

## **From the Halle au Blé to the Bourse de Commerce**

Pierre-Antoine Gatier,  
architect in chief of French National Heritage

A remarkable historic monument, the Bourse de Commerce embodies four centuries of architectural innovation and technical prowess. It brings together the first freestanding column in Paris, erected during the sixteenth century, with vestiges of a circular Halle au Blé (grain market) built during the eighteenth-century and located at the heart of Paris's most important housing development at the time. The site was adapted into a Bourse de Commerce (stock market) in 1889. Because of the exceptional nature of this building, it was soon attributed landmark status: the Medici column in 1862, the entirety of the Bourse in 1975, and the dome in 1986—an indication of the significance of the site.

### **1574–1584: Erection of the Medici column**

From 1574 to 1584, a residence designed by the architect Jean Bullant for Queen Catherine de' Medici was built on the site of the former Hôtel de Nesle, then occupied by the Convent of the Repentant Daughters. In its narrow courtyard, the queen installed the city's first freestanding column—a symbol of her power over the city. The column, most likely of the Doric order, was at first placed on a plain base, its shaft decorated with garlands and wreaths, fleurs-de-lis, cornucopia, numbers, broken mirrors, and love knots. Atop the column was a platform forming a capitol, topped by an iron armillary sphere; this platform could be reached from the Hotel de la Reine via a spiral staircase.

In 1748, the writer Louis Petit de Bachaumont, charmed by the singular architecture of the column, decided to purchase it, thus ensuring its conservation. A fountain was added to its base, along with a sundial devised by the astronomer Alexandre Guy Pingré and located sixteen meters above ground level—a veritable feat of technology, given the column's curved surface. It remained an important site on the Parisian landscape throughout the eighteenth century.

### **1763–1766: Construction of the Halle au Blé by Nicolas Le Camus de Mézières**

Plans to adapt the former Hôtel de Soissons (a property, at the time, of the Prince de Carignan) into a Halle au Blé were established in 1763, as part of a vast new program of public-interest works that transformed the geography of Paris during the second half of the eighteenth century. The project was assigned to Nicolas Le Camus de Mézières, expert architect to King Louis XV; the functional, esthetic, and symbolic aspects of the plans he devised were all entirely original. For the first public monument to be located at the heart of a residential neighborhood, at the intersection of several large streets and avenues, de Mézières chose a groundbreaking shape: bringing together two halls in one, with arcades forming a ring around a central courtyard. The circular layout represented a break with the traditional arrangement of a market, yet clearly announced the building's function.

De Mézières also took advantage of new construction methods that had been developed recently for Gothic architecture. De Mézières used a revolutionary structure, intended to prevent fires, to line the arcades and floors of the building. These modern methods allowed for optimal ventilation, transparency, and access to natural light.

**1806– 1813: Reconstruction of the iron dome  
by François-Joseph Bélanger and François Brunet**

Soon after the Halle au Blé opened to the public, architects began discussing ways to cover its central courtyard with a dome. Built in 1783, it was the largest in all of France at the time. In 1802, however, it collapsed during a fire. More than a decade later, in 1813, François-Joseph Bélanger created the first cast-iron chassis of the era to span such a large area.

**1885– 1889: Adaptation into the Bourse de Commerce  
by Henri Blondel**

Because of the grain market's dwindling activity, the Halle au Blé was closed in 1873. In 1881, it was decided to adapt the building into a Bourse des Marchandises (commodity exchange), and in 1886 the architect Henri Blondel was chosen to lead the project. The edifice's exterior elevation was torn down and replaced by a new external façade (only the Medici column and one of the two double-spiral staircases were left intact). Blondel added an entresol and a new floor beneath the dome, which was covered to mid-height.

