not paraphrasing Marshall McLuhan’s famous quote “The medium is the message”. He is instead appropriating the idea of zapping. To the beat of Kanye West’s song *Ultralight Beam* (2016), the work features a vivid, gripping montage of icons of Black American culture (such as Michael Jordan, Angela Davis, Martin Luther King, Barack Obama, Miles Davis, and Malcolm X) alternating with anonymous figures, such

as a young girl, protesters, and citizens being arrested. Through various physical situations—dance, combat, work, and violence—the montage, interspersed with the appearance of an incandescent sun, creates a powerful associative sense of momentum that melds celebrity and anonymity to write a common destiny, that of Black people and of the United States. It is an attempt to unify identity, marked by a voice, a vibrant breath of mutual support that runs through all these characters, as reminiscent of slave chants as it is of a quest for unity.

Arthur Jafa, *AGHDRA*, 2021



Arthur Jafa, *AGHDRA*, 2021, 4K video, sound, colour, black and white, 74 min. 59 sec. Pinault Collection © Arthur Jafa. Courtesy of the artist and the Gladstone Gallery.

A sequence of shots and musical sequences, *AGHDRA* is a contemplation of an ocean of unknown, unidentifiable material somewhere between plastic, asphalt, and magma, over which a star on the horizon sometimes floats. The indeterminate soundtrack consists of tiny variations in bass notes, while the waves continue their incessant to-and-fro beneath this sort of crushed, toxic crust which acts as a screen that prevents any light or any life from shining through. Two worlds seem to be separated by this opaque layer: a living, moving one imprisoned in the shallows and a peaceful nothingness. This strange melancholy evokes Rothko’s last works from his final, depressed phase, in which he forsook all colour and hope. *AGHDRA* is a work about the human condition in which the voice that rises up, like that of soul singers, is stifled and reduced to an indiscernible cry of pain that is impossible to articulate because it lacks space under this moving ceiling. It is impossible for these voices to propagate and for the message to arrive to those who need to hear it.

GALLERY 3

Deana Lawson

Curated by Matthieu Humery, Photography Advisor, Pinault Collection

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, Lawson makes portraits of a striking naturalism but with a painterly inspiration, in which her entourage of family and friends pose in middle-class domestic environments. 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 the diasporic space.



Deana Lawson, *Bendy*, 2019, pigment print, 186.2 x 147.3 cm. Pinault Collection. © Deana Lawson. Courtesy of the artist and David Kordansky Gallery.

Deana Lawson, *Bendy*, 2019

Deana Lawson's photographs are far from being photojournalism, but they aren't pure set-ups either. Her models, with whom she holds an extensive interaction, are situated within a very specific setting: the interior of their own homes. These working-class interiors, carefully scrutinised by the camera, are reminiscent of the literary naturalism of Émile Zola, who spared no detail in the lives of his characters, like *Arethea*. By creating a relationship between a richly textured domestic environment and the body, Lawson creates a tension between documentary veracity and staging. She uses reality as a poetic raw material to choreograph powerful portraits whose monumental size heightens the work's strangeness, the subjects staring us straight in the eye as they invite us into their world. Lawson overturns the traditional relationship of observer and observed; here, looking becomes a veritable face-to-face confrontation.

PASSAGE

Ali Cherri

Curated by Jean- Marie Gallais, Curator, Pinault Collection



Ali Cherri, *L'Homme aux larmes*, 2024, stone head sculpted in the 14th-15th centuries, patinated silver, plaster, steel, 49 x 41 x 31 cm. Pinault Collection. Courtesy of the Imane Farès Gallery. Photo: Studio Ali Cherri.

“The Passage of the Bourse de Commerce is hosting the works of Ali Cherri, artist living in France. His youth was marked by the civil war in Lebanon, especially by the plundering, theft, and trafficking of artworks that such belligerence provokes. In taking over the twenty-four display cases, the consummate museum device for exhibiting objects, his work is also inspired by film and its twenty-four images per second. His sculptures have been conceived as ghostly flashes occupying a liminal space between life and death and between past and present, and which ask us to reflect on the age-old manipulations of cultural artifacts.” Emma Lavigne

Cherri wrote, “And then came cinema to resuscitate the body. The history of cinema is a history of dead people who survive in images. Cinema has always been a question of ghosts, be this for technical reasons (light projection, cross-fades), genealogical reasons (influences from phantasmagoria and magic lanterns), and especially for poetic reasons (the characters dying on screen and coming back to life with each screening). By recording and preserving traces of bodies, cinema becomes a way to bring the dead back to life on screen and to reawaken the souls of inert bodies”.³ In his film *Somniculus* (2017), which was shot in Paris, Ali Cherri used this ghostly aspect of film by replacing the bodies of the actors with artworks and objects filmed in empty museums. By reversing the recurrent analogy between museums and cemeteries, especially in a postcolonial setting (*Statues Also Die* by Alain Resnais, Chris Marker, and Ghislain Cloquet, 1953), Ali Cherri prefers to see these objects as temporarily asleep—in Latin, *somniculus* means light sleep—and the museum as a dormitory.⁴

In continuing this project, sculptures and artifacts arranged as miniature tableau vivants sleep and awaken in each of the display cases at the Bourse de Commerce. With a sculptor's gestures, Ali Cherri has allowed these artifacts to hybridise, to be translated

³ — Project statement by Ali Cherri (August 2024).

⁴ — This image is also used in Mati Diop's film *Dahomey* (2024), which is narrated by one of the twenty-six works that France has recently returned to Benin. Jean Cocteau warily used the same metaphor in 1930 in his voice-over for *The Blood of a Poet* (1932): “Isn't it crazy to wake statues from their centuries of slumber?” (11'25”).

from one material to another, the fragments reconstituting a new whole. He creates chimeras by combining archaeological finds with his own creations. “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 becoming fused together”, he explains. These objects that have been resuscitated or that have survived tumultuous pasts, cast-offs that were deemed unworthy of preservation but which have borne witness to countless exchanges and peregrinations: eyes torn out of Egyptian sarcophagi and counterfeited when they became fashionable in European collections, fake curios, and copies of ancient pieces are fused like distant civilisations that cohabit and take root in each other.”
Jean-Marie Gallais

Artists biographies

TERRY ADKINS

Born in Washington in 1953 and died in New York, USA in 2014, Terry Adkins developed a multidisciplinary practice at the crossroads of sculpture, live music, and video. Raised in a family of musicians and himself a huge fan of free jazz, he played guitar and saxophone. John Coltrane, Nina Simone, and Jimi Hendrix were some of his greatest influences. Owing as much to modernist sculpture as to popular craft and the musical traditions of South America, Terry Adkins was an ardent advocate of abstraction. He ventured beyond conventional interpretations of the past by creating “abstract portraits”—in the form of recitals—of major historical figures in African diaspora cultures, such as botanist and inventor George Washington Carver, the intellectual W.E.B. Du Bois, the composer Ludwig van Beethoven, and blues singer Bessie Smith.

