

TACITA DEAN

Press kit

# Geography Biography

A NEW EXHIBITION  
IN THE SEASON  
OF "BEFORE THE STORM"

opening on  
24 May 2023

Bourse  
de Commerce  
**Pinault**  
Collection



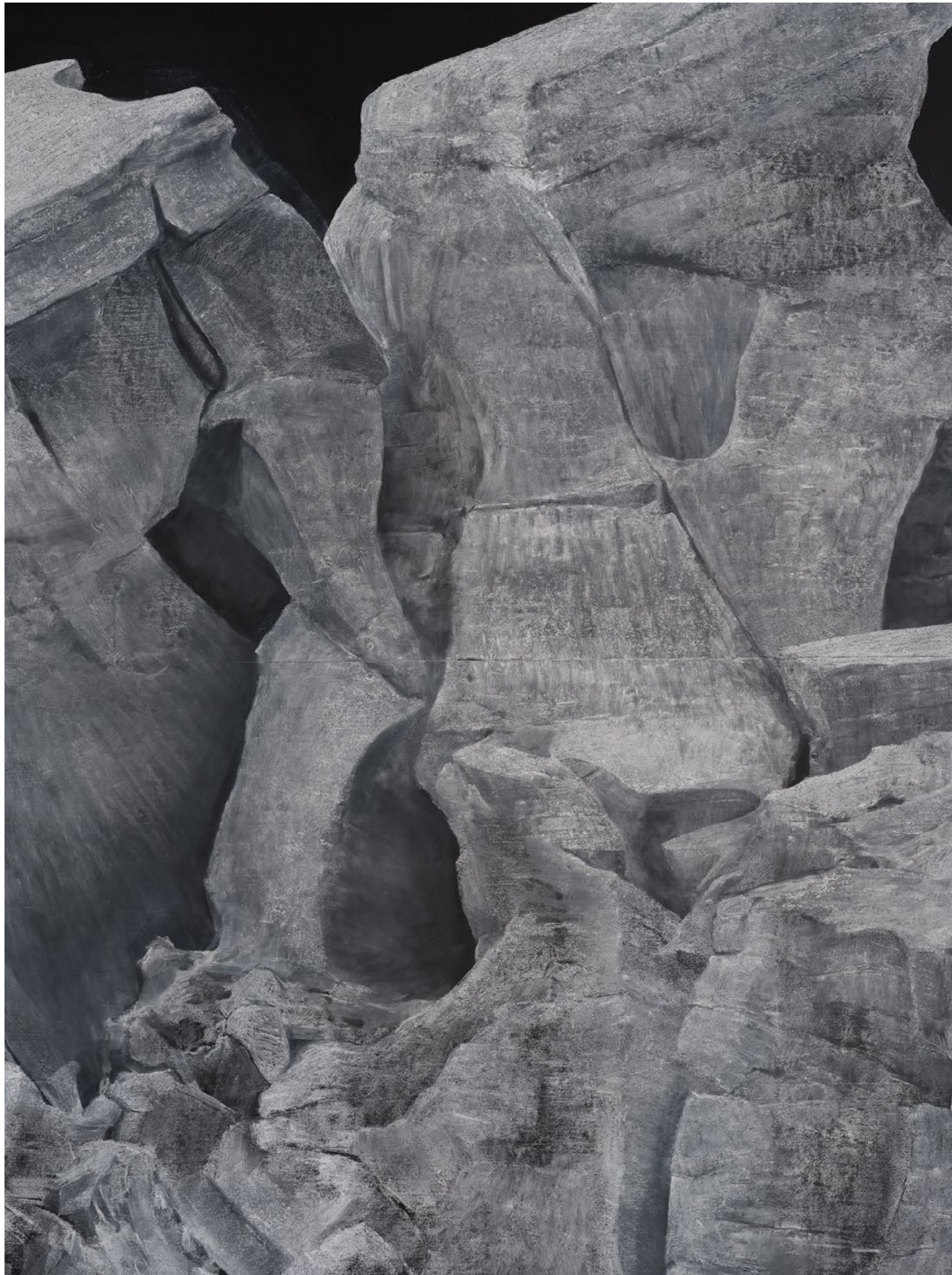
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## **Media Relations**

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Tacita Dean, *The Wreck of Hope* (detail), 2022, chalk on blackboard, 366 x 732 cm. Photo: Fredrik Nilsen Studio.  
Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London).

# The exhibition

Curated by: Emma Lavigne,  
General Director and Chief Curator of the Pinault Collection

**“All the things I am attracted to are just about to disappear.” Tacita Dean**

Starting on 24 May 2023, the Bourse de Commerce — Pinault Collection has invited Tacita Dean to present an exhibition of new works conceived in resonance with the season “Before the Storm”, which began at the museum on 8 February. This is the artist’s first major exhibition at a French institution since her show at the Paris Museum of Modern Art in 2003. All of these works were created specifically for her exhibition “Geography Biography”.

Tacita Dean uses film, photography, design, and collage. Her work is characterised by the attention she pays to time and the way she invites chance into her work, along with the corollary notion of uncertainty. The artist counters the current dematerialisation and frenetic consumption of images with slowness, working by hand, and incredible patience to reinvest these mediums and the breadth of their formats with a sense of materiality. Whether with a piece of chalk, a brush, a roll of film, or analogue photography, she invites visitors to experience her works physically by playing with a sense of scale that ranges from the monumental to the minute, and from the eternal to the ephemeral. In Gallery 2, geological time meets the fleeting nature of a bloom, the contrasting timeframes allowing us to grasp the ineffable more fully. *The Wreck of Hope* (2022), a new drawing more than seven meters long, reproduces an ancient glacier in chalk. The fragility of the material echoes that of the age-old, collapsing behemoth in a way that is both delicate and clearly perceptible. The photographs *Sakura (Taki I)* (2022) and *Sakura (Jindai I)* (2023) show *sakuras*, Japanese cherry trees whose branches have been propped to support their brief but heavy bloom, a symbol of the cyclical rebirth of life. By hand-tinting these monuments in colouring pencil, the artist exposes both their venerability and their vulnerability. The artist depicts immortal beings in the process of disappearing with a force and tension that a news image could never convey.

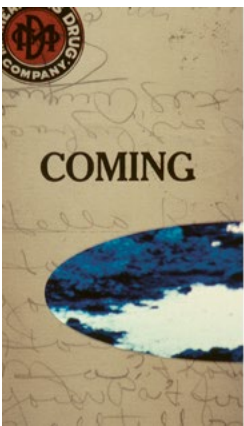
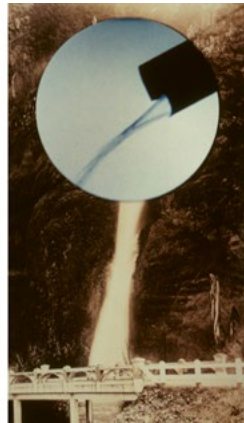
Within the round space of the Rotunda, following Danh Vo’s mutating forest, Tacita Dean has created a circular pavilion, with architect Sam Chermayeff, in consultation from Barkow Leibinger Architects, drawing a circle within a circle, like an eclipse. Beneath the vast painted panorama stretching above the visitors and depicting France’s ambitions for commercial and colonial expansion during the Third Republic, the artist has delineated a more personal geography. *Geography Biography* (2023) is a 35mm film produced for this exhibition at the Bourse de Commerce and is being presented by the artist in this now blacked-out space. It combines images filmed in various parts of the world with twentieth-century postcards from her personal collection to draw an autobiographical map that offers reconstituted landscapes and revives moments in time both far away and dreamt that constitute fragments of the artist’s life and memory. According to the artist, this 35mm film presented in diptych form becomes “a very physical manifestation of time at twenty-four images per second. When you work with a physical material, you’re dealing with physical time, not something hermetic or discontinuous”.