This rehabilitation of the building relied on new systems of distributing weight and allowing zenithal natural light into its interior. Visitors entered through a new entrance portico onto the recently created Rue du Louvre, flanked by four Corinthian columns and ornamented by an elaborate pediment carved by Croisy. The vestibule, decorated with Corinthian columns and molded ceilings in cardboard-stone, then led to two stone staircases. Balconies were added to the eighteenth-century internal façade, transforming it into an urban, modern edifice, emblematic of the Third Republic. Blondel also decided to line the lower half of the dome with bricks, then commissioned five large frescoes depicting the history of commerce across the five continents: *The Four Cardinal Directions* by Alexis-Joseph Mazerolle, *Russia and the North* by Désiré-François Laugée, *America* by Evariste-Vital Luminais, *Asia and Africa* by Victor Georges Clairin, and *Europe* by Hippolyte Lucas.

This Parisian *grand projet* was inaugurated on September 24, 1889, during the Exposition Universelle that marked the centennial of the French Revolution. On this occasion, the Eiffel Tower and the dome of the Bourse de Commerce were held up as examples of French engineering expertise, notably in terms of metal carpentry.

## History of the Pinault Collection

François Pinault has channeled his passion for contemporary art into assembling one of the most important collections in the world today: it now includes more than three thousand works from the twentieth and twenty-first centuries. His approach is fed by his commitment to sharing his passion for art with as broad an audience as possible, and to accompanying artists as they explore new territories. Since 2006, François Pinault has oriented his cultural project along three axes: presenting ambitious exhibitions in Venice; lending works in his collection to museums across the world; and supporting and encouraging up-and-coming artists and art historians.

His museums are housed in two exceptional buildings in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, and Punta della Dogana, opened in 2009. These sites were renovated and rehabilitated for their new purpose by the Japanese architect Tadao Ando, a Pritzker Prize laureate. Works in the Pinault Collection are displayed in these two sites, in thematic exhibitions; artists are regularly commissioned to create new works, often in situ. The Teatrino, also designed by Tadao and opened in 2013, welcomes a rich cultural and educational program, organized in collaboration with institutions and universities in Venice and abroad.

Works in the Collection are regularly presented in exhibitions across the world. They have been displayed in Paris, Moscow, Monaco, Seoul, Lille, Dinard, Dunkirk, Essen, and, in June 2017, in Stockholm, at the Fotografiska Museet. Solicited by public and private institutions, the Pinault Collection is proud to loan its works to international exhibitions.

02

The Pinault Collection is also deeply invested in supporting the work of contemporary artists, on the one hand, and on the other of historians of modern and contemporary art. In partnership with the city of Lille and the Hauts-de-France region, François Pinault founded a residency program in the former mining town. Housed in a former rectory, adapted to its new purpose by the architects of the firm NeM/Niney & Marca Architectes, it was inaugurated in December 2015. The selection of artists-in-residency is made jointly by the staff of the Collection Pinault, the DRAC and FRAC Hauts-de-France, Le Fresnoy – Studio National des Arts Contemporains, and the Louvre-Lens. After welcoming the American Melissa Budin and Aaron S. Davidson in 2016, the Belgian artist Edith Dekyndt will take over the residency through August 2017. She will be followed by the Brazilian Lucas Arruda in September 2017, then by the French-Moroccan Hicham Berrada from September 2018.

In 2014 François Pinault founded the Pierre Daix Prize, in homage to his friend, the art historian Pierre Daix. It is awarded each year to an exceptional study of modern or contemporary art. In 2016, the prize was given to Maurice Fréchuret for his essay *Effacer: Paradoxe d'un geste artistique*, published by the presses du réel.

## **The Pinault Collection in numbers since 2016**

Exhibitions in Venice: **20**

Exhibitions in other museums (Lille, Moscow, Dinard, Seoul, Dunkirk, Paris, Monaco, Essen, Stockholm): **9**

Artists exhibited in Venice: **324**

Works lent in France and throughout the world: **more than 2,000**

Works exhibited in Venice and throughout the world: **more than 2,000**

Events at the Teatrino since its opening in May 2013: **more than 400**

Visitors at Palazzo Grassi and Punta della Dogana: **2.5 million**

Educational workshops since 2011: **260**

## Palazzo Grassi and Punta della Dogana: exhibition history

### **Where Are We Going?**

#### **A Selection of Works from the Pinault Collection,**

Curated by Alison Gingeras  
Palazzo Grassi  
April 29, 2006–October 1, 2006

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

Curated by Jean-Louis Andral  
**François Pinault Collection:  
A Post-Pop Selection**  
Curated by Alison Gingeras  
Palazzo Grassi  
November 11, 2006–March 11, 2007