GIDEON APPAH

Born in 1987 in Accra, Ghana, Gideon Appah is a painter who, as a child, first made art with the wood charcoal that his grandmother used to cook meals at home. His works are an ode to his hometown of Accra, the capital of Ghana. They evoke scenes of daily life and spaces where people gather, such as hair salons and tailor shops. Often painting over posters, etchings, newspapers, photographs, and film images that he finds and combines, Appah creates dream worlds inspired in particular by Fauvism that explore both personal and national histories as well as local myths.

DIANE ARBUS

Born in New York, USA in 1923, where she also died in 1971, Diane Arbus is a major figure of twentieth-century photography. Together with her husband, Allan Arbus (1918-2013), an aspiring actor who learned photography in the military, she worked as a fashion photographer for magazines including *Glamour* and *Vogue*. At the same time, she constantly photographed her surroundings, especially people on the margins: prostitutes, transvestites, celebrities, and people with mental disabilities and physical deformities. Shortly before committing suicide in 1971, she put together *A Box of Ten Photographs*, which was shown the following year at the Venice Biennale, a first for a photographer.

MICHAEL ARMITAGE

Born in Nairobi, Kenya in 1984, Michael Armitage studied at the Slade School of Fine Art and the Royal College of Arts in London. He now lives between these two cities. His paintings and drawings give shape to real and imaginary stories rooted in the

sociopolitical context of East Africa. While his vast compositions seem to bear the influence of nineteenth-century Western painting and of artists such as Paul Gauguin, Édouard Manet, and Francisco de Goya, they also incorporate direct references to contemporary Kenyan politics and to the local myths and spiritual traditions with which he was raised.

RICHARD AVEDON

Born in New York in 1923, died in 2004 in San Antonio, USA, Richard Avedon became known first as a fashion photographer and then as a portraitist of celebrities the world over. At the same time, he did not neglect the anonymous and society’s outcasts. Series focusing on patients in a psychiatric hospital in Louisiana or on napalm victims at the height of the Vietnam War reveal the social and political dimensions of his work. With his refined aesthetic, Avedon often revealed the personality of his models in a single frame, whom he knew how to reveal—and bring to light—with a tremendous sense of originality. In 1964, he collaborated with the writer James Baldwin on an innovative project titled *Nothing Personal*, a visual and verbal chronicle of a country marked by racism and segregation, a reflection of their shared struggle for civil rights in the United States.

GEORG BASELITZ

Born in Deutschbaselitz, Germany in 1938 during the Nazi regime, Georg Baselitz is a painter and sculptor who studied in Berlin at the height of the Cold War. A major figure of neo-expressionism, he participated in the rebirth of German painting after WWII. Influenced by the postwar context, he maintained a critical relationship to art history and to his teachers. Baselitz adopted transgression as his *modus operandi* to create a non-conformist oeuvre characterised by a violence that was both formal and symbolic. In 1969, he turned the subjects of his paintings upside down, which overturned tradition and made the subject, as an ideological vehicle, of secondary importance. The formal and symbolic violence of his work, which constitutes a reaction to the human traumas and tragedies tied to German history, did not fail to provoke scandals, for example at the Venice Biennale in 1980, where he exhibited *Modell für eine Skulptur*, a wood sculpture whose raised hand recalled the Nazi salute.

CECILIA BENGOLEA

Born in Buenos Aires, Argentina in 1979, Cecilia Bengolea studied philosophy, art history, and the anthropology of dance. After moving to

France in 2001, she founded the Vlovajob Pru troupe with François Chaignaud, for whom she created performances such as *Pâquerettes* (2005-2008), *(M)imosa or Twenty Looks or Paris is Burning at The Judson Church (M)* (2011), and *Dub Love* (2015). She has also directed several short films, including *Tristes tropiques. La Beauté (tôt) vouée à se défaire*, a dialogue with the work of Claude Lévi-Strauss. Movement, dance, and performance are a means of emotional exchange. In viewing dance as a collaborative, liberating practice, the artist sees movement as an inventive act and a means to exorcise violence and trauma from the body's own memory, both on a personal and a collective level. She was invited in 2021 to the Bourse de Commerce — Pinault Collection to choreograph Lala & ce's musical comedy *Baiser mortel*.

CONSTANTIN BRANCUSI

Born in Hobita, Romania in 1876, died in 1957 in Paris, France, Constantin Brancusi is one of the most important figures of twentieth-century sculpture. Though close to the Parisian avant-garde, he never joined any one movement, and he remained very interested in non-Western and ancient sculpture. After a brief stint in Auguste Rodin's studio, Brancusi left to create simplified sculptures that revealed the vital and organic qualities of his materials. At the edge of abstraction, his works often grapples with the same themes: the kiss, the bird, and the sleeping muse. The artist photographed them in elaborately crafted scenes in which the unexpected interplay of the light on the forms and the materials radically changed the perception of the sculptures, which were both timeless and profoundly modern. His workshop was a theatrical space in which his sculptures, often placed on moving plinths, became almost living figures. Brancusi revolutionised the notion of the plinth, which for him was an integral part of the sculpture and just as important as the rest.

MIRIAM CAHN

Born in 1949 in Basel, Switzerland, Miriam Cahn studied graphic design before turning to drawing. Whether made using chalk (on gallery walls and in the public space) or charcoal (in large notebooks placed on the ground), her first drawings from the late 1970s express a sense of vehemence, fury, and transgression. The artist soon began to use her own body as a material for her video performances. She became involved in the antinuclear and feminist movements, for example as a delegate for the Organization for Women's Causes (OFRA) at the Warsaw Peace Conference in 1976. During this period, she participated in night actions and painted frescoes on the Northern Tangent, a highway bridge that was being built in Basel. Once discovered by the police, this protest initiative was the subject of a trial. Her eminently political work, which has by now become renowned because of her participation in documenta in Kassel in 1982, is based on the image of the body, more specifically on the conditions of its appearance: its arising, its troubles,

and its disappearance. It is a mirage in an evanescent landscape, the mysterious grasp of a silhouette, the spectre of a haggard, diaphanous face.