**A conversation between Tacita Dean and Emma Lavigne  
will take place on 16 June 2023 in the Auditorium  
of the Bourse de Commerce**



# Rotunda

*Geography Biography, 2023*





Tacita Dean, *Geography Biography*, 2023. 35mm portrait format anamorphic film diptych. Colour with black and white, silent, 18 1/2 minutes, continuous loop. Film stills. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London).

The British European artist Tacita Dean uses a range of different mediums, from drawing to film. Her work often deals with the formulation of memories and the passage of time. The artist embeds these ideas into the very materiality of her works: her moving image work is entirely made and projected using photochemical film, with which she engages in a meticulous, artisanal, physical relationship. Fixing images of nature or of people in a medium that has itself been threatened with obsolescence implicitly acknowledges their fragility. For the Bourse de Commerce Rotunda, Tacita Dean has made a new film project called *Geography Biography* (2023). Projected inside a pavilion specially designed by architect Sam Chermayeff in consultation with Barkow Leibinger Architects, that nests within the architect Tadao Ando's concrete circle in the manner of an eclipse, the film diptych is shown as two 4-metre-high vertical projections which slowly rotate inside the space. Beneath the marouflage canvas that adorns the building's dome, the artist looks at her own relationship to the world through her "cutting room floor": the outtakes from her 16mm films and her early super and standard 8mm films, ending up with what she calls "an accidental self-portrait."

Since the early 1990s, Tacita Dean's work has unfolded through a slowness of movement that, in contrast to the proliferation of images in the digital era, retains a sense of the passage of time to reveal its fragments, narratives, and minuscule details that, retrieved from the void, regain significance. Her work, which uses media as varied as film, photography, words, collage, engraving, and sound, is in itself a kind of language whose singularity derives from the materiality of these techniques created before the digital era whose inexorable obsolescence she suspends. Her work exists in a state of transition, between apparition and burial, figuration and abstraction, negative and positive, monochrome and polychrome, two-dimensionality and spatiality, memory and fiction, and autobiography and shared history. She engages in a highly personal conversation with art history that is embedded in the written, filmed, and dreamt portraits of certain artists to whom she feels connected.

[...]

Like a map of a domesticated world, Tacita Dean cultivates “this draw to the Earth's edges – to the desert and to the sea, or to the ice at the bottom of the world, or the volcano risen out of the ocean. In these places, we are not bound by the rules of human time; we can be free of a history that cannot mark a surface in constant flux like that of the sea or the shifting dunes of the desert, or one brutalised by weather or extremity. In these places, we can imagine millennia; we can imagine prehistory and can see the future.”<sup>1</sup> Within the Rotunda at the Bourse de Commerce, she has sketched out a weightless islet, an intangible territory that shelters an infinite choreography. Using rushes and fragments of her 8mm and Super 8 films shot at the beginning of her career along with outtakes from her 16mm films, Tacita Dean weaves a sensitive, shifting map of images separated by time and format: trips to Greece, Japan, France, and Sierra Leone, from Berlin to Kobe are combined with scenes of family life and images of fellow artists whose essence she captures, from Claes Oldenburg to Julie Mehretu, Merce Cunningham, David Hockney, the mime Marcel Marceau, and others whom she embeds within the still images of twentieth-century postcards from her own collection.

These miniature landscapes respond soberly to the immensity of the painting in the Rotunda. This chimeric geography within the circular architecture of the pavilion resembles a clock, demarcating the pulse of time, past and present, over the 18 and a half minutes of the film. Geography acquires a sense of time. No longer static, they are now driven by the pulsations of life that bring the film to life. In contrast to France's imperialist ambitions for expansion during the Third Republic expressed in the nineteenth-century panoramic painting, Tacita Dean offers an intimate geography made of dreams, imbued with a sense of otherness and the desire for new horizons. The filmic hybridisation of these images of postcards and films reshot on 35mm revives distant timeframes by questioning and reassessing them through a different political reinterpretation of the world. Events from her own life, her awareness of history, and her memories parade by in a constant flow, in which an almost-surrealist fertilisation of imaginary worlds and of life lived, captured, and recorded on film merges with that which forms at our deepest levels when we contemplate nature and art.

Tacita Dean uses a technique that she herself invented, and which she calls “aperture gate masking”, to integrate the film sequences in the background. Its closest equivalent would be a pochoir or collage performed within the darkness of a camera. The process is, thus, blind, and the final result only becomes visible once the negative is developed and processed. In *Geography Biography*, this method allowed her to create a composition of difference scenes, characters, and moments of her life within the same frame to reveal the capacity of film as a medium that transposes time in a purely physical manner within a geographic space. Using memory and chance, she thus composes a self-portrait that is as intimate as it is accidental.

<sup>1</sup> Tacita Dean, “Tristan Da Cunha”, in *Selected Writing*. 1992-2018, Royal Academy of Arts, National Portrait Gallery, The National Gallery, p. 174.



# Gallery 2

In Gallery 2, Tacita Dean puts the fragility of life on display with an exploration of our relationship to landscape through a series of new works that are loosely framed by the four seasons, and which are, by turns, monumental and unassuming: drawings, photographs, engravings, postcards.

The exhibition begins with *The Wreck of Hope*, an epic chalk-on-blackboard drawing, ambiguously summer/winter, as it depicts a melting glacier, seemingly disappearing into the darkness of an abyss. In the spring, Tacita Dean photographed two of Japan's most famous cherry blossom trees. The works *Sakura (Taki I)* (2022) and *Sakura (Jindai I)* (2023) are part of a series of singular trees, which she overworks, refashioning the contours and blossoms, transforming them into a kind of magical apparition. *Telomere 1–4* (2023) is a quartet of photogravures where the artist reuses and multiplies the lines found on a steel sheet being used as a ramp. 'Telomere' is a biological word associated with aging: attrition through accumulation, which resonates with ideas of autumn. *Summer Memory* (2023) are eight chromatic monoprint postcards where Tacita Dean asked friends for summer childhood memories.

Here, everything is a matter of time: the age of the glacier, like that of the trees, can be counted in millennia, and yet their sudden disappearance can occur at any moment. Likewise, the attrition over time on an everyday surface as well as distant memories reduced to just colour. While the glacier is threatened by a rapid melt caused by global warming, the venerable cherry trees, which only bloom for a few weeks, have only survived natural disasters thanks to the constant care they were subject to. Tacita Dean surfaces this precariousness in her works: the glacier is drawn with chalk, while the cherry blossoms are enhanced with coloured pencil, and the marks on metal are transposed on paper.