### **Sequence 1: Painting and Sculpture from the François Pinault Collection**

Curated by Alison Gingeras  
Palazzo Grassi  
May 5, 2007–November 11, 2007

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

Curated by Jean-Jacques Aillagon  
Palazzo Grassi  
January 26, 2008–July 20, 2008

### **Italics. Italian Art Between Tradition and Revolution, 1968-2008**

Curated by Francesco Bonami  
Palazzo Grassi  
September 27, 2008–March 22, 2009

### **Mapping the Studio. Artists from the François Pinault Collection**

Curated by Francesco Bonami  
and Alison Gingeras  
Punta della Dogana & Palazzo Grassi  
June 6, 2009–April 10, 2011

### **In Praise of Doubt**

Curated by Caroline Bourgeois  
Punta della Dogana  
April 10, 2011–March 17, 2013

### **The World Belongs to You**

Curated by Caroline Bourgeois  
Palazzo Grassi  
June 2, 2011–February 21, 2012

### **Madame Fisscher: Urs Fischer**

Curated by the artist in collaboration  
with Caroline Bourgeois  
Palazzo Grassi  
April 15, 2012–July 15, 2012

### **Voice of Images**

Curated by Caroline Bourgeois  
Palazzo Grassi  
August 30, 2012–January 13, 2013

### **Rudolf Stingel**

Curated by the artist  
in collaboration with Elena Geuna  
Palazzo Grassi  
April 7, 2013–January 6, 2014

### **Prima Materia**

Curated by Caroline Bourgeois  
and Michael Govan  
Punta della Dogana  
May 30, 2013–February 15, 2015

### **The Illusion of Light**

Curated by Caroline Bourgeois  
**Irving Penn, Resonance**  
Curated by Pierre Apraxine  
and Matthieu Humery  
Palazzo Grassi  
April 13, 2014–January 6, 2015

### **Martial Raysse**

Curated by Caroline Bourgeois  
in collaboration with the artist  
Palazzo Grassi  
April 12, 2015–November 30, 2015

### **Slip of the Tongue**

Curated by Danh Vo in collaboration  
with Caroline Bourgeois  
Punta della Dogana  
April 12, 2015–January 10, 2016

### **Sigmar Polke**

Curated by Elena Geuna  
and Guy Tosatto  
Palazzo Grassi  
April 17, 2016–November 6, 2016

### **Accrochage**

Curated by Caroline Bourgeois  
Punta della Dogana  
April 17, 2016–November 20, 2016

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

Curated by Elena Geuna  
in collaboration with the artist  
Palazzo Grassi & Punta della Dogana  
April 9, 2017–December 3, 2017

## **Exhibitions of the Collection outside Venice**

### **Passage of Time**

Curated by Caroline Bourgeois  
Tri Postal, Lille  
October 16, 2007–January 1, 2008

### **A Certain State of the World?**

Curated by Caroline Bourgeois  
Garage Center for Contemporary  
Culture, Moscou  
March 19, 2009–June 14, 2009

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

Curated by Caroline Bourgeois  
Palais des Arts, Dinard  
June 14, 2009–September 13, 2009

### **Agony and Ecstasy**

Curated by Francesca Amfitheatrof  
SongEun Foundation, Séoul  
September 3, 2011–November 19, 2011

### **Art Facing World Adversity**

Curated by Jean-Jacques Aillagon  
Dépoland, Dunkirk  
July 6, 2013–October 6, 2013

### **À Triple Tour**

Curated by Caroline Bourgeois  
Conciergerie, Paris  
October 21, 2013–January 6, 2014