CLAUDE CAHUN

Born in Nantes in 1894 and died in 1954 in Saint-Hélier, Claude Cahun (née Lucy Schwob) was a Surrealist photographer and writer and political activist. Her self-portraits, which are both radical and enigmatic, play with social and sexual models. They made her an extraordinary figure who was profoundly libertarian and unconventional for her time. With a shrewd sense of performance and cross-dressing, she never ceased to reinvent herself in front of the camera, whether dressed as a woman, a man, with long or very short hair, and even with a shaved head. In the 1920s, she hosted a literary salon together with her partner Marcel Moore (née Suzanne Malherbe) in Paris' Montparnasse neighbourhood. As refugees on the Isle of Jersey off the coast of Normandy and active during WWII against the German occupation, they were ultimately imprisoned. Claude Cahun died in 1954 an almost complete unknown, but since the 1990s, her life and work have seen a resurgence of interest that have made her a queer icon of the avant-garde.

ALI CHERRI

Born in 1976 in Beirut, Lebanon, Ali Cherri grew up during the civil war that plunged his country into a state of permanent crisis. He now lives in Paris, France. As a sculptor and video artist, he explores temporal shifts between ancient worlds and contemporary societies, focusing on an embodied interpretation of historical events, in which personal and collective memories are interwoven. Thus, his work on the links between archaeology, historical narration, and heritage derive from the processes of excavation, delocalisation, and museum-ification of funerary remains that violate timeless cultural practices and the very meaning of archaeological sites.

PETER DOIG

Born in 1959 in Edinburgh, Scotland, Peter Doig grew up in the Caribbean and in Canada before studying in London. The immeasurable character of nature and its metaphysical power characterise his paintings. Inspired by German Romanticism, Edward Hopper, Edvard Munch, as well as by horror films and pop culture, Doig paints untamed places full of the traces left by human beings, from habitations to canoes and silhouettes, among others. In his unique style, he paints a reality altered by photography that endows his canvasses with an enigmatic dimension under their almost naive exterior. As a professor at the Kunstakademie in Düsseldorf until 2017, Doig created a dialogue with his students, thereby furthering the history of a school that has played a considerable role in fostering contemporary German painting.

MARLENE DUMAS

Born in Capetown, South Africa in 1953, Marlene Dumas lives in the Netherlands. In her work, she strives to depict the human figure at its barest. Her portraits, painted in oil or drawn in ink, personalise the human condition in their depiction of characters torn between despair and ecstasy, death and the love of beauty. There is a crucial moment in her search for, or "theft" of images that she uses as models, which at times, for the same piece or series, come from fashion advertising or Christian iconography. Sex and skin colour, innocence and guilt run through her work, in which the personal responds to the political, the news item to a myth, our way of being in the world to the flow of images that feed us. Marlene Dumas' art deals with sensitive subjects—suffering, ecstasy, fear, and desire inhabit the faces she paints—as well as social and cultural issues such as racial segregation.

ROBERT FRANK

Born in Switzerland in 1924 and died in Canada in 2019, Robert Frank was a photographer born into a German Jewish family who took refuge in Switzerland to escape the Nazi regime. In 1947, he emigrated to the United States, where he worked as a fashion photographer, especially for *Harper's Bazaar*, and with photographers like Walker Evans. Profoundly inspired by American documentary photography and photojournalism, he published *The Americans* in 1958, a nuanced portrait of America and its people as seen through a foreigner's eyes.

LATOYA RUBY FRAZIER

Born in the Rust Belt of the American northeast in 1982, LaToya Ruby Frazier grew up in the old steel town of Braddock, Pennsylvania, which became severely impoverished following the closure of many steel mills and the collapse of its healthcare services. Often associated with the tradition of American documentary photography as embodied by Lewis Hine and Dorothea Lange, LaToya Ruby Frazier photographs her own family, who has directly suffered the consequences of deindustrialisation and racial capitalism—the racialised populations also being the most vulnerable. At the intersection of the personal and the political, her photographic series *The Notion of Family* challenges the prevailing political discourse according to which the Rust Belt is the epicentre of the white resentment driving reactionary politics in the United States today.

PHILIP GUSTON

Born in Montreal, Canada in 1933 and died in New York, USA, Philip Guston (born Phillip Goldstein) grew up in Los Angeles in a family of Ukrainian Jewish emigrés. His paintings, which were abstract at first, made him, alongside Jackson Pollock and Willem De Kooning, a founder of Abstract Expressionism, an avant-garde artistic movement in postwar New York. Very involved in the civil rights movement, Guston also made works characterised by his political commitment. In a cartoonish style,

his satirical drawings and caricatures of American President Richard Nixon were considered scandalous, as were the routine appearances of members of the Ku Klux Klan in his figurative paintings, which recall his fight against this racist, white supremacist organisation.

ANNA HALPRIN

Born in 1920 in Illinois and died in 2021 in California, USA, Anna Halprin was an American dancer and choreographer who played a central role in the birth of postmodern dance in the United States in the 1950s. Her work incorporates gestures from daily life and pays specific attention to a sense of the collective as well as to rituals for the emergence of a common language in its search for a physical relationship to the real and to the spiritual. Influenced by the philosophies of John Dewey as well as the composer John Cage and the choreographer Merce Cunningham, her improvisational method based on "organic choreography" and her use of scores that could be reactivated by others, as well as her involvement of the audience in her choreographies, were all radical innovations. In 1955, on the West Coast, she founded the San Francisco Dancers Workshop, in which she engaged in a "community work" that was also characterised by a significant level of political involvement, especially against the Vietnam War and racial segregation in the United States.

DAVID HAMMONS

Born in Illinois, USA in 1943, David Hammons is the author of a stealthy, subversive body of work. Spurred on by the piercing wound of everyday racism, he finds power in lifting the invisibility of the oppressed. A haunting, glaring question about that which is never said: what creates a difference between Black and White? His creative process relies extensively on improvisation, in the spirit of the great jazz and free jazz musicians. As a master of precarious assemblage, he recycles objects gleaned from his wanderings into powerful sculptures, drawing on everyday things, political protests that shine a harsh light on the misery of a Harlem stripped of its culture by a consumer society. An eminent figure of African American art, Hammons claims erasure as his signature.

DUANE HANSON

Born in Minnesota in 1925 and died in 1996 in Florida, USA, Duane Hanson created figurative sculptures depicting the American Way of Life, becoming the leader of the hyperrealist movement. His characters made from resin and fibreglass moulded using living models are of a striking realism. They constitute veritable psychological and social portraits. Far from glorifying the model of American society, Hanson was instead intent on revealing its darker side by depicting those who had been left behind. In the 1960s, with pieces such as *War* and *Race Riot*, in which a white police officer strikes a black man to the ground, the artist confronts the viewer with hatred and racial violence.