Tacita Dean, *The Wreck of Hope*, 2022, chalk on blackboard, 366 × 732 cm. Photo: Fredrik Nilsen Studio.  
Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London).

Taking its title from the famous painting by Caspar David Friedrich (*The Sea of Ice*, sometimes titled *The Wreck of Hope*, 1823–1824), the work is the third in a series of chalk drawings depicting ‘white’ landscapes undergoing a natural rupture: an avalanche, a chalk cliff collapse, and the calving of a glacier. The question of time is central here: millions of years of ice formation are reflected in the countless hours of work required to produce the drawing. The immensity of the glacier, its visual power, contrasts with the precariousness of its condition. Likewise, the fragility of the chalk used to make the drawing could be erased at any moment.

Also, this apparently time-old landscape is riddled with enigmatic dates, referring to events that happened during the making of the work, such as the knife attack on the writer Salman Rushdie. If the glacier obviously evokes winter, its melting indicates the intrusion of summer’s warmth.



Tacita Dean, *Sakura Study (Taki I)*, 2022, coloured pencil on Fuji Velvet paper mounted on paper, 40,5 x 57,8 cm. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London). Photo: Simon Hanzer.  
Tacita Dean, *Small Sakura Study (Jindai I)*, 2022, coloured pencil on hand-printed Foma matte silver gelatin paper, photograph mounted on paper, 39 x 30,4 cm. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London). Photo: Simon Hanzer.

Tacita Dean's fascination with singular trees is a longstanding feature of her work. The artist has begun a series of images, somewhere between painting and photography, paying tribute to these trees that are like local celebrities. Here, the artist has focused on venerated cherry trees in Japan: Jindai, which is 2,000 years old, and Taki, which is half its age and is located in the Fukushima region, so a survivor of the 2011 nuclear disaster. Both have been "repaired" with wooden poles to support their damaged and tired branches.

The photograph is hand-printed onto photographic paper, which is itself then glued onto another paper as support. The contours of the tree and its blossom are meticulously enhanced with coloured pencil, highlighting its monumental presence without the muddle of its context, making it appear to float. Tacita Dean shows a tree's multiple timeframes. Although older than most societies, its flowering, constantly undermined by climate change, only lasts for a few days. In the same way, the instant nature of the photograph contrasts with the extended time frame of the colouring in. *Sakura (Jindai I)* and *Sakura (Taki I)* stand here for the ephemeral nature of spring.

<sup>1</sup> Tacita Dean, *Arbres peints*, in *Que dit l'artiste?*, éd. HEAR, 2011, p. 139.

The four pieces that make up *Telomere 1–4* are photogravures on Somerset White Satin paper that include direct gravure and screen-printed colour elements. The images have their origin in the impressions created by the wear and tear on a square enamelled metal plate used as a ramp by the artist's gallery in Paris. Tacita Dean describes *Telomere* as a 'found mark project', where she traced, copied, and accumulated the scratches over the four prints. She found the word 'telomere', which are the sections at the end of a chromosome, when she searched for "attrition through accumulation" on the Internet. As cells divide in the aging process, the telomeres get shorter. In the loose seasonal framework the artist has adopted as a genesis for the works for Gallery 2, *Telomere 1–4* represents autumn.

Working with the Danish printmaker Borch Editions, the artist has been adding to the prints for over a year, seeing in the marks the potential for other narratives. Using collaged paper cut-outs, screen-printed motifs and colour directly applied onto the plate, *Telomere 1–4* have continued to collect history in a way not dissimilar to the enamelled sheet that was their origin.



Tacita Dean, *Summer Memory* (details), 2023. Chromatic monoprint on eight found plain postcards, 9 x 14 cm each. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London).

*Summer Memory* is a group of eight monoprints on vintage plain postcards. Tacita Dean found it particularly difficult to imagine 'summer' beyond the clichés of sun, sea, and sand, and it occurred to her, that of all the four seasons, summer is the most connected to memory. It is also the season of the picture postcard. She invited eight friends to give her a snapshot summer childhood memory, which she made into a postcard, removing all representational elements from both the card and the memory, and reducing it to its colour essence.

Working with Gemini G. E. L., print publishers in Los Angeles, the artist adopted a method to make *Summer Memory* that she calls 'chromatic monoprinting'. Here she applies the ink directly onto the surface and then puts the card through the press, making each one, like a memory, individual and unique. Tacita Dean is a huge collector and cites the flea markets of Paris as the origin of her collection in the mid-1990s. She uses the cards for their imagery but also as a trope for how memory has been disseminated historically.



# Biography of the artist



Portrait of Tacita Dean drawing *The Montafon Letter*, 2017. Photo: Fredrik Nilsen Studio.

An artist who explores the notions of time and memory, Tacita Dean was born in 1965 in Canterbury in the United Kingdom, and she now lives in Berlin, Germany and Los Angeles, USA. After studying painting, she began working in drawing, photography, and film. Since the early 1990s, she has travelled in search of images and subjects, evoking historical and fictional narratives in her drawings, analogue photographs, and 16mm films through an approach that is anything but academic. By making these older media her preferred tools for research into memory, she is also reflecting on the very nature of analogue media and on the challenge of their conservation. She has said: "I realise that I do not know what analogue means. I flounder about trying to find a definition. Analogue, it seems, is a description a a description, in fact, of all things I hold dear. It is a word that means proportion and likeness, and is, according to one explanation, a representation of an object that resembles the original; not a transcription or a translation but an equivalent in a parallel form: continuously variable, measurable, and material. Everything we can quantify physically is analogue: length, width, voltage, and pressure. Telephones are analogue; the hands of watches that turn with the rotation of the earth are analogue; drawing is analogue. Even crossing out is analogue. Thinking too becomes analogue when it is materialised into a concrete form; when it is transmuted into lines on paper or marks on a board. It is as if my frame of mind is analogue when I draw: my unconscious reverie made manifest as an impression on a surface".<sup>1</sup>

Known mainly for her films of a contemplative atmosphere, often filmed as a sequence shot, Tacita Dean's oeuvre is a veritable homage to slowness. Her works form part of the Pinault Collection and were presented for the first time as part of the exhibition *Accrochage* at the Punta della Dogana in Venice.

Tacita Dean will exhibit at the Museum of Contemporary Art in Sydney. Her work has been included in exhibitions at MUDAM in Luxembourg in 2022, at the J. Paul Getty Museum in Los Angeles in 2021, at the Kunstmuseum Basel in 2020, at EMMA in Espoo in 2020, at the Glyptothèque Ny Carlsberg in Copenhagen, and at the Serralves Museum in Porto in 2019, as well as in London – as part of a trilogy of exhibitions at the Royal Academy, the National Portrait Gallery, and the National Gallery – in 2018, and Dia Beacon in New York in 2008.

