

PRESS KIT

A MUSEUM FOR THE BOURSE DE COMMERCE

PRESS CONFERENCE
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MAIRIE DE PARIS 

PINAULT COLLECTION

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1 FOREWORD

ANNE HIDALGO, MAYOR OF PARIS

I am thrilled that this wonderful project, which I've encouraged and nurtured from the outset, is now set to materialize. In the near future, once the Bourse de Commerce is sold to the city of Paris, then leased to François Pinault, the conditions will be in place for the opening of a new museum in Paris, dedicated to the display of the exceptional Pinault collection.

This new museum is an exciting prospect, perfectly embodying my vision of the role of culture and the arts in Paris.

The project will be housed in a building that participates in forming the very core of Paris's identity, a uniquely beautiful building, laden with history. The Bourse de Commerce will soon welcome some of the most stimulating works of modern and contemporary art to become a new museum that will enrich and enhance Paris, respecting its history while suggesting new paths and avenues to explore.

I commend the widely acknowledged talent and skills of the various actors who will be in charge of the renovation of the Bourse, who each have proven track records and considerable architectural expertise, which they have already put to the service of great cultural projects time and time again.

This collection of contemporary art—one of the greatest in the world—will contribute to the appeal and dynamism of Paris, drawing an international audience and initiating a dialogue among works and exhibitions, professionals and amateurs. I applaud the strongly European dimension of this project, notably through the ties linking the Paris to Venice. Finally, on a more local scale, the museum will participate in the resurgence of the surrounding neighborhood of Les Halles after the opening of the Canopée.

The presence of the Pinault collection in the city will allow Parisians and lovers of Paris to discover stunning works in an environment free from academicism and conservatism, that embodies instead a living conception of art as experimentation and constant reinvention, participating in a lively exchange on our contemporary world.

I fully endorse and share in Pinault's educational ambition, which he has enacted so successfully in Venice. One of our priorities in Paris is to work directly with the audience, convinced that it is now more important than ever to make all kinds of art accessible to every visitor.

It is through art that we can come to terms with our social, cultural, and mental confines. Art is a light that should shine on each citizen, especially those who are less familiar with it. Art reveals and opens an immense field of possibilities. It does more than free us; it teaches us how to live freely.

Because I share this conviction with François Pinault, as well as his desire to boost Paris's position on the world stage, I am particularly proud of this new endeavor and warmly thank all those who have participated in making it possible.

FOREWORD

FRANÇOIS PINAULT

Ten years ago, with Jean-Jacques Aillagon, I inaugurated at Palazzo Grassi in Venice the first public presentation of the collection that I have been putting together for the past several decades. During the ten years that have elapsed since then, this collection has grown further. It has now found a second home in Venice, Punta della Dogana, and I have opened a third space to host performances and concerts, the Teatrino.

From the very beginning, I announced that this Venetian adventure would constitute the first chapter in a longer story, to be followed by new initiatives. Today, I have decided to start writing that new chapter in Paris, expanding the scope of my engagement by opening a new space there. I have agreed to take over an exceptional and unusual building, formerly the Halle au grain (Grain Exchange), for the next fifty years.

After the Bourse has been renovated, I will display my collection there. I am making this commitment together with my family and children, including my son François-Henri Pinault, president of Kering. It is important to me that this commitment be shared by multiple generations of the Pinault family.

This project was made possible by Anne Hidalgo, Mayor of Paris, who recognized the potential of this new institution to enrich the cultural offerings of the city. The city of Paris, after purchasing the building, is leasing it to me for fifty years, contingent on its restoration, renovation, and refurbishment; I will also guarantee its financing. At the end of this period of occupancy, the building will be returned to the city of Paris, who may decide, with my descendants, to continue the adventure. I certainly hope that will be the case. I want to take this opportunity to express my gratitude to mayor Anne Hidalgo, to Jean-Louis Missika, deputy mayor in charge of urbanism, architecture, the Grand Paris project, economic development, and innovation, as well as to the municipality.

The general scheme having already been established, the architectural plans will be presented in a few months. A very talented team has been selected to lead this project: a great architect, the universally renowned Tadao Ando, who has been in charge of all my projects in Venice, and who is also a friend that I admire deeply; Pierre-Antoine Gatier, head architect of historical monuments, as the building benefits from landmark status; two young French architects, Lucie Niney and Thibault Marca of NeM, whose talent I was able to appreciate last year in Lens, where we inaugurated the Pinault artist residency in a building they designed; and finally, the firm Setec, who will take charge of engineering aspects.

I've long dreamt of creating an international network in which works, ideas, suggestions, and outlooks would circulate. With the opening of this space, this dream is about to become a reality. This project will create between Paris and Venice a subtle and sustained relationship, overseen by Martin Béthenod as director of all sites in both cities. Through international temporary exhibitions, such as the one opening in Essen at the Folkwang Museum on October 7, the European identity of my project will be all the more emphasized.

This new museum will take its place among the network of Parisian cultural institutions, both public and private, that present modern and contemporary art. As I've done in Venice, I plan on fully participating in the culture of the city, with respect and consideration for the institutions already in place, with the hope of contributing to Paris's prestige in a original and strong manner.