ANNE IMHOF

Born in Giessen, West Germany in 1978, Anne Imhof studied at the Städelschule in Frankfurt, where she routinely frequented the city's musical scene and nightlife. By combining themes such as the flight of time, the relationship to space, and the duality between life and inertia, the radical nature of her work emphasises the intensity and fleetingness of our contemporary world. In 2017, Anne Imhof represented Germany at the 57th Venice Biennale, where she received the Golden Lion for Faust, a Gesamtkunstwerk that combined performance, music, sculpture, and painting within the fascist architecture of the Germany Pavilion.

ARTHUR JAJA

Born in 1960 in Tupelo, Mississippi, USA, Arthur Jafa is a photographer and filmmaker now living in Los Angeles. His work is devoted to the notion of blackness, the assertion of a complete African-American cultural identity, in which the traumas of slavery and segregation continue to have an effect on bodies, imaginations, and relationships. In the 1990s, he worked alongside directors such as Stanley Kubrick and Spike Lee before making his own films, in which black music, especially gospel and jazz, played a central role. In the context of the police violence inflicted on his community and the omnipresence of racism in the United States, his practice, which also involves photography, is constantly developing visual strategies inspired by collage and montage that seek to represent the multiplicity and complexity of the black experience.

WILLIAM KENTRIDGE

Born in Johannesburg, South Africa in 1955, William Kentridge is a draughtsman and animation film director, as well as a set designer for theatre and opera. In his highly multidisciplinary work, from drawings to books and performances, he explores colonial and post-colonial memory, the legacy of apartheid, and, more generally, contemporary political conflicts. Rooted in the socio-political context of South Africa, his practice centres on the notions of erasure, play, and uncertainty, which are highly visible in his drawing style, whose speed and roughness preserve the ambiguous, polysemic form of the image. His opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose*, Alban Berg's *Lulu* and *Wozzeck*, and more recently *The Great Yes*, *The Great No*, in which he addresses the issues of the forced migrations of the past and present.

DEANA LAWSON

Born in Rochester, USA in 1979, Deana Lawson grew up in the city where the company Kodak was founded. Her father was a photographer and her mother collected family albums. She became interested early on in the social conditions of the African diaspora and of the African American community. Inspired both by a documentary aesthetic and vernacular photography, her works are

characterised by a meticulous staging in which she interacts with models whom she meets by chance and asks to pose for her, often nude or undressed. Deana Lawson uses these carefully studied setups and this apparent intimacy where nudity plays a central role to confront the viewer with a complex vision of Black identity.

SHERRIE LEVINE

Born in 1947 in Pennsylvania, United States, Sherrie Levine is a conceptual artist who was one of the leading figures of the Pictures Generation, which took its name from the eponymous group show in which she participated in 1977. Like the other artists of the Pictures Generation, her work is characterised by the reuse of images from a perspective that is critical of the values of art. By appropriating photographs, paintings, and sculptures made by the most famous artists in the history of art, Sherrie Levine questions the notions of uniqueness, authenticity, and originality that give artworks their commercial value. Her disillusioned, ironic approach has been looking at the art world since the early 1980s. She is also a pioneer of feminist criticism; by appropriating the works of male artists, Sherrie Levine's oeuvre has never ceased to question the role of gender in the art world.

MAN RAY

Born in Philadelphia, USA in 1890 and died in Paris, France in 1976, Man Ray grew up in New York in a family of Russian Jewish emigres. From the coupling of positives and negatives, the manipulation of optical surfaces, solarisations, and "rayograms", his desire to experiment and his exceeding of the limits of the medium of photography were endless. In the early 1920s, he left New York for Paris, where he joined the artistic avant-garde of the time, first the Dadaists and then the Surrealists, including Louis Aragon, André Breton, and Paul Éluard. Defining himself as a "fauxtographer", Man Ray took photography away from its original function of faithfully representing reality to put it at the service of his own imagination.

KERRY JAMES MARSHALL

Born in Alabama, USA, in 1955, Kerry James Marshall grew up in Los Angeles, where he was a witness to the Watts Riots in the summer of 1965. Having studied at the Otis Art Institute in Los Angeles with Charles White, a major figure in African American painting, Kerry James Marshall grants a central place to art history in his work. By choosing to paint black figures at a large scale, Kerry James Marshall gives their bodies a place in the history of art. In taking the application of a single adjective to multiple skin tones literally, he accentuates the blackness of the skin with pigments such as iron oxide, thereby amplifying the beauty of blackness in richly coloured scenes. As the author of his own canon, he combines the tradition of Western painting with that of African painting, present in his style and palette.

ANA MENDIETA

Born in Havana, Cuba in 1948 and died in 1985 in New York, USA, Ana Mendieta's career as an artist has left an indelible mark on the history of art. After emigrating to the United States, she developed a novel sculptural language inspired by her research into original myths and cave art, her work forming a continuation of ancient traditions and magic rituals. Her films explore the relationship between her body and nature and the complete fusion that connects them, at the intersection of sculpture and performance. Amidst the extensive political activism of the 1970s, Ana Mendieta joined the A.I.R. Gallery, the first gallery managed by a collective of women artists, pioneers in feminist and decolonising thought, to which Mendieta contributed significantly.

ZANELE MUHOLI

Born in Durban, South Africa in 1972, Zanele Muholi is a queer photographer and visual artist. Zanele Muholi came to photography through activism, driven by the desire to take part in the democratic wave that brought Nelson Mandela to power and put an end to the racial segregation and political regime of apartheid, which had lasted until 1991 in South Africa, and which several years later became the first country in the world to constitutionally prohibit discrimination on the basis of sexual orientation. By challenging stereotypical representations through portraits and self-portraits, the lesbian, gay, bisexual, transgender, queer, and intersex Black people in her photographs, who continue to be heavily discriminated against for their gender or sexual orientation, assert themselves against prejudice, intolerance, and often violence, thus participating in the creation of a collective archive of these identities. As a professor, Muholi routinely conducts workshops with different communities and places transmission at the core of her commitment to community and advocacy.

SENGA NENGUDI

Born in 1943 in Chicago, USA, Senga Nengudi grew up in between Los Angeles and Pasadena, where she studied visual arts and dance at California State University before moving to New York. There she collaborated with the Just Above Midtown Gallery (JAM), a laboratory for the African American avant-garde of that time, where she became friends with David Hammons in particular. In combining sculpture, dance, and performance, she creates works using found objects, often nylon pantyhose that she herself has worn, which reflect the elasticity of the female body perfectly. With sensuality and vulnerability, Senga Nengudi explores subjects including racial identity, slavery, gender, and the female body. Whether in her most famous work, *RSVP Performance Piece* (1978-2012) or *Ceremony for Freeway Fets* (1978), her creations are activated as performances through improvised ritual dances that bear a mix of African, Japanese, African American, and Aboriginal influences.