### **Art Lovers, Stories of Art in The Pinault Collection**

Curated by Martin Bethenod  
Grimaldi Forum, Monaco  
July 12, 2014–September 7, 2014

### **Dancing with Myself**

Curated by Martin Bethenod  
Museum Folkwang, Essen  
October 7, 2016–January 15, 2017

### **Irving Penn, Resonance**

Curated by Matthieu Humery  
Fotografiska Museet, Stockholm  
June 16, 2017–September 17, 2017

## Biographies

### François Pinault

François Pinault was born on August 21, 1936, in Champs-Géraux, Brittany (Côtes-du-Nord). He established his first business in Rennes in 1963, buying and selling wood, significantly developing the scope of his enterprise over the years. The Groupe Pinault first became publicly traded in 1988. Pinault then refocused the group's activities towards specialized sales. Renamed PPR, in 1999 the group became specialized in the luxury market after acquiring Gucci Group (which includes the designer labels Gucci, Saint Laurent, Bottega Veneta, Boucheron, and more).

In 1992, Pinault founded Artémis, his personal holding company, owned entirely by the Pinault family. Since then, Artémis has acquired Christie's auction house, the news weekly *Le Point*, the Stade Rennais football club, and several vineyards, including the Château-Latour vineyard in Bordeaux. Artémis is part-owner of a number of French and international businesses, such as the FNAC-Darty group.

In 2003, François Pinault entrusted the direction of the group to his son François-Henri Pinault to devote himself to his passion for art. François-Henri Pinault transformed PPR, renamed Kering in 2013, into a global leader in the luxury market.

Today François Pinault is one of the leading collectors of contemporary art in the world, committed to promoting contemporary art and sharing the works in the Pinault Collection with the public.

Since 2006, the Pinault Collection has taken on an ambitious program, unfolding along several axes:

- The presentation of works in its collection in its Venetian museums (Palazzo Grassi, Punta della Dogana, and the Teatrino)
- and in exhibitions throughout the world, in Lille, Dinard, Moscow, Seoul, Dunkirk, Monaco, Essen, and Stockholm.
- Sustained collaborations with the most important artistic institutions in Paris and internationally, through a robust program of loans and joint acquisitions (Centre Pompidou, LACMA, The Philadelphia Museum of Art, etc.)
- and, with the founding of the Pierre Daix Prize in 2015, the ongoing support of historians of modern and contemporary art.

The addition of the Bourse de Commerce museum in Paris represents an important new step in the development of the Pinault family's ambitious cultural project.

## Biographies

### François-Henri Pinault

Born in Rennes in 1962, François-Henri Pinault is the president and general director of the Kering Group and president of the holding company Artémis.

A graduate at HEC (1985), François-Henri Pinault began working for the Pinault group in 1987, occupying a succession of posts within its main subsidiaries. CEO of the FNAC in 1997, he became president of Artémis in 2003 and of PPR in 2005.

While at the helm of PPR, renamed Kering in 2013, François-Henri Pinault transformed the group into a leader in the luxury market. Kering owns several luxury brands of fashion, leather goods, jewelry, and watches: Gucci, Bottega Veneta, Saint Laurent, Alexander McQueen, Balenciaga, Brioni, Christopher Kane, McQ, Stella McCartney, Tomas Maier, Boucheron, Dodo, Girard-Perregaux, Pomellato, Qeelin, and Ulysse Nardin. Kering is also developing the sport and lifestyle brands Puma and Volcom.

Always striving to be modern and bold, François-Henri Pinault has consistently chosen strong, independent creative forces to lead these brands and encouraged the emergence of new talent.

At the same time, he has sought to anchor his activities in important historic sites in both France and Italy, renovating the former Laennec Hospital on the rue de Sèvres in Paris, now the headquarters of Kering and Balenciaga, the ancient Abbey of Penthemont, rue de Bellechasse (Saint Laurent), the Hôtel de Nocé on the place Vendôme (Boucheron), the Villa Shroeder-Da Porto in Montebello Vicentino, in the Veneto region (Bottega Veneta), and the Villa Zaguri in Padua (Kering Eyewear).

