

2025

Press kit

Exhibitions and Cultural Programing

**Pinault
Collection**

Table of Contents

1	Introduction
2	At the Bourse de Commerce, Paris The exhibition "Corps et âmes" In the Rotunda Affiliated programming
7	At the Palazzo Grassi, Venice The exhibition "Tatiana Trouvé. The strange lives of things"
9	At the Punta della Dogana, Venice The exhibition "Thomas Schütte. Genealogies"
11	At the Couvent des Jacobins, Rennes The exhibition "Les yeux dans les yeux"
13	Pinault Collection

Pinault Collection
Communications Director
Thomas Aillagon
taillagon@pinaultcollection.com

Claudine Colin Communication
Thomas Lozinski
thomas.lozinski@finnpartners.com
T +33 (0)1 42 72 60 01

Introduction

In 2025, Pinault Collection is featuring a new exhibition programming in its museums and at large. Drawing on the notion of portraiture and bodily expression, a major theme that runs through the works in the Collection, the Venice museums have invited two major contemporary figures, Tatiana Trouvé and Thomas Schütte, for whom sculpture is indissociable from image and drawing in the formation of their respective worlds. In France, in Paris and in Rennes, the exhibitions focus on the representation of the human figure in resonance with art history and an affiliated programming of live performances that echoes the fundamental role that music plays in the work of certain artists.

At the Bourse de Commerce, Paris

THE EXHIBITION "CORPS ET ÂMES"

FROM 5 MARCH TO 25 AUGUST 2025

Chief Curator: Emma Lavigne, Chief Curator, Director in charge of the Collection

Ali Cherri Curator: Jean-Marie Gallais, Curator, Pinault Collection

Arthur Jafa/Deana Lawson Curator: Matthieu Humery, Advisor of Photography

With: 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 et 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.



Antonio Oba, *Cantor de coral – estudo*, 2023, oil on canvas, 33 x 25 cm, Pinault Collection.
Courtesy of the artist and Mendes Wood DM. Photo: EstudioEmObra.

The Bourse de Commerce is drawing some one hundred works from the Pinault Collection to present the exhibition "Corps et âmes", an exploration of the representation 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, approximately forty artists have used painting, sculpture, photography, video, and drawing to explore the connections between body and soul.

"Inspired by the consciousness and resistance struggles of the 1960s tied to the movements for civic and women's rights and for peace, the artists featured in 'Corps et âmes' turn the body into a seismograph and special witness to a socially committed art that expresses the anger of our present world and the threats that continue to weigh on

individual integrity. Photography, drawing, sculpture, and painting use the body to testify to their deep otherness and to render visible that which is imperceptible or buried. The works bear traces to the scars of history, taking the pulse and the imprint of individuals who have been invisibilised, often stripping 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.

Also 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. Representation of the body becomes polyphonic, revealing both the fragility and the dynamic pulsations of a body that is reclaiming its relationship to the other and the world, as shown in the photographs of **Deana Lawson**, which are being exhibited here for the first time ever in France.

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 dreaminess 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.

Three films by **Arthur Jafa** that belong to the Pinault Collection are being screened for the first time ever in Paris: *Love is the Message, the Message is Death* (2016), the beating heart of the exhibition, is being shown in the Rotunda, which has become something akin to an agora in which the voices of the anonymous and of historical figures make themselves heard. Echoing this musicality, the artist is also taking over the museum's Gallery 2 and Studio with enveloping works featured in an immersive, intimate setting that invite viewers to become one with them.

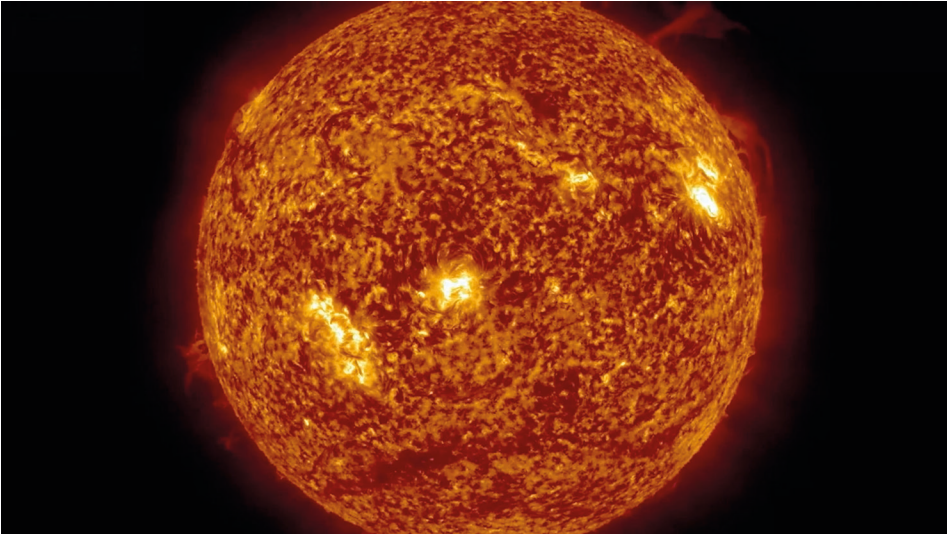
The Passage of the Bourse de Commerce is hosting the works of **Ali Cherri**, a Lebanese artist living in France. His youth was marked by the civil war in Lebanon, especially by the plundering, theft, and trafficking of artworks that wars provoke. In taking over the twenty-four display cases, the consummate 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, Chief Curator, Director in charge of the Collection