ANTONIO OBA

Born in Brasília, Brazil in 1983, Antonio Obá is a painter whose work is impregnated with the religious and mystical universe of Brazil and who explores the notion of identity construction in Brazilian culture. His syncretic installations are composed of ordinary votive offerings—objects offered to the gods to thank them for their mercy or for having fulfilled a wish—to which he adds symbolically highly laden, everyday objects (e.g. animal teeth, horseshoes, nails). For Antonio Obá, the amulets bear material witness to painful individual histories and wounded bodies, establishing a magical connection between an individual narrative and a universal past. As in a mysterious rite, Antonio Obá also uses his own body as a print block that he presses onto canvases. By turning his body into a signifying object, a scale of value, he gives it a political power to explore the place of Black people and the experience of racism in Brazilian society. This commitment led to his censure and his being forced into temporary exile to escape death threats. His paintings are imbued with a sense of the supernatural, as if they were religious icons that had been magically endowed. They bear witness to painful histories and wounded bodies, between individual stories and a universal past.

IRVING PENN

Born in 1917 in New Jersey, USA and died in New York in 2009, Irving Penn first studied painting before learning photography while working for fashion magazines, first Harper's Bazaar and then Vogue, for whom he shot his first cover in 1943, the beginning of a sixty-year collaboration. Working mainly in the studio, Penn sought to create simple settings, even in the ethnographic portraits he made on trips to New Guinea, Peru, and Morocco. He created a "neutral zone" that established a decontextualised spatial frame to heighten the physical presence of his models all the more. In the early 1970s, Penn began more personal projects far from the world of fashion photography, from still lives of flowers to cigarette butts and urban detritus that he glorified in sumptuously printed, stripped-down, minimalist images.

ROBIN RHODE

Born in 1976 in Capetown, South Africa, Robin Rhode now lives in Berlin, Germany. He has developed an oeuvre of ephemeral interventions that meld performance, drawing, and film, employing an aesthetic shared with that of hip-hop culture. With limited means reminiscent of graffiti art, he draws sets and objects in charcoal or chalk, with which characters (often himself) interact in short films. Through his socially committed practice, Robin Rhode uses the urban cityscape to create visual interventions in cultural and political environments in order to transform both landscapes and communities.

AUGUSTE RODIN

Born in Paris, France in 1840 and died in 1917 in Meudon, Auguste Rodin's influence as a sculptor was felt considerably across all of Europe. With his refined realism, he legitimised the unfinished, which he used to transform the hardness of marble into expressive, carnal forms. The figure thus acquires freedom and movement, and the fragment becomes a work unto itself. Considered the father of modern sculpture, he nevertheless admired the works of Antiquity. He thus unsettled the highly codified world of statuary, and his works, which were often prohibited from the Salon, were routinely the subject of lengthy polemics.

NIKI DE SAINT PHALLE

Born in 1930 in Neuilly-sur-Seine, France and died in La Jolla, USA in 2002, Niki de Saint Phalle was raised in France by her grandparents before joining her mother in New York in 1933. After initially working as a model, she fled the social strictures of her family environment to move to Paris with Jean Tinguely, where she began her life on her own as an experimental artist. The radicalism of her "shootings", plaster assemblages that she exploded with rifle fire, caught the eye of the artistic avant-garde of the time. In 1965, she began her series *Nanas* at the Chelsea Hotel in New York. In defiance of the established gaze and taste with which she had identified, these figures of monumental women allowed her to assert herself. A devotee of both jazz and literature, she turned her *Nanas*, these body sculptures, into powerful, free characters, a freedom she desired constantly. In 1994, she published *Mon secret*, which recounted the incest her father perpetrated against her when she was a child.

MIRA SCHOR

Born in New York, USA in 1950, Mira Schor studied in the Feminist Art Program at CalArts in Los Angeles, going on to participate in Womanhouse in the 1970s, one of the most famous, important feminist art projects in the history of art. In combining visual pleasure and philosophical and political concerns, Schor inserted the female gaze into a pictorial tradition that at the time was still dominated by men. Some periods of her oeuvre highlighted narration and representation of the body, while in others, her work focused more on the representation of language in drawing and painting. Her works thus deal with the appropriation and subjectivisation of the female body. Also a writer, Mira Schor constantly combines the private and the political in her work in an attempt to render bodies palpable, also by revealing their vulnerabilities.

LORNA SIMPSON

Born in Brooklyn, USA in 1960, Lorna Simpson is a photographer and video artist whose protean oeuvre of photographs, films, and paintings strives to dismantle traditional systems of representation. Through collages, montage, and the reuse of vintage photographs, she juxtaposes various image registers with textual fragments to question the relationship between image and writing, the construction of the self, and the discourses of race and gender.

WOLFGANG TILLMANS

Born in 1968 in Remscheid, West Germany, Wolfgang Tillmans is a photographer whose work comprises a multitude of subjects presented alongside one another to form an ensemble of constellations in which human relations, fragments of nature and moments of vulnerability come together. Gay and HIV+, Wolfgang Tillmans advocates for causes such as access to housing, anti-racism, and the rights of the LGBTQIA+ community. Also a musician, he has worked for various fashion magazines since the 1980s. He became known for his photographs of rave culture and of the post-punk generation.

KUDZANAI-VIOLET HWAMI

Born in the Gutu District of Zimbabwe in 1993, Kudzanai-Violet Hwami grew up in South Africa before moving to London, UK, where she studied at the Wimbledon College of Arts. A painter, Kudzanai-Violet Hwami offers a vision of southern Africa informed by her own experiences of displacement and the geographical dislocation of the diaspora. Her paintings are very often portraits of close and extended family members to which she adds visual fragments from a myriad of sources, from online images to personal photographs, taking her inspiration from the aesthetics of comics, which she loves. More generally, her work raises issues concerning the representation of black bodies in terms of race, gender, sexuality, and spirituality.

KARA WALKER

Born in Stockton, California, USA in 1969, Kara Walker is an artist living in New York who has become known for her cut paper silhouettes depicting historical narratives haunted by questions of sexuality, violence, and enslavement. Through deliberately violent, sexual images, her work deals with the physical and psychological trauma of the legacy of slavery, especially in the South of the United States. In 2007, she became interested in the figure of the former US President Barack Obama, whose image encapsulates many of the ambiguities facing the African American community in a country where racism is omnipresent.