<sup>1</sup> Tacita Dean, "Kodak", in *Tacita Dean: Analogue*, Schaulager (Basel) et Steidl (Göttingen), 2006, p. 8–9.

# Also to be seen in “Before the Storm” at the Bourse de Commerce

*Foreign Policy*, 2016

**Salon**  
Ground floor



Tacita Dean, *Foreign Policy*, 2016, chalk on blackboard, 244 x 244 cm. Photo: Fredrik Nilsen Studio.  
Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London).

“I remember wanting to catch the clouds. I imagined myself leaning against the window in a plane, catching them in plastic bags that I would close tightly so that I could take them home... Clouds always seems so present, but if you try to grasp one, you won’t catch anything. I wanted proof of this presence, but what I hadn’t understood was that catching a cloud is an act of faith.”  
–Tacita Dean

Made using chalk on a blackboard, Tacita Dean’s *Foreign Policy* forms part of a series of depictions of clouds that she began in 2014 after being struck by the view of a cloud forming at dusk in Los Angeles. Dean initially conceived *Foreign Policy* for the office of Simon McDonald, Britain’s then Under-Secretary of Foreign Affairs during the Brexit campaign. The challenge of capturing the incessantly changing shape of the clouds resonated with the profound political instability of the moment. Tacita Dean’s works frequently address issues concerning landscape. Whether in drawings or films, her pieces very often grapple with elements in transition, such as trees in flower or threatened glaciers. The precariousness of these elements also evokes that of our own individual existences and of our society.

# The Dante Project

## ***The Dante Project***

Ballet by Wayne McGregor, music by Thomas Adès,  
set design and costumes by Tacita Dean

A co-production of the London Royal Ballet and the Paris Opera  
presented at Palais Garnier in Paris on 3–31 May 2023



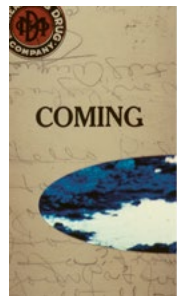
*The Dante Project*, The Royal Ballet © 2021 ROH. Costumes and set design by Tacita Dean. Photo: Andrej Uspenski.

This ballet choreographed by Wayne McGregor to an original score by Thomas Adès premiered at the Royal Opera House in London in October 2021. Tacita Dean designed all the sets and costumes. Based on Dante Alighieri's *Divine Comedy*, *The Dante Project* recounts in three acts the passage through the three realms of the dead: Hell, Purgatory, and Paradise. In changing the medium for each of the ballet's three acts – from drawing to photography to film – the sets evolve from negative to positive, monochrome to colour, and from representation to abstraction. *Inferno* (2019) depicts a mountain range whose orientation and tonalities have been reversed, taking its inspiration from the icy environment described by Dante during his gradual descent. On the stage, an elliptical mirror re-establishes the direction of the inverted mountains, allowing the damned to see a world that has become inaccessible to them. *Purgatory (Threshold)* (2020) is a large photographic work that conveys the transitory status of the second act. It depicts jacarandas, trees that bloom a bright purple in early spring, which Dean photographed using an 8 × 10" view camera. Negative and positive have been reversed to transform the bright purple of the flowers into an unreal shade of green. *Paradise* (2021), the last oeuvre in the trilogy created for *The Dante Project*, is a 35mm film. Filmed in the CinemaScope panoramic format, *Paradise* is an abstract film inspired by the cosmic motifs described by Dante in his third canticle. Its intense colours are reminiscent of the palette used by William Blake (1757–1827).

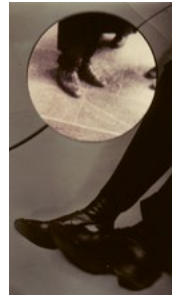
# A selection of images for the media



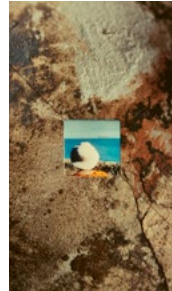
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[1] [2] [3] [4] [5] [6] Tacita Dean, *Geography Biography*, 2023. 35mm portrait format anamorphic film diptych. Colour with black and white, silent, 18 1/2 minutes, continuous loop. Film stills. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London).





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[7] Tacita Dean, *The Wreck of Hope*, 2022, chalk on blackboard, 366 x 732 cm. Photo: Fredrik Nilsen Studio. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London). [8] [9] [10] [11] Tacita Dean, *The Wreck of Hope* (details), 2022, chalk on blackboard, 366 x 732 cm. Photo: Fredrik Nilsen Studio. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London). [12] Tacita Dean, *Sakura Study (Taki I)*, 2022, coloured pencil on Fuji Velvet paper mounted on paper, 40.5 x 57.8 cm. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London). Photo: Simon Hanzer. [13] Tacita Dean, *Small Sakura Study (Jindai I)*, 2022, coloured pencil on hand-printed Foma matte silver gelatin paper, photograph mounted on paper, 39 x 30.4 cm. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London). Photo: Simon Hanzer.





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[14] [15] Tacita Dean, *Summer Memory* (details), 2023. Chromatic monoprint on eight found plain postcards, 9 x 14 cm each. Courtesy of the artist, Marian Goodman Gallery (New York / Paris / Los Angeles) and Frith Street Gallery (London). [16] *The Dante Project*, The Royal Ballet © 2021 ROH. Photo: Andrej Uspenski. [17] Portrait of Tacita Dean drawing *The Montafon Letter*, 2017. Photo: Fredrik Nilsen Studio.

# Publications



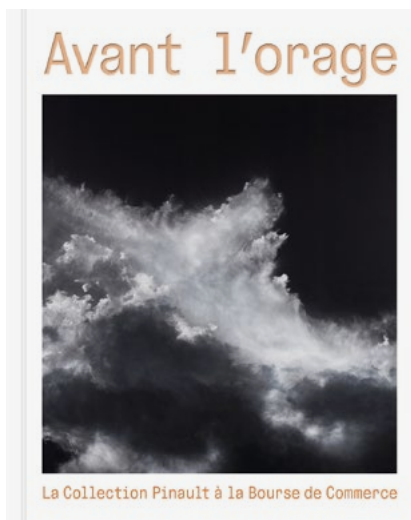
## ***Geography Biography***

**Tacita Dean**

184 pages / 25 × 22,5 cm / €35

Published jointly by the Bourse de Commerce — Pinault Collection, Museum of Contemporary Art Australia, and Éditions Dilecta  
Designed by Martyn Ridgewell

The Bourse de Commerce has published an artist's book by Tacita Dean to accompany the exhibition and film *Geography Biography* (2023). With 168 colour images taken from the film and captions written by the artist, this volume completes Tacita Dean's diptych portrait by situating these fragments of the film both geographically and biographically.



## ***Before the Storm***

Exhibition catalogue

Under the direction of Emma Lavigne

208 pages / €45 / 22.4 × 28.6 cm

Published jointly by the Bourse de Commerce — Pinault Collection, and Éditions Dilecta



## **Limited edition by Tacita Dean**

*Geography Biography (Mime Marceau)*, 2023

Offset print on Igepa Pure 250g paper.