Deeply convinced that sustainable development is key to the continued success of the group, François-Henri Pinault is committed to ensuring that Kering maintains its position as the first and largest economic actor of its scale to prioritize environmental quality and positive working conditions.

Equally committed to defending women's rights and dignity, François-Henri Pinault has made equality between genders a priority at Kering, one of the CAC40 index groups that employs the highest percentage of women. In 2009, he founded the Fondation d'Entreprise Kering, dedicated to fighting against violence toward women. Finally, through the program Women in Motion, a partnership between Kering and the Festival de Cannes, he contributes to promoting the position and inclusion of women in cinema.

## Biographies

### Jean-Jacques Aillagon

Jean-Jacques Aillagon began his professional career in education. From 1973 to 1976, he taught history and geography in the Corrèze region, at the college d'Egletons and the lycée de Tulle. In 1976, he embarked on a long and varied career within the most important cultural institutions in France. First employed in Paris at the Centre d'Études et de Recherche Architecturale of the Ministry of Culture, Aillagon then went through his "Beaux Arts" years, occupying a succession of different posts at the prestigious art school. In 1982, he became the administrator of the Musée National d'Art Moderne, Centre Pompidou. He went to work for the cultural services of the City of Paris in 1985, was promoted to the post of director in 1993, before being named president of the Centre National d'Art et de Culture Georges Pompidou in 1996.

Minister of Culture from 2002 to 2005 under prime minister Jean-Pierre Raffarin, Aillagon passed an important law on the patronage of the arts and bolstered the autonomy and decentralization of cultural institutions. As president of the Château de Versailles from 2007 to 2011, he brought together his passions for France's historic heritage and for contemporary art, inviting artists such as Jeff Koons, Takashi Murakami, Xavier Veilhan, and Bernar Venet to create installations in the gardens of the royal palace.

For the past several years, Aillagon has closely counseled François Pinault, contributing his knowledge and expertise to the creation of his Venetian museums, and now to his new Parisian project, at the Bourse de Commerce. Aillagon is also president of the commission working toward placing the city of Nice on the UNESCO world heritage list. He continues to curate exhibitions, such as "Jacques Chirac ou le dialogue des cultures" at the Musée du Quai Branly, in 2016.

## **Biographies**

### **Martin Bethenod**

Martin Bethenod is the managing director of the Collection Pinault–Paris and of its museum, the Bourse de Commerce. He is also the director of Palazzo Grassi – Punta della Dogana, a position he has occupied since June 1, 2010.

Bethenod previously worked in a number of roles in the worlds of art and culture. He began his career as project manager assisting the director of cultural affairs for the City of Paris (1993–96), going on to work as chief of staff for the president of the Centre Pompidou (1996–98) before creating and chairing the department of publications at the museum (1998–2001).

Deputy editor and director of development of *Connaissance des Arts* magazine from 2001 to 2002, then editor-in-chief at French *Vogue* (2002–03), he then worked at the French Ministry of Culture and Communication, as arts delegate, in 2003 and 2004.

From 2004 to 2010, Bethenod was the general director of FIAC (International Contemporary Art Fair, Paris), which he steered into its current position as one of the most important international art events. Bethenod was the 2010 artistic director of the Paris Nuit Blanche. He is also currently the chairman of Crédac (Ivry) and of the Fondation de France cultural committee. He has curated two exhibitions of the Pinault Collection, presented at the Grimaldi Forum in Monaco (“Art Lovers,” 2014) and the Folkwang Museum in Essen (“Dancing with Myself,” 2016).

**07**

### **Daniel Sancho**

Daniel Sancho, a public-works engineer for the French state, joined the staff of the Collection Pinault–Paris on November 1, 2016. He is now the on-site architect in charge of the renovation of the Bourse de Commerce.

From 2005 to 2016, Sancho was director of the museums and gardens of Versailles. He was the author of the master plan for the Grand Palais, which was approved by the French government in 2003. From 1998 to 2005, he worked on projects of EMOC (now renamed OPPIC), including the Grand Palais, the Cinémathèque Française, and the Palais de Tokyo. He was part of the team working on the Grand Louvre project, directed by Jean Lebrat, from 1986 to 1998.