LYNETTE YIADOM-BOAKYE

Born in London, UK in 1977 to Ghanaian parents, Lynette Yiadom-Boakye is a British painter and writer. She paints mainly fictitious portraits that she calls "suggestions of persons". Painted in the manner of Édouard Manet and Edgar Degas, the characters emerge from a usually dark background. Removed from time and space, they seem enveloped in a certain sense of mystery, their expressiveness notwithstanding. Lynette Yiadom-Boakye assigns great importance to the representation of African and diaspora communities, arguing their case before institutions that have long ignored them.

Around the exhibition

AFFILIATED PROGRAMMING

By Cyrus Goberville, Head of Cultural Programming, Pinault Collection

The live programming affiliated with the exhibition *Corps et âmes* pays tribute to Arthur Jafa with a series of concerts and performances by musicians in which—according to the concept of “affective proximities” so important to this artist—major and confidential inspirations come together. Several young visual artists, musicians, and designers whose work is replete with references to the artists featured in *Corps et âmes* have been invited for a musical *carte blanche*.

IN FEBRUARY

Tuesday 6 et Friday 7 February

Tribute to Arthur Russell and Paradise Garage / Concert et DJ set

A series of two concerts brings together musicians and singers around the **Speakers Corner Quartet** to celebrate the pioneering oeuvre of the musician and composer **Arthur Russell** (1951-1992), a genius behind the scenes of underground disco—a musical genre near and dear to Arthur Jafa—to reveal all the nuances of his kaleidoscopic universe. On the second evening, the event continues with a tribute to the Paradise Garage, the emblematic downtown New York discotheque in the 1980s, also a major inspiration for Arthur Jafa. His piece *The White Album* (2018), a series of video sequences interspersed with close-up portraits, takes its structure from the relentless DJ sets and remixes combined with raw acapella interludes by Larry Levan, the club’s legendary in-house DJ.

IN MARCH

Tuesday 27 et Friday 28 mars

Tribute to Maryanne Amacher, with Diamanda Galás / Concert

In collaboration with the New York label Blank Forms

A more confidential reference point for the artist, experimental American composer **Maryanne Amacher**, who pushed the limits of audible frequencies in the 1990s and whose portrait appears in Arthur Jafa’s slideshow *APEX* (2013), is having her first major retrospective in France. On the first evening, **Stefan Tcherepnin** and **Marianne Schroeder** are performing the piece *Petra*. On the second evening, the ensemble **Contrechamps** is performing the piece *GLIA*, followed by a concert by musician and Gothic diva **Diamanda Galás**, a fervent admirer of Maryanne Amacher’s work.

IN APRIL

Friday 4 April

Theo Parrish / DJ set

A cult composer of electronica and a legend of deep house in Detroit, where he rose to prominence in the 1990s, **Theo Parrish** is performing one of his legendary, several hours-long DJ sets at the Bourse de Commerce, exploring textures and rhythms, distorting sounds to create his own colours, and preferring raw emotion to sonic purity..

Tuesday 24 et Friday 25 April

Kingdom Molongi, with Low Jack / Concert

In collaboration with the Ugandan label and collective Nyege Nyege

In resonance with Arthur Jafa’s piece *akingdoncomethas* (2015), a montage of gospel sermons and songs recorded in Black congregations in the United States, the Congolese choir **Kingdom Molongi** and the French electronica composer **Low Jack** are coming together to create a musical work performed in the Rotunda.

IN MAY

Friday 23 May

Carte blanche to Crystallmess / Concert and DJ set

In Gallery 2 at the Bourse de Commerce, the multidisciplinary artist of Paris’s electronic scene **Crystallmess** has designed a programme around the music created in the South of the United States, specifically in the city of Memphis.

Saturday 24 May

Carte blanche to Pol Taburet / DJ set

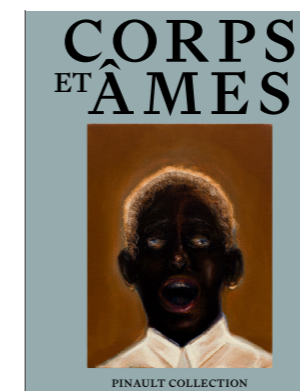
French visual artist **Pol Taburet**, whose work is included in the Pinault Collection, has in turn summoned several artists from the rap scene in the Ile de France who bear Caribbean influences, in resonance with the folklore that feeds his own work.

The exhibition is accompanied by a playlist composed by Vincent Bessières, jazz specialist and exhibition curator (*‘Basquiat Soundtracks’, Philharmonie de Paris, 2023; ‘We Want Miles’, Cité de la Musique de Paris, 2009*).



Irving Penn, *Hand of Miles Davis* (C), New York, 1986, silver print, 48 x 47 cm. Pinault Collection. © The Irving Penn Foundation.

EXHIBITION CATALOGUE



Corps et âmes

Edited by Emma Lavigne

Publication date: March 2025

Bilingual (French / English)

259 pages / €45 / 21.8 x 28 cm

Co-published by the Pinault Collection and Éditions Dilecta

Bringing together all the artists featured in the exhibition, this richly illustrated catalogue explores a history of art through the prism of the portrait, based on major major works from the Pinault Collection. With essays by Vincent Bessières, Bernard Blistène, Nicolas-Xavier Ferrand, Jean-Marie Gallais, Matthieu Humery and Emma Lavigne.

A leporello dedicated to the *carte blanche* granted to the artist Ali Cherri will also be published in spring 2025.

Excerpt from the catalogue

Body and Soul: créer au regard du jazz dans l’art contemporain africain-américain

By Vincent Bessières, journalist and curator

“On 11 October 1939, Coleman Hawkins recorded a version of *Body and Soul* that constitutes a revolution in the history of jazz. Recorded during a session that would restore the saxophonist’s reputation upon his return to the United States after five years spent in Europe, his interpretation enshrined his mastery of the tenor sax, to the point of being considered “the greatest masterpiece of pre-bop harmonic improvisation,”¹ paving the way for Charlie Parker and then, John Coltrane. ... This historic version of *Body and Soul*

highlights how Black American music, since its origins, from jazz standards to hip-hop samples, has been based primarily on borrowing, improvising, and sublimating, which constitutes a paradigm unto itself. For several generations of African American artists, jazz has in many ways been a cultural reference point, and the example of Coleman Hawkins' *Body and Soul* can help us to understand this. The way that the saxophonist reworked the song to make it his own, his ability to change its perspective and give it a new dimension, the instantaneity of recording with no possibility of fixing anything, and the process of improvisation, with its deliberate element of chance, are all principles that can be compared to the visual and conceptual approach of several of the artists represented in the *Corps et âmes* exhibition.