73 × 42.5 cm

Print made by Borch Editions, Copenhagen

Edition of 60 with 10 artist's proofs

# Other new works on show as part of the exhibition cycle “Before the Storm”

HOWARD SOOLEY

**Gallery 2**  
Ground floor

***Photograph of Derek Jarman's  
Prospect Cottage, 1990-1994***



Howard Sooley, *Photograph of Derek Jarman's Prospect Cottage, 1990–1994*, photograph. © Garden Museum, London.

In the 1980s, painter and filmmaker Derek Jarman bought an abandoned fisherman's cottage in Dungeness on a pebble beach over which a nuclear power plant towered menacingly in the distance. When this became his house, he christened it "Prospect Cottage"; and despite the many obstacles to plants thriving in this environment, the artist threw himself into cultivating the land around him. Jarman created an open garden that combined plants and sculptures made from found objects such as stones, driftwood, and debris from old fishing boats.

This garden is a work of art unto itself that reflects Jarman's life. Beginning in 1986, he lived with HIV, eventually dying of an AIDS-related illness in 1994. He described his garden and his gardening work as an act of love and grief, as he had lost close friends to this disease. He spoke of it as "a memorial, each circular bed and dial of a true lover's knot." Jarman used the garden at "Prospect Cottage" and its surrounding landscape in scenes in the films *The Last of England* (1987) and *The Garden* (1990).

This photograph taken by Howard Sooley shows the plantings that surrounded "Prospect Cottage" and its relationship with Jarman's sculptures. The landscape of pebbles and the nuclear power plant in the background of the image are not separate from the garden. In his book *Modern Nature*, Jarman wrote "My garden's boundaries are the horizon."



*The Garden, 1990*

Derek Jarman, *The Garden*, 1990. Written and directed by Derek Jarman; Produced by James Mackay; with Tilda Swinton, Johnny Mills, Kevin Collins, Spencer Leigh, Roger Cook, and Jack Birkett; Narration: Michael Gough, Stephen McBride; Cinematography: Derek Jarman, Christopher Hughes, and Richard Heslop; Editing: Derek Jarman, Peter Cartwright, and Kevin Collins; Music: Simon Fisher Turner; Sound design: Nigel Holland; Costumes: Annie Symons; Production design: Derek Brown and Christopher Hobbs; Production company: Basilisk Communications. Courtesy of Basilisk Communications.

Artist, director, screenwriter, musician, actor, and gay rights activist Derek Jarman (1942–1994) is one of the figures who left his mark on British punk and European culture. In 1986, he bought “Prospect Cottage”, an old fisherman’s cottage built on a pebble beach in Dungeness, on the southern coast of Kent, between the English Channel and the mouth of the Thames. This headland at the very southeastern point of England is a hostile land, subject to the scorch of sun and sea spray. The presence of a nuclear power plant and the buried remains of WWII won over the eccentric filmmaker, who saw this desolation as a challenge to survival. The vegetation he decided to plant there included tough endemic species suited to these trying conditions: gorse, red valerian, santolina, Mediterranean strawflower, California poppy, sea kale, thistle, lavender, broomflower, sage, and aromatic herbs. This resilient flora contrasted with the artist who, afflicted with AIDS, saw his own immune system fall apart. “The garden acted as a therapy and a pharmacopoeia for me,” he confided in his journal *Modern Nature* as he described the attention he paid to it each day. In his 1991 film *The Garden*, some of the shots filmed in his garden transform it into an initiate’s Garden of Eden. Unlike the eighteenth-century art of the English garden – even though Jarman was inspired by painting, especially Constable and the English landscape painters – “Prospect Cottage” became a pleasure garden that, imbued with the sunny appearances by his friend and muse Tilda Swinton, acquired the aura of a sanctuary. His parterres of circular rock formations were a recreation in miniature of England’s megalithic sites. Stuck into the ground, the stakes and crosspieces used as trainers for the plants also evoke funerary steles. Jarman buried some reels of his films there. With his grim sense of humour, all too aware of what lay ahead, he christened his final slice of heaven “Prospect Cottage”, a union of anarchy and romanticism, weeds and enchanting blooms, and shadows and light in a chiaroscuro that evoked the paintings of Caravaggio, about whom he had made a film. He wrote: “The world paradise is derived from ancient Persian ‘a green place’. Paradise haunts gardens, and some gardens are paradises. Mine is one of them. “[...] O Paradise, my garden dressed in light, you dissolve in the night”

*Tacita Dean was actively involved in preserving this site after Derek Jarman’s death.*

***Four Days and Four Nights*  
(from the *Deserto-Modelo* series), 2014**

Lucas Arruda, *Four Days and Four Nights* (from the *Deserto-Modelo* series), 2018. Projection of 81 painted acetate slides, 13 minutes, 30 seconds, continuous loop, varying dimensions. Courtesy of the artist, David Zwirner, and Mendes Wood DM. View of the installation: Lucas Arruda, *Deserto-Modelo*, 2019. © Lucas Arruda / documenta / Museum Fridericianum GmbH. Photo: Simon Vogel.

Using the straight line of his horizons and invented edges like so many imaginary vistas in a style of landscape painting that is more cerebral and naturalistic, Lucas Arruda revisits the format of the slide and its projection. *Four Days and Four Nights* (from the *Deserto-Modelo* series) presents more than eighty handmade slides. Each square of celluloid film was painted or scratched to create fragile landscapes that reproduce the cycle of day and night. Each line or indentation added has consequences that the massive projection renders monumental. "Lucas Arruda patiently works the chaos of the material until light emerges and grants the work a transcendental quality," explains Jean-Marie Gallais, curator at the Pinault Collection, in the exhibition catalogue for "Before the Storm".

The work of Lucas Arruda (born in São Paulo in 1983) comprises paintings, engravings, light installations, slide projections, and films. One of the characteristics of his practice is the painted depiction of landscapes and deserts bordered by jungles or seashores, even though his work never portrays real places. The artist instead wishes to represent a nature that is entirely invented, imaginary, and existing in the mind to examine the conditions of light, atmosphere, and emotion tied to this view. Some of his paintings border on abstraction, where the reference to a landscape remains barely legible, suggested only by an evanescent horizon of simple lines. *Four Days and Four Nights* (from the *Deserto-Modelo* series) is a unique work that resonates with the series of paintings featured on the second floor of the Bourse de Commerce as part of the exhibition "Before the Storm".



# Affiliated cultural programming

## “The Storms”

A programme conceived by Emanuele Coccia

Climate change has forced us to view the work of art as a kind of storm, as a series of unforeseen and unforeseeable convergences of elements on our planet that irreparably modify its mode of existence and the rhythm of life. We can try at all costs to limit and control art's climatic force, or to go along with it and use it as a new tool for the acclimatisation of our species to our own planet, as a language that will allow us to recognise and inhabit the new seasons, a sixth sense that will guide us in forging a new alliance with the forces that make us live.