He is assisted by Arnaud Lemaire, formerly of OPPIC, who previously collaborated on the Archives Nationales construction site in Pierrefitte-sur-Seine and the Grand Versailles.

## **The architectural team**

### **Tadao Ando Architect & Associates (TAAA)**

The Japanese architect Tadao Ando was selected by François Pinault to mastermind the conversion of the Bourse de Commerce into a museum.

Founded by Tadao Ando in 1969 in Osaka, Tadao Ando Architect & Associates (TAAA) is one of the most renowned architecture firms working today. Relying on its expertise and flexible organization, TAAA has designed buildings of all natures and scales, always combining functionality with majestic architectural gestures. It has created many remarkable buildings over the course of the last twenty-five years, including for the Modern Art Museum of Fort Worth and The Pulitzer Arts Foundation in the United States, the Langen Foundation in Germany, Benesse House in Japan, and the Benetton Factory in Treviso, Italy.

Winner of the Praemium Imperiale Award in Japan in 1996, Tadao Ando has been the recipient of many prestigious awards, such as the Pritzker Architecture Prize and gold medals from the Royal Institute of British Architects, the Académie Française, the American Institute of Architects, and the International Union of Architects.

Since 2000, Ando has collaborated with François Pinault on three projects in Venice: the renovation and preservation of Palazzo Grassi and Punta della Dogana and the construction of the Teatrino.

**08**

### **Pierre-Antoine Gatier Agency**

PAG was founded in 1991 by Pierre-Antoine Gatier, architect in chief of French National Heritage since 1990. Gatier holds degrees in museology from the École du Louvre (1983) and the École de Chaillot (1987). He is currently head architect for the fifth arrondissement in Paris, the Domaine de Chantilly, the Opéra Comique, and several properties owned by the French state in Rome.

For more than twenty years, Gatier has collaborated with art historians and architects specializing in the renovation of historical landmarks, focusing on updating them for current use. One of the core principles of his methodology relies on the analysis of the materials used in architectural buildings of the past, constantly experimenting and evolving new building methods.

Gatier also shares his knowledge on the renovation of historical monuments in the courses he teaches at the École de Chaillot on the history and the restoration of reinforced concrete and metal, and at the Paris-Belleville school of architecture, as part of a graduate-degree program specializing in twentieth-century heritage. He has lectured internationally on restoration techniques.

## **The architectural team**

### **NeM / Niney et Marca Architectes**

NeM / Niney et Marca Architectes was founded in 2008 by Lucie Niney and Thibault Marca, both graduates of the Ecole Nationale Supérieure d'Architecture de Paris-La Villette.

In their commissioned work, Niney and Marca seek to achieve a formal minimalism, avoiding any superfluous technical flourishes. The firm begins by analyzing the essence of each project, in order to conceive and create it most appropriately.

Niney and Marca have collaborated with several cultural institutions, in particular by participating in the design of exhibitions. NeM was selected to design the home of the Pinault artist-residency program in Lens, opened in 2015. The firm is currently working on restructuring studio housing at the Cité Internationale des Arts de Paris. In 2016, Niney and Marca were co-curators of the French pavilion at the Venice Architecture Biennial, along with the collective AJAP14 and OBRAS-Frédéric Bonnet.

Among its ongoing projects, the architects work currently on an African arts center in Allex (Drôme, France) and will soon deliver the new French headquarters of the World Wide Fund (WWF) NGO, in Le Pré-Saint-Gervais, near Paris.

### **Setec bâtiment**

The engineers of the independent group Setec have conceived and constructed some of the most ambitious international engineering projects of the past fifty years, including the Millau Viaduct, one of the highest bridge in the world, the tallest towers at La Défense in Paris, the Beijing National Center for the Performing Arts, the Riyadh subway system, and many more.