Seen as "sentinels of black avant-garde innovation"² within their community, "venerated the world over for their creative prowess, their cosmopolitan style, and their popularity",³ jazz musicians explicitly constitute for many visual artists, from David Hammons to Jean-Michel Basquiat, a form of African American creative aristocracy whose heroes, from Louis Armstrong to John Coltrane, have inspired them to make works that serve as tributes to these musicians. These guiding figures have shown the way to an aesthetic which, though borrowing some of its instruments and forms from the Western tradition, is fundamentally different in its principles, modes of action, expressiveness, and codes. To this end, for artists such as David Hammons, as noted by the critic Kellie Jones, jazz offers a model of an "an abstract voice that is clearly identifiable as African American, something that could be non-objective and encoded by (self)reference, without being based on representation".⁴ Mainly instrumental, despite the contribution of several luminary vocalists, jazz offers an example of an elaborate and complex language in its own right, requiring technical excellence, the search for individual expression in a relationship of emulation with the collective, and a form of intellection of technique, while appealing both to the mind and the body in the moment of performance.

In both Hawkins' *Body and Soul* and Hammons' *Body Prints*, it is in fact the artist's entire body that places itself at the service of the piece's creation. In the famous series completed by the artist at the beginning of his career, the critic Greg Tate saw the expression of his interest "in representing the material and ephemeral nature of blues and jazz, as well as Black folks music, especially Black street-folk music".⁵

Made within a short time period, these imprints involved the engagement of the artist's entire body to produce a trace recorded directly on the paper. This process is somewhat analogous to a direct recording in which, before the invention of magnetic tape, jazz and blues musicians had to confront each other in the studio, like Coleman Hawkins mobilising his whole being, body blowing and soul singing, to produce the aforementioned masterpiece. [...] For Arthur Jafa, the preeminence of the intangible arts—music, dance, oration—in African American culture in relation to the tangible arts—painting, sculpture, and architecture—is due to the fact that the former survived the Middle Passage, nestled in the souls of the deported, who instead had to abandon the later on the shores of the African continent. According to Jafa, because the Evangelical Church, in which the Black community found refuge, was unwilling to encourage a cult of images, and therefore the practice of painting, it instead allowed an expressiveness of voice and body all its own to flourish. This represents the subject of his film *akingdoncomethas* (2018), a video cathedral that opens with Al Green singing *Jesus Is Waiting* on the TV show *Soul Train*, demonstrating the fine line between the sacred and the profane, the ecclesiastical and the erotic. Between sequences of preaching, singing, and gospel choirs, the film interweaves images of megafires, a hell on earth to which the hope of sermons and the fervour of the congregations offer a response".

1—Franck Bergerot, *Le Jazz dans tous ses états. Histoire, styles, foyers, grandes figures*, Larousse, Paris, 2001, p. 95.

2—Kellie Jones, "Good Mirrors Ain't Cheap", in *David Hammons: Five Decades*, exh. cat., New York, Mnuchin Gallery, 2016, p. 19.

3—Greg Tate, "Hip-Hop's Afrofuturistic Hive Mind", in Liz Munsell and Greg Tate (ed.), *Writing the Future: Basquiat and the Hip-Hop Generation*, Boston, MFA Publications, 2020, p. 154.

4—Kellie Jones, "Interview: David Hammons", *Art Papers*, July-August 1998 (online).

5—Greg Tate, "Dark Angels of Dust: David Hammons and the Art of Streetwise Transcendentalism", 2011, article republished in G. Tate, *Flyboy 2, The Greg Tate Reader*, Durham and London, Duke University Press, 2016, p. 75.

GENERAL INFORMATION

Bourse de Commerce – Pinault Collection
2, rue de Viarmes, 75001 Paris (France)
 Ph: +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., and in the evening on Friday, until 9:00 p.m.

— Full price €15

— Reduced price €10 (for anyone age 18- 26, 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: €35

—2-year Duo Membership: € 60

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.

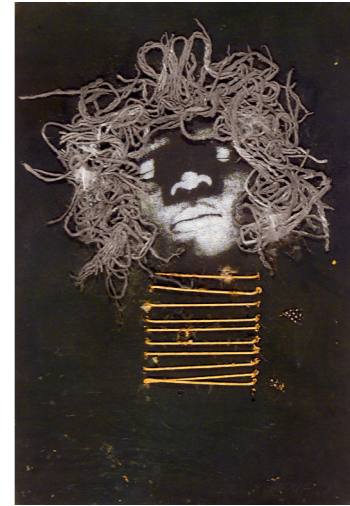
— The online app provide audio content on the building's history and the current exhibitions.

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

Press Images



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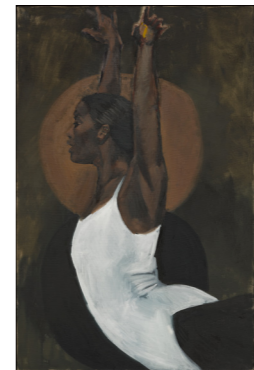
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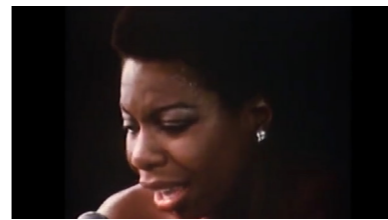
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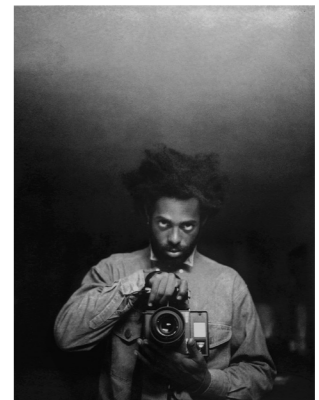
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1 Antonio Oba, *Cantor de coral – estudo*, 2023, oil on canvas, 33 x 25 cm, Pinault Collection. Pinault Collection. Courtesy of the artist and Mendes Wood DM. Photo: EstudioEmObra. **2** David Hammons, *Black Mohair Spirit*, 1971, pigment, string, broom strands, beads, fathers, and butterfly wings on black paper, 59 x 41.2 x 4 cm (framed). Pinault Collection. © ADAGP, Paris, 2024. **3** Ali Cherri, *L'Homme aux larmes*, 2024, stone head sculpted in the 14th-15th centuries, patinated silver, plaster, steel, 49 x 41 x 31 cm. Pinault Collection. Courtesy of the Imane Farès Gallery. Photo: Studio Ali Cherri **4** Man Ray, *Noire et Blanche*, 1926, silver gelatin print, 43.9 x 50.6 x 2 cm (framed). Pinault Collection. © Man Ray 2015 Trust / ADAGP, Paris 2024. Photo: Telimage. **5** Lynette Yiadom-Boakye, *Light of The Lit Wick*, 2017, oil on linen, 202 x 132 x 6.5 cm (framed). Pinault Collection. © Lynette Yiadom-Boakye. Courtesy of the artist, Corvi-Mora (London) and Jack Shainman (New York). **6** Irving Penn, *Hand of Miles Davis (C)*, New York, 1986, selenium-toned silver gelatin print, 48 x 47 cm. Pinault Collection. © The Irving Penn Foundation. **7** Arthur Jafa, *Love is the Message, the Message is Death*, 2016, video (colour, sound), 7 min. 25 sec. Pinault Collection. © Arthur Jafa. Courtesy of the artist and the Gladstone Gallery. **8** Arthur Jafa, *AGHDRA*, 2021, 4K video, sound, colour, black and white, 74 min. 59 sec. Pinault Collection. © Arthur Jafa. Courtesy of the artist and the Gladstone Gallery. **9** Arthur Jafa, *Monster 1988*, printed 2018, silver gelatin print mounted on aluminium, 169.7 x 120.7 cm. Pinault Collection. © Arthur Jafa. Courtesy of the artist and the Gladstone Gallery.