Therefore, museums should see themselves more and more as a new weather station, a place to observe the world's climate, as well as a mechanism that transforms words, images, sounds, and visual works into meteorological forces. Viewed from the opposite perspective, art can help render the planet's new, unsettled climatic order once more visible, inhabitable, and liveable. It is in this sense that the cycle “The Storms”, which was conceived in accompaniment to the exhibition “Before the Storm”, seeks to reimagine how words inhabit museums and live alongside their artworks.

Rather than fall back on the traditional formats of criticism or erudite lecturing, the word itself becomes a storm, a psychological tempest that washes away the boundary between artworks and audiences, and which transforms these works into elemental forces that can act on our lives. This is what the two theatre performances *Météores* will try to do in June and September 2023 in the exhibition spaces, featuring the actor Duncan Envenou directed by Frédérique Aït-Touati and interpreting a text by Emanuele Coccia. A visit to the museum thus becomes an exercise in incantation.

Michel Bras and Ryoko Sekiguchi will welcome the audience to a tasting in which words will accompany all five senses. Inviting a chef into a museum underscores the fact that the relationship to nature and to the non-human is created through the everyday, ritualised encounters we engage in with plants, animals, and fungi in our daily meals. The art of creating these encounters is what will allow us to form a new planetary consciousness that overcomes all taboos to accept the other. The museum must compel our senses to perceive at a time when this seems harder and harder to do.

For the last event, organised to coincide with the arrival of the work *Soleil et Mer* by Lucia Pietroiusti, Emma Lavigne and Emanuele Coccia will hold a peripatetic conversation as they move through the exhibition spaces.

# Annexes

## Your Visit

### Visiting the Bourse de Commerce— Pinault Collection

**Open every day, except Tuesday, from 11:00 a.m. to 7:00 p.m., and in the evening on Friday.**  
The Bourse de Commerce — Pinault Collection remains open until 9:00 p.m. every Friday and is free from 5:00 to 9:00 p.m. the first Saturday of each month. Purchasing tickets in advance online is recommended. If all time slots are sold out, there is no guarantee that tickets will be available that day in person at the museum.

2, rue de Viarmes – 75001 Paris  
T +33 (0)1 55 48 48 60  
[info.boursedecommerce@pinaultcollection.com](mailto:info.boursedecommerce@pinaultcollection.com)

### **Ticket office**

Located across from the Bourse de Commerce, the information and ticket space is where the Bourse de Commerce's teams welcome visitors during the museum's opening hours and provide information on activities, programmes, and on becoming a member.  
A ticket office is also available online at [billetterie.pinaultcollection.com](http://billetterie.pinaultcollection.com)

### **Exhibition tickets**

- Full price €14
- Discounted price €10

This unique, dated ticket gives you access to the Bourse de Commerce and all its exhibitions at a time slot of your choosing. Tickets available at the information-ticket space at the Bourse de Commerce and online at [billetterie.pinaultcollection.com](http://billetterie.pinaultcollection.com)

### **One card, three museums**

- 1-Year Solo Membership – €35 Come whenever you want
- 1-Year Duo Membership – €60 Bring whomever you want

For an entire year, receive unlimited, priority access to the Bourse de Commerce, Palazzo Grassi, the Punta della Dogana, and the Pinault Collection's exhibitions held at large. To sign up for a Membership Card, please visit the information-ticket space at the Bourse de Commerce or go online to [billetterie.pinaultcollection.com](http://billetterie.pinaultcollection.com)

A Membership Card grants access to:

- a welcome gift
- a programme of guided tours and exclusive events
- invitations to openings
- a preferential rate for museum events
- preferential offerings at the Pinault Collection's partner institutions

and special benefits at the bookstores and restaurants-café in the three museums:

- at the Éditions-Bookshop at the Bourse de Commerce, you will receive a discount of 20% on a "Bourse de Commerce" item of your choice (except for numbered editions), 5% on all books, and 10% on all other products;
- at the restaurant La Halle aux Grains, the guarantee of a reservation up to seven days beforehand, a discount of 10% at the Bras boutique, 15% at the cafés, and 10% at the Bookshops at Palazzo Grassi and the Punta Della Dogana.

**Super Cercle, the free card for 18–26 year-olds**

Membership in Super Cercle grants free access to the Bourse de Commerce — Pinault Collection every day after 4:00 p.m. to discover its exhibitions and to experience the art of our time across all disciplines.

Membership in Super Cercle includes:

- free access to the Bourse de Commerce after 4:00 p.m. every day
- exhibition tickets before 4:00 p.m.
- invitations to events throughout the year
- preferential offerings at the Bourse de Commerce — Pinault Collection's partner institutions.

To obtain a free Super Cercle card, please visit [billetterie-cercle.pinaultcollection.com](http://billetterie-cercle.pinaultcollection.com)

**Information**

The teams of the Bourse de Commerce — Pinault Collection are available to provide information on hours, access, programmes, or to answer any questions concerning reservations, memberships, and visits

T +33 (0)1 55 04 60 60

Monday to Saturday, except Tuesday, from 10:00 a.m. to 6:00 p.m.

**In accompaniment to your visit**

The Bourse de Commerce offers its visitors a unique view of the art of our time through the eyes of an impassioned, committed collector. The museum strives for this experience to be as personal as possible. Visitors may be connoisseurs or simply curious, reserved or enthusiastic, confirming or questioning. Docents and lecturers are on hand to stimulate interactions, propose points of view, explanations, and means of interpretation so that visitors can retain as much as possible about the beauty of the works and the building itself.

“Explanatory” tours are led every thirty minutes, free and no reservation required. They provide an introduction to the museum that visitors are free to follow along for any portion. On weekends and on every weekday during school holidays, docents welcome children in the Mini Salon and provide them with tools to help them explore the museum: a booklet, games, stories about the works, and advice on how to visit the Bourse de Commerce.

There is an online app to help guide your visit. It proposes an itinerary through the space, with sound and commentary for each exhibition. This app is available for download free of charge at: [visite.boursedecommerce.fr](http://visite.boursedecommerce.fr)

**“A Tour of the Bourse de Commerce” (1 hour 15 minutes)**

This guided tour invites visitors to discover the museum's current exhibitions. It also serves to point out the historical beauty of the Bourse de Commerce, its restored decor and preserved vestiges, and how they coexist with Tadao Ando's radical, meditative intervention. Guided tours and workshops are also available for groups of adult and students. For more details, see [pinaultcollection.com](http://pinaultcollection.com)

Fee: entrance ticket + €5

Reservation online recommended

**Accessibility**

Most of the mediation formats have been designed according to the principle of universal accessibility. Consequently, the online app provides audio tours for works that are accessible both to people who can see and those whose vision is impaired. A scaled model of the Bourse de Commerce is also the starting point for tactile guided tours to the spaces. A booklet on accessibility, one titled “Easy to Read and Understand”, and other specific services are available at [pinaultcollection.com](http://pinaultcollection.com)

# At the museum

## **La Halle aux Grains – Michel and Sébastien Bras' Restaurant–Café**

Located on the third floor of the Bourse de Commerce, la Halle aux Grains, Michel et Sébastien Bras' Restaurant–Café provides a singular cuisine inspired by the history of this site as interpreted by these two renowned chefs. The restaurant can accommodate up to one hundred guests in its main dining area. It can also create custom menus for groups of up to twenty people to dine in private rooms. Located on the third floor, the restaurant is accessible directly after entering the Bourse de Commerce or after visiting the museum.