IN THE ROTUNDA: ARTHUR JAJA

FROM 5 MARCH TO 26 MAY 2025

Curated by Matthieu Humery, Advisor of Photography



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

The Pinault Collection is exhibiting three major works by Arthur Jafa (b. 1960, Tupelo, Mississippi, United States) at the Bourse de Commerce ahead of the exhibition "Corps et âmes", of which they are an early highlight.

"Arthur Jafa is a major contemporary video artist and a leading figure of Blackness. His work deals with the quest for an African American aesthetic, racism, social and economic discrimination, and the history of black peoples. Jafa has served as a precursor and mentor to many artists across many disciplines, as a visual artist, filmmaker, and musician, among other forms. Militant and trans-generational, Arthur Jafa's art transcends the boundaries of museum and cinematic art to engage with a multicultural, international audience.

An animation created with the use of artificial intelligence, *AGHDRA* (2021) is Arthur Jafa's first video that does without images of reality. A world without humans, this 75-minute digital work consisting of 12 sequences situates us within the ebb and flow of dark, unchanging, and distressing waves. There is no major or trigger event, no seism to shake us back to our own humanity, not even for a single instant. There's nothing but an endless, excruciating tossing and turning, always within a sublime, dense, existential blackness.

A compilation downloaded from the Internet of religious sermons and gospel songs pronounced and sung by African Americans, *akingdoncomethas* (2018) immerses us in a culture of faith that proclaims a message of healing and perseverance. These scenic and above all aural mini-narratives invite viewers to experience the emotional-conveyed through these Black, Christian traditions.

Images flow for seven minutes in *Love is the Message, the Message is Death* (2016) of civil rights demonstrations, Malcolm X, Beyoncé, and Walter Scott, a 50-year-old African American man who was killed by a white policeman in 2015. This video montage constitutes a veritable immersion in the life and history of the African American community. Made immediately following the 2016 US presidential election and in the context of police violence against Blacks and a climate of omnipresent racism, this work shows the suffering as well as the strength and beauty of Black America".

Matthieu Humery, Advisor of Photography

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 and musicians whose work is replete with references to the artists featured in "Corps et âmes" have been invited for a musical *carte blanche*.

FEBRUARY

Tribute to Arthur Russell and Paradise Garage

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.

MARCH

Tribute to Maryanne Amacher, with Diamanda Galás
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.

APRIL

Skies of America by Ornette Coleman

Pinault Collection is partnering with the **London Contemporary Music Festival** to present *Skies of America* (1972), the sole orchestral work by **Ornette Coleman**, which was inspired by his visit to a Native American reservation in Montana: "I feel that everything that has ever happened in America, from way before the Europeans arrived, is still intact as far as the sky is concerned".

Theo Parrish

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, preferring raw emotion to sonic purity.

Kingdom Molongi, with Low Jack
In collaboration with the Ugandan label and collective Nyege Nyege

In resonance with Arthur Jafa's piece *akingdoncomethas* (2018), a montage of sermons and gospel 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.

MAY

Carte blanche to Crystallmess

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

Carte blanche to Pol Taburet

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

At the Palazzo Grassi, Venice

THE EXHIBITION "TATIANA TROUVÉ. THE STRANGE LIVES OF THINGS"

FROM 6 APRIL 2025 TO 4 JANUARY 2026

**Curated by Caroline Bourgeois, Senior Curator, Pinault Collection,
and James Lingwood, Curator**



Tatiana Trouvé, *The Guardian*, 2020, patinated bronze, onyx, marble, painting and steel, 87,5 x 75 x 52 cm, Pinault Collection. Courtesy of the artist and Gagosian. Photo: Florian Kleinfenn. © Tatiana Trouvé, by SIAE 2024

At the Palazzo Grassi Pinault Collection dedicates a major solo exhibition to artist Tatiana Trouvé (b. 1968, Cosenza, Italy) curated by Caroline Bourgeois, Senior Curator of Pinault Collection, and James Lingwood, independent curator and former co-director of Artangel, in close collaboration with the artist. It is Tatiana Trouvé's first major monographic show in Italy and is conceived in response to the carte blanche invitation offered by Pinault Collection to exceptional contemporary artists.