The firm was awarded the Century's Best Civil Engineering Project Award from the International Federation of Consulting Engineers for its work on the construction of the Channel Tunnel. Setec has collaborated on the design of several important high-tech museum projects, such as the Cour Napoléon of the Louvre by I. M. Pei, the Vesunna Gallo-Roman Museum by Jean Nouvel, the entrance to the Musée d'Orsay by Adeline Rispal, Tadao Ando's project for the Fondation d'Art Contemporain on the Île Seguin, Albert Kahn museum and gardens by Kengo Kuma in Boulogne and the Parc des Ateliers in Arles by Frank Gehry, and the Musée de l'Homme by Olivier Brochet and Emmanuel Nebout. Setec also participated in the renovation of the Château de Versailles with Frédéric Dider and the Château de Fontainebleau with Patrick Ponsot, and with Mark Feldman of Mosproekt 2, on the adaption of Catherine the Great's Tsaritsyno Palace into a museum.

## **General contractor**

### **Bouygues Construction**

The Collection Pinault–Paris has chosen Bouygues Construction as its partner for the renovation and adaptation of the Bourse de Commerce into a museum, beginning in summer 2017, working with its subsidiaries, Bouygues Bâtiments Île-de-France–Rénovation Privée and Bouygues Energies & Services.

Founded in 1952 by Francis Bouygues, the firm has undertaken and continues to manage projects in construction, infrastructure, and industry in close to eighty countries. A leader in sustainable development, Bouygues Construction is committed to remaining innovative and bold. Its clients reap the benefit of its originality and productivity, while its 50,000 collaborators enjoy exceptional working conditions.

Its subsidiary Bouygues Bâtiments Île-de-France–Rénovation Privée has established itself as the leader in renovations, working with businesses, hotels, and private residences. Bouygues Energie & Services is a leader in the fields of energy, services, and digital technology.

Bouygues has collaborated on a number of important cultural institutions, including the Hotel de la Marine, the Salle Pleyel, the Musée du Louvre, the Musée d’Orsay, and most recently the Cité Musicale on the Île Seguin.

## Advisory panel

The team of the Collection Pinault–Paris will be advised by a committee of experts with a two-pronged goal: studying the history of the Bourse de Commerce complex throughout the ages, and examining in depth every means of renovating the landmarked elements of the building.

Part of this committee will supervise the installation of pressurized-air systems in the basement of the Bourse de Commerce, a remnant of an ancient power station installed by the Compagnie Victor Popp in the late nineteenth-century, which for several decades provided public electricity to the area.

Serving on this panel are:

### DRAC:

**Dominique Cerclet**  
general conservator of national heritage, regional conservator of national heritage

—  
**Marie-Hélène Didier**  
general conservator of national heritage

### Heritage preservation:

**Régis Martin**  
chief architect of historic monuments, general inspector of national heritage

—  
**Caroline Piel**  
general conservator and inspector of national heritage

### Regional panel on historic monuments:

**Thierry Zimmer**  
deputy director

—  
**Witold Novik**  
research engineer, expert in painting

—  
**Annick Texier**  
research engineer, expert in the use of metals

—  
**Véronique Vergès-Belmin**  
research engineer, expert in the use of stone

### Collaborating professionals:

**Jean-François Belhoste**  
director of research at the École Pratique des Hautes Études (EPHE), historic and philological sciences section

—  
**Lionel Dufaux**  
head of collections at the Musée des Arts et Métiers

—  
**Guillaume Fonkenell**  
conservator of sculpture and architecture at the Musée National de la Renaissance, Château d'Écouen

—  
**Christophe Leribault**  
general conservator of heritage, director of the Petit Palais, Musée des Beaux-arts de la Ville de Paris

—  
**Paul Smith**  
general director of heritage at the Ministère de la Culture

### Experts advisors to the architects:

**Justine Aufradet**  
architect-engineer at Unanime

—  
**Madeleine Hanaire**  
painting conservator

—  
**Benoît Stehelin, Bernard Vaudeville, Jean-François Nicolas**  
of T/E/S/S