Open every day of the week from noon to midnight (closed Tuesday at lunch)

Lunch from 12:00 to 3:00 p.m.: 3 menus (€54, €78, and €98)

Afternoons, starting at 3:00 p.m.: sweet and savoury snacks

Dinner from 7:30 to 10:30 p.m.: 2 menus (€78 and €98)

Reservations recommended:

T +33 (0)1 82 71 71 60

[halleauxgrains.paris@bras.fr](mailto:halleauxgrains.paris@bras.fr)

[halleauxgrains.bras.fr](http://halleauxgrains.bras.fr)

## **Publications – Bookshop**

Located on the ground floor of the Bourse de Commerce – Pinault Collection, the Bookshop proposes a selection of approximately 250 works related to the museum's current programming, in resonance with the building's history and architecture and in connection with the Pinault Collection's initiatives, ranging from its exhibitions to its artists and the themes they explore. Visitors may consult and select catalogues for Pinault Collection exhibitions held at the Bourse de Commerce as well as in Venice at the Palazzo Grassi and the Punta della Dogana, and for the exhibitions held at large.

Carte blanches given to artists, exhibition curators, and major figures in the world of contemporary art invite you to explore other domains, ranging from literature to the social sciences. Each year, works by the finalists and the winner of the Prix Pierre Daix are also presented. Stationary, postcards, posters, and an assortment of other objects complement the books on offer. The Bookshop is accessible during opening hours of the Bourse de Commerce and under the same conditions.

T +33 (0)1 53 00 82 28

[bookshop@pinaultcollection.com](mailto:bookshop@pinaultcollection.com)

[bookshop.pinaultcollection.com](http://bookshop.pinaultcollection.com)



# Online

## **The website**

With information on all the Pinault Collection's initiatives and current events, the website [pinaultcollection.com](http://pinaultcollection.com) offers a view of the collection established by François Pinault, specifically of works that have already been exhibited. The website also links to the collection's museums (Palazzo Grassi and Punta della Dogana in Venice, and the Bourse de Commerce in Paris) and provides additional information on exhibitions held at large, on major loans, the Prix Pierre Daix, and the Lens artist residency.

Click on the tab "Bourse de Commerce" to buy your ticket to discover the museum, prepare for your visit, or reserve a seat in the Auditorium. The website has a clear presentation of the list of events and is routinely updated to include new content in the form of articles, interviews, videos, podcasts, and more.

## **The newsletter**

The website [pinaultcollection.com](http://pinaultcollection.com) provides visitors with all current information on the museum and allows them to sign up free of charge for the newsletter simply by entering their email address at the bottom of the home page:

[pinaultcollection.com/boursedecommerce](http://pinaultcollection.com/boursedecommerce)

## **Social media**

Followers of the Bourse de Commerce on social media were able to witness the very first steps of the museum's restoration and transformation, discover the project's main actors, and see videos of its installation before diving into its ongoing developments through a daily publication that included testimonials from artists, a focus on exhibitions, and announcements of events.

 @BoursedeCommerce  
 @BoursedeCommerce  
 Bourse de Commerce — Pinault Collection  
 @BourseCommerce  
 Bourse de Commerce — Pinault Collection  
 @BoursedeCommerce

# The 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 the inaugural exhibition *Ouverture*, or “Opening”. 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 steadily revolving solo and thematic group exhibitions. All the exhibitions actively involve artists 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.

## At large

Beyond Venice and now also Paris, works from the collection are now regularly included in exhibitions across the world. They have been presented in Paris, Moscow, Monaco, Seoul, Lille, Dinard, Dunkerque, Essen, Stockholm, Rennes, Beirut, Marseilles, and Tourcoing. Upon request from public and private institutions the world over, the Pinault Collection also maintains 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, and providing a monthly stipend, it provides time and space for artistic practice in a site that is well-suited for making art. 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. Since its establishment in 2016, it has hosted the American duo Melissa Dubbin and Aaron S. Davidson (2016), Belgian artist Edith Dekyndt (2017), Brazilian artist Lucas Arruda (2018), Franco-Moroccan artist Hicham Berrada (2019), French artist Bertille Bak (2019–2020), Chilean artist Enrique Ramirez (2020–2021), and French artist Melik Ohanian (2021–2022). Starting in September 2022 and until the end of the first half of 2023, Benoît Piéron is occupying the residency, where he has already created the work *L’Ecritoire* [“The Desk”], featured in the exhibition “Before the Storm”.

### The Prix Pierre Daix

François Pinault created the Prix Pierre Daix 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 prize was awarded:

- in 2022, to Jérémie Koering (*The Image Eaters: A history of the ingestion of images*)
- in 2021, to Germain Viatte (*The other face of the medallion*)
- in 2020, to Pascal Rousseau (*Hypnosis: art and hypnosis from Mesmer to the present day*)
- in 2019, to Rémi Labrusse (*Prehistory: the opposite of time*)
- in 2018, to Pierre Wat (*Peregrinations: Landscapes between nature and history*)
- in 2017, to Élisabeth Lebovici (*What AIDS did to me: Art and activism at the end of the twentieth century*)
- in 2016, to Maurice Fréchuret (*Erasing: The paradox of an artistic gesture*)
- in 2015, to Yve-Alain Bois (*Ellsworth Kelly: Catalogue Raisonné of Paintings and Sculpture 1940-1953, Volume 1*) and to Marie-Anne Lescourret (*Aby Warburg, or the temptation to look*)

## The Pinault Collection: a few numbers

- More than 10,000 works
- 37 exhibitions held to date at Palazzo Grassi, the Punta della Dogana, and the Bourse de Commerce
- More than four million visitors since 2006
- 18 exhibitions held at large
- More than 1,300 works lent since 2013
- More than 350 artists exhibited between Palazzo Grassi and the Punta della Dogana since 2006
- More than 700 events at the Teatrino since May 2013
- More than 50 cultural events at the Bourse de Commerce since May 2021

## Organisation of The Pinault Collection

- François Pinault, *Chairman*
- François-Henri Pinault, *Chairman of the Board of Directors*  
Board of Directors: Charlotte Fournet, Olivia Fournet, Alban Greget, Dominique Pinault, François Louis Pinault, and Laurence Pinault
- Jean-Jacques Aillagon, *General Director and Advisor to the Chairman*
- Emma Lavigne, *General Director and Chief Curator*
- Denis Berthomier, *General Executive Director*
- Bruno Racine, *Managing Director and Director of Palazzo Grassi – Punta della Dogana*

# Exhibitions at the Pinault Collection's museums since 2006

## **Icons**

Curated by: Emma Lavigne  
and Bruno Racine  
Punta della Dogana, 02.04 – 26.11.2023

## **CHRONORAMA**

Curated by: Matthieu Humery  
Palazzo Grassi, 12.03.2023 – 07.01.2024

## **Before the Storm**

Curated by: Emma Lavigne  
with Nicolas-Xavier Ferrand  
Bourse de Commerce,  
08.02 – 11.09.2023