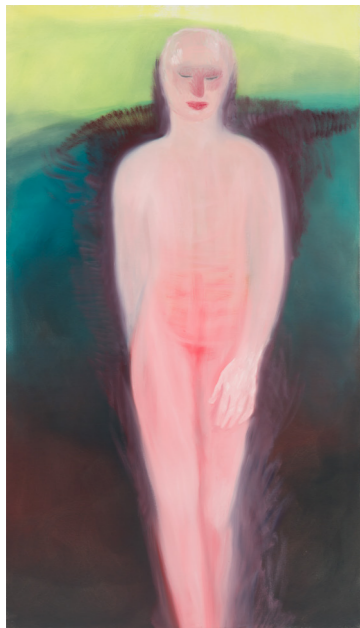
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10 Zanele Muholi, *Lishonile, BellCourt, Seattle*, 2019, silver gelatin print, 46.4 x 64.1 cm. Pinault Collection. © Zanele Muholi. Courtesy of the artist and Yancey Richardson (New York). 11 Kerry James Marshall, *Beauty Examined*, 1993, acrylic and collage on canvas, 214.9 x 252 cm. Pinault Collection. © Kerry James Marshall. 12 Michael Armitage, *Dandora (Xala, Musicians)*, 2022, oil on Lugudo bark cloth, 220 x 440 cm. Pinault Collection. © Michael Armitage. Photo: White Cube (David Westwood). 13 Miriam Cahn, *RITUAL: gehen'catwalk (unklar)*, 13.4.02, 2002, oil on canvas 168 x 95 cm. Pinault Collection. © Miriam Cahn. Photo: François Doury. 14 Georg Baselitz, *Was ist gewesen, vorbei, Avignon cycle*, 2014, oil in canvas, 8 elements, 480 x 300 cm (each). Pinault Collection. © Georg Baselitz. Photo: Jochen Littkemann, Berlin.



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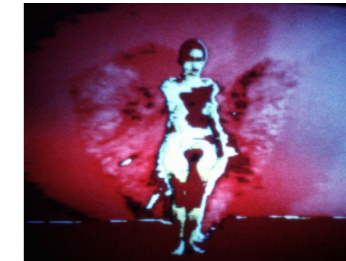
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15 Marlene Dumas, *Einder (Horizon)*, 2007-2008, oil on canvas, 138 x 300 x 2.5 cm. Pinault Collection. © Marlene Dumas 16 Gideon Appah, *The Confidant*, 2021, oil, acrylic on canvas, diptych, 120 x 300 cm (each panel). Pinault Collection. © Gideon Appah. Courtesy of the artist and Venus Over Manhattan. Photo: Venus Over Manhattan, New York. 17 Gideon Appah, *The Woman Bathing*, 2021, oil, acrylic on canvas, diptych, 120 x 300 cm (each panel). Pinault Collection. © Gideon Appah. Courtesy of the artist and Venus Over Manhattan. Photo: Venus Over Manhattan, New York. 18 Ana Mendieta, *Siluetas Sangrientas*, 1975, super 8mm film, colour, no sound, 3 min. 19 sec. Pinault Collection. © The Estate of Ana Mendieta Collection, LLC / ADAGP, Paris. Courtesy of Galerie Lelong & Co

Additional information

THE PINAULT COLLECTION

The collector

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 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 three exceptional sites in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, the Punta della Dogana, which opened in 2009, and the Teatrino, which opened in 2013. In May 2021, the Pinault Collection opened its new museum at the Bourse de Commerce in Paris with its exhibition *Ouverture*. These four sites were restored and developed by Pritzker Prize-winning Japanese architect Tadao Ando.

In the three museums, works from the 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 now also Paris, works from the collection are now regularly included in exhibitions across the world: from Paris to Moscow, Monaco, Seoul, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, and Marseilles. Upon request from public and private institutions the world over, the 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 Lens residency

Located in a former rectory that was redeveloped by Lucie Niney and Thibault Marca from 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 in a site that is well-suited for creating things. Residents are chosen by a selection committee that includes representatives from the Pinault Collection, the Hauts-France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum, or LaM. In 2024-2025, Tirdad Hashemi and Soufia Erfanian are in residence in Lens.

The Prix Pierre Daix

François Pinault created the Prix Pierre Daix in 2015 in homage to his friend, the historian Pierre Daix who passed away in 2014, to honor a historical work on modern or contemporary art each year. The Prix Pierre Daix has already been awarded to Éric de Chassey (2024), Paula Barreiro López (2023), Jérémie Koering (2022), Germain Viatte (2021), Pascal Rousseau (2020), Labrusse (2019), Pierre Wat (2018), Elisabeth Lebovici (2017), Maurice Fréruchet (2016), and to Yve- Alain Bois and Marie- Anne Lescourret (2015).

THE PINAULT COLLECTION

IN THE MUSEUMS OF THE PINAULT COLLECTION

“Arte Povera”

Curated by: Carolyn Christov-Bakargiev Bourse de Commerce, Paris
22.05.21–20.01.2025

“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 Futuri, 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 and 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

“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
10.06.2023–10.09.2023

“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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