In her most ambitious exhibition to date, the artist transforms the grand interior of the Palazzo Grassi into a vast labyrinth of physical and imaginary spaces, populated by sculptures and drawings in which inner and outer worlds merge and memories, dreams and projections converge.

Starting with the installation conceived for the atrium of the Palazzo Grassi, the exhibition brings together numerous new sculptures with works from "The Guardians" series, a selection of large-scale drawings from the series "Les Dessouvenus", and 70 works on paper from the artist's studio exhibited for the first time. Over twenty works in the exhibition come from the Pinault Collection. New sculptures and recent drawings bear the marks of seismic events close to home, including the civil unrest on the streets near her studio in Montreuil in the summer of 2023 and the trauma of the pandemic of 2020, featured on the front pages of the world's leading newspapers and drawn over by the artist in her studio during several weeks of isolation. At the same time, Trouvé's work evokes distant cultures and alternative systems of knowledge: navigational charts, constellations in the night sky, a treasure trove of curios gathered by the artist on her journeys.

Throughout the exhibition, objects and images migrate from two dimensions to three and back again, appearing and reappearing in different scenarios. Moving backwards and forwards between deep time, a turbulent present and speculative futures, Trouvé's work draws the viewer into a concertina of spatial, mental and temporal worlds where, as she noted in 2008, "all the elements that make up these worlds connect to each other through affinities, echoes, reminiscences and these liaisons draw out / map out a shared wandering, without origin or end, in a completely open ecosystem."

Trouvé's ecosystem draws on a deep reservoir of images, writings and memories, a wide repertoire of techniques including pouring and casting, bleaching and drawing, carving and threading, and an extraordinary range of materials from asphalt and marble, bronze and hemp, glass and mirrors. She brings these to bear on an extraordinary range of objects, including rocks and flowers, suitcases and shoes, locks and keys, radios and recorders, blankets and books to build, in her sculptures and drawings, worlds which are at the same time, disorienting and mesmerising, troubling and beguiling.

At the Punta della Dogana, Venice

THE EXHIBITION "THOMAS SCHÜTTE. GENEALOGIES"

FROM 6 APRIL TO 23 NOVEMBER 2025

Curated by Jean-Marie Gallais, Curator, Pinault Collection,
and Camille Morineau, Independent Curator



Thomas Schütte, *Innocenti* (detail), 1994, black and white print on colour photographic paper, 14 elements, 93 x 73 x 2.5 cm each (framed), Pinault Collection. © 2012 Christie's Images Limited © Thomas Schütte, by SIAE 2024.

The Pinault Collection presents "Thomas Schütte. Genealogies" at the Punta della Dogana, the first major retrospective in Italy of this artist (b. 1954, Oldenburg, Germany), based on the exceptional series of his works housed in the Pinault Collection. The exhibition has been curated by Camille Morineau, an independent curator, and Jean-Marie Gallais, Curator at the Pinault Collection.

Unclassifiable and multi-faceted, Thomas Schütte's takes an unsettling and ironic look at the human condition, blending techniques and genres. Sculptures, architectural models, photographs, drawings, and etchings constitute a veritable repertoire that has been evolving constantly since the late 1970s. The theme of the figure, the face, and the body is the most broadly represented in the Pinault Collection. It is used here as a leitmotif, as it reflects the artist's explorations from the 1970s to the present day.

Without following a strict chronology, the exhibition retraces the birth of forms and their variations in Schütte's work, bringing together almost fifty sculptures from the Collection, and some on loan from the artist, with approximately one hundred works on paper, many of which have never been shown before. The exhibition's layout designed by Camille Morineau and Jean-Marie Gallais follows the evolution of certain recurrent motifs in the artist's work: representations of the male and female, as well as more abstract figures, architectural models and the relationship to space. Though less known to the general public, Thomas Schütte's works on paper represent a key aspect of his practice. In the rooms of the Punta della Dogana, the three-dimensional nature of the sculptures creates an ongoing dialogue with the two-dimensional drawings, watercolours, and etchings. Thomas Schütte

has an intimate relationship with works on paper, which have formed a parallel, complementary practice to his sculptures throughout his career and which reveal other aspects of his oeuvre.