## **A Second of Eternity**

Curated by: Emma Lavigne  
Bourse de Commerce,  
22.06.22 – 16.01.2023

## **Felix Gonzalez-Torres and Roni Horn**

Curated by: Caroline Bourgeois  
in collaboration with Roni Horn  
Bourse de Commerce, 04.04 – 26.09.22

## **Marlene Dumas. Open-end**

Curated by: Caroline Bourgeois  
in collaboration with the artist  
Palazzo Grassi, 27.03.22 – 8.01.23

## **Bruce Nauman.**

### **Contrapposto Studies**

Curated by: Carlos Basualdo  
and Caroline Bourgeois  
in collaboration with the artist  
Punta della Dogana, 23.05.21 – 27.11.22

## **Charles Ray**

Curated by: Caroline Bourgeois  
in collaboration with the artist  
Bourse de Commerce, 16.02 – 06.06.22

## **HYPERVENEZIA**

Curated by: Matthieu Humery  
Palazzo Grassi, 5.09.21 – 9.01.22

## **Opening**

Curated by: François Pinault  
Bourse de Commerce, 22.05.21 – 17.01.22

## **Untitled, 2020**

Curated by: Caroline Bourgeois,  
Muna El Fitri, and Thomas Houseago  
Punta della Dogana, 11.07 – 13.12.20

## **Henri Cartier-Bresson. The Great Game**

Chief Curator: Matthieu Humery  
Curators: Sylvie Aubenas, Javier Cercas,  
Annie Leibovitz, François Pinault,  
and Wim Wenders  
Palazzo Grassi, 11.07.20 – 20.03.21

## **Youssef Nabil. Once Upon a Dream**

Curated by: Jean-Jacques Aillagon  
and Matthieu Humery  
Palazzo Grassi, 11.07.20 – 20.03.21

## **Luc Tuymans. The Shovel**

Curated by: Caroline Bourgeois  
Palazzo Grassi, 24.03.19 – 6.01.20

## **Place and Signs**

Curated by: Mouna Mekouar  
and Martin Bethenod  
Punta della Dogana, 24.03 – 15.12.19

## **Albert Oehlen. Cows by the Water**

Curated by: Caroline Bourgeois  
Palazzo Grassi, 8.04.18 – 6.01.19

## **Dancing with Myself**

Curated by: Martin Bethenod  
and Florian Ebner  
Punta della Dogana, 8.04 – 16.12.18

## **Damien Hirst. Treasures from the Wreck of the Unbelievable**

Curated by: Elena Geuna  
Punta della Dogana and Palazzo Grassi,  
9.04 – 3.12.17

## **Accrochage**

Curated by: Caroline Bourgeois  
Punta della Dogana, 17.04 – 20.11.16

## **Sigmar Polke**

Curated by: Elena Geuna  
and Guy Tosatto  
Palazzo Grassi, 17.04 – 6.11.16

## **Slip of the Tongue**

Curated by: Danh Vo  
and Caroline Bourgeois  
Punta della Dogana, 12.04.15 – 10.01.16

## **Martial Raysse**

Curated by: the artist in collaboration  
with Caroline Bourgeois  
Palazzo Grassi, 12.04 – 30.11.15



**The Illusion of the Lights**

Curated by: Caroline Bourgeois  
Palazzo Grassi, 13.04.14 – 6.01.15

**Irving Penn: Resonance**

Curated by: Pierre Apraxine  
and Matthieu Humery  
Palazzo Grassi, 13.04.14 – 6.01.15

**Prima Material**

Curated by: Caroline Bourgeois  
and Michael Govan  
Punta della Dogana, 30.05.13 – 15.02.15

**Rudolf Stingel**

Curated by: Rudolf Stingel  
with Elena Geuna  
Palazzo Grassi, 7.04.13 – 6.01.14

**Words of Images**

Curated by: Caroline Bourgeois  
Palazzo Grassi, 30.08.12 – 13.01.13

**Madame Fisscher**

Curated by: Urs Fischer  
and Caroline Bourgeois  
Palazzo Grassi, 15.04 – 15.07.12

**The World Belongs to You**

Curated by: Caroline Bourgeois  
Palazzo Grassi, 2.06.11 – 21.02.12

**In Praise of Doubt**

Curated by: Caroline Bourgeois  
Punta della Dogana,  
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,  
6.06.09 – 10.04.11

**Italics. Italian Art between Tradition  
and Revolution, 1968–2008**

Curated by: Francesco Bonami  
Palazzo Grassi, 27.09.08 – 22.03.09

**Rome and the Barbarians:  
The Birth of a New World**

Curated by: Jean-Jacques Aillagon  
Palazzo Grassi, 26.01 – 20.07.08

**Sequence 1 – Painting and Sculpture  
in the François Pinault Collection**

Curated by: Alison Gingeras  
Palazzo Grassi, 5.05 – 11.11.07

**Picasso, la joie de vivre. 1945-1948**

Curated by: Jean-Louis Andral  
Palazzo Grassi, 11.11.06 – 11.03.07

**The François Pinault Collection:  
a Post-Pop Selection**

Curated by: Alison Gingeras  
Palazzo Grassi, 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, 29.04 – 1.10.06

# Exhibitions held at large by the Pinault Collection since 2007

## **Irving Penn. Artists Portraits**

Curated by: Matthieu Humery  
and Lola Regard  
Villa Les Roches Brunes, Dinard,  
11.06 – 01.10.2023

## **Forever Sixties**

Curated by: Emma Lavigne  
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, 4.02 – 30.04.22

## **Beyond Colour: Black and White in the Pinault Collection**

Curated by: Jean-Jacques Aillagon  
Couvent des Jacobins, Rennes,  
12.06 – 29.08.21

## **Jeff Koons MUCEM: Works from the Pinault Collection**

Curated by: Elena Geuna  
and Émilie Girard  
MUCEM, Marseille,  
19.05 – 18.10.21

## **Henri Cartier-Bresson: The Great Game**

Chief Curator: 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

## **Stand Up!**

Curated by: Caroline Bourgeois  
Couvent des Jacobins,  
Rennes, 23.06 – 9.09.18

## **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,  
7.10.16 – 15.01.17

## **Art Lovers: Art Histories in the Pinault Collection**

Curated by: Martin Bethenod  
Grimaldi Forum, Monaco, 12.07 – 7.09.14

## **Triple Turn**

Curated by: Caroline Bourgeois  
Conciergerie, Paris, 21.10.13 – 6.01.14

## **Art Tested by the World**

Curated by: Jean-Jacques Aillagon  
Dépoland, Dunkerque, 6.07 – 6.10.13

## **Agony and Ecstasy**

Curated by: Francesca Amfitheatrof  
Song Eun Foundation, Seoul,  
3.09 – 19.11.11

## **Who's Afraid of Artists?**

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 of Time**

Curated by: Caroline Bourgeois  
Tri Postal, Lille, 16.10.07 – 1.01.08

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