The exhibition highlights themes as well as the creative process of an artist who plays with the circulation of motifs throughout his work, sometimes after years of interruption, as if he were working with a repertoire that was constantly evolving from one series to the next. The exhibition's layout also highlights the experimental nature of the artist's work through changes in scale and materials. This allows the viewer to discover the main typologies of Thomas Schütte's representations, such as the sculptures of simple, double, or conjoined heads, the standing figures imprisoned in the material, the imposing and almost satirical busts inspired by both Ancient Roman busts and our contemporary political and social climate, the sculptures of reclining female bodies that refer to the history of art, the non-gendered faces, and his grappling with the monumental.

Caricatured, sometimes mishandled, always poignant, Schütte's figures –the central subject of the works in the Pinault Collection– come to life in clay, wax, ceramics, glass, steel or bronze, as full-length portraits or as heads of character, while remaining anchored in his drawing. Reconciling violence and ingenuity, intimacy and theatricality, seriousness and humour, the artist's singular universe has earned him a major role in the world of contemporary art.

At the Couvent des Jacobins, Rennes

THE EXHIBITION "LES YEUX DANS LES YEUX"

FROM 14 JUNE TO 14 SEPTEMBER 2025

Curated by Jean-Marie Gallais, Curator, Pinault Collection

With: Giulia Andreani, Jean-Michel Basquiat, Arébénor Bassene, Michaël Borremans, Camille Blatrix, Miriam Cahn, Xinyi Cheng, Paolo Costa, Zoe Crosher, Marlene Dumas, Llyn Foulkes, LaToya Ruby Frazier, Rochelle Goldberg, Nan Goldin, Douglas Gordon, Rachel Harrison, Damien Hirst, Thomas Houseago, Peter Hujar, Sanya Kantarovsky, Kiki Kogelnik, Michael Krebber, Florian Krewer, Tetsumi Kudo, Annie Leibovitz, Monica Majoli, Victor Man, Jean-Luc Moulène, Shirin Neshat, Antonio Oba, Albert Oehlen, Orlan, Yan Pei-Ming, Giulio Paolini, Irving Penn, Raymond Pettibon, Pierre & Gilles, Pope L., Richard Prince, Andy Robert, Wilhelm Sasnal, Thomas Schütte, Cindy Sherman, Edward Steichen, Rudolf Stingel, Paul Strand, Alina Szapocznikow, Claire Tabouret, Marion Tampon-Lajarriette, Tatiana Trouvé, Luc Tuymans, Francesco Vezzoli, Carrie Mae Weems, Lynette Yiadom Boakye, Zhang Huan. *(subject to modification)*



Xinyi Cheng, *Red Bonnet*, 2019, oil on canvas, 39 x 46 x 3 cm, Pinault Collection.
Photo: Aurélien Mole. © Xinyi Cheng.

Following "Debout!" (2018), "Au-delà de la couleur" (2021), and "Forever Sixties" (2023) at the Couvent des Jacobins, Pinault Collection, the City of Rennes, and the Rennes Métropole Agency have renewed their collaboration on the occasion of a thematic exhibition titled "Les yeux dans les yeux".

"The evidence speaks for itself: more than half the works from the Pinault Collection, across all media, deal with the human figure. By means of this primordial subject, the artists confront us with our fellow human beings whose appearance –and much more– has been immortalised in painting, drawing, photography, and film through the gaze of another. Nearly 90 works from the Pinault Collection, reflections of the art of our time, have been chosen for this exhibition that confronts viewers with, for the most part, faces. Known

or unknown, they all tell us something about the history and current state of a genre that continues to renew itself. Each in its own way, these faces provide a collective, sensorial answer to the question, what can art do?

Through these gazes and attitudes, humanity's most direct expression to itself, we can read tensions, trajectories, emotions, rebellions, feelings, conditionings, love, even violence. Each one of these portraits is a landscape to be explored, their eyes in ours.

The exhibition 'Les yeux dans les yeux' traverses the history of art, speaks to us of the relationship between the images we have of ourselves and others in the era of social media, summons the notion of disappearance and the occasional inability to capture a face, an expression, a spirit, an attitude, a soul. Masked gazes mix with frank ones. Intimacy thus brushes up against eternity.

In resonance with 'Les yeux dans les yeux', Pinault Collection has lent an exceptional series of works by **Claire Tabouret** to the Musée des Beaux-Arts in Rennes, which has simultaneously devoted an exhibition to this artist as part of Exporama."

Jean-Marie Gallais, Curator, Pinault Collection

Pinault Collection

The collector

An art lover through and through, 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 inaugural 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 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-de France Regional Office of Cultural Affairs, the Grand Large FRAC Regional Contemporary Art Foundation, the Le Fresnoy School for Contemporary Art, the Louvre Lens, 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 honour 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), Rémi Labrusse (2019), Pierre Wat (2018), Elisabeth Lebovici (2017), Maurice Fréruchet (2016), and to Yve-Alain Bois and Marie-Anne Lescourret (2015).

**Pinault
Collection**