A space devoted to the presentation of a collection that is constantly evolving, the new museum will also be open to interventions by artists, with whom I plan on developing mutually enriching relationships. This strong commitment to artists, regardless of their generation or status in the art world, characterizes the *cartes blanches* that I've extended in Venice to artists such as Danh Vo and Rudolf Stingel.

Finally, with this new museum we will make a concerted effort to appeal to the most diverse audience possible, especially those who do not come into contact frequently with contemporary art, through dedicated educational, multidisciplinary programs. For this reason, the building will have a high quality auditorium so that it may welcome not only the visual arts but also music, theater, literature, and cinema.

We are now embarking on an exciting adventure. I hope to create something that is worthy of Paris, its history of art and culture.

2 THE BOURSE DE COMMERCE : HISTORICAL TIMELINE

BY PIERRE-ANTOINE GATIER, CHIEF ARCHITECT OF HISTORICAL MONUMENTS

A LONG, COMPOSITE HISTORY

The Bourse de Commerce is a prestigious historical Parisian monument that has been adapted to a number of different uses over the centuries. Today, it brings together the first freestanding column erected in Paris in the sixteenth century; parts of the former Halle au blé (corn exchange), once the heart of the most important housing developments of eighteenth-century Paris; and the first copper and cast-iron dome of its size, cast at the start of the nineteenth century. In 1889 a major renovation of the building was completed to transform the Halle au blé into the Bourse de Commerce (Commodity Exchange). The exceptional nature of this innovative architecture and its long history, spanning four centuries, amply justifies its early accession to historical landmark status: the Medici column in front of the building in 1862, the entire Bourse de Commerce building in 1975, and finally the dome in 1986.

- **1574–84: Erection of the Medici column**

On the site of the former Hotel de Nesle, then occupied by the Convent of the Repentant Daughters, a residence for Catherine de Medici was constructed by the architect Jean Bullant from 1574 to 1584. In its narrow courtyard, the queen installed the first freestanding column in Paris, symbol of her power in the city. At first, the Doric column was 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 is a platform forming a capitol, topped by an iron armillary sphere. According to the archeologist Anatole de Barthélémy, the decorative register of the column symbolizes the deep pain the queen experienced after the death of her husband Henri II, followed by that of her son François II—in particular the spherical motif, emblem of the two princes. A door connects the Hotel de la Reine to the observation deck via a spiral staircase.

In 1748, the writer Louis Petit de Bachaumont, charmed by its singular architecture, decided to purchase the former Hôtel de la Reine (then called the Hôtel de Soissons) from its current owner, the prince of Carignan. He guaranteed its conservation by adapting it into the Halle au blé. The entire edifice was overhauled for this purpose; only the Medici column remained in its original location, integrated into the large-scale urban project for the area masterminded by Nicolas Le Camus de Mézières beginning in 1763. Now with a fountain at its base and a sundial devised by the astronomer Alexandre Guy Pingré, located sixteen meters above the ground—a veritable feat of technology, given the column's curved surface—it became an important primary site on the Parisian landscape in the eighteenth century.

- **1763–66: Construction of the Halle au blé by Nicolas Le Camus de Mézières**

The building program for the Halle au blé was established beginning in 1763 as part of a vast new program of public works for Paris in the second half of the eighteenth century.

The conversion of the building and its neighboring lot into the Halle was entrusted to Nicolas Le Camus de Mézières, expert architect to King Louis XV. The plans he drew up were entirely original, both in their urban scope and in their functional, esthetic, and symbolic aspects.

They adhered closely to the conception of civil architecture espoused by Louis XV toward the end of his reign; this was to be the first public monument conceived in a residential neighborhood, the meeting point of several large streets and avenues heading in all cardinal directions. The building brings together two halls in one, in arcades that form a ring around a central inner courtyard. The choice of a circular layout, considered in the Age of Enlightenment one of the essential models of architecture, represents a break with the traditional arrangement of a market (one central nave) and clearly announces the function of the building.

The Halle au blé also benefited from recent experiments with new construction methods developed for Gothic architecture. Le Camus de Mézières used a revolutionary structure, intended to prevent fires, to line the arcades and floors of the building. He used stone and brick as the main construction materials because of their indestructability, their incombustibility, and their affordability. Le Camus de Mézières reinforced the structure with metallic elements in the masonry. Beyond the many anchors, a string was also placed above each arch in the dome, and a chain sealed at mid-height of the internal wall. These modern methods allow for optimal ventilation, transparency, and access to natural light.

- **1806–13: Reconstruction of the iron dome by François-Joseph Bélanger and François Brunet**

Soon after the Halle au blé was opened to commerce, debates began over the idea of covering its central space, in order to increase the amount of space available. A dome seemed like the most appropriate shape. The structural challenge involved was complex, as the walls and foundations were not intended to support heavy woodwork; it also posed a programmatic quandary, given the need for a well-lit and ventilated space. Several architects tried their hand at solving this intriguing challenge. A light dome, made of fir, without a support structure, was devised by Jacques Guillaume Legrand and Jacques Molinos, applying a structural system pioneered by Philibert de L'Orme. This economical structure was built in less than a year, and when it opened in 1783 was the largest space to be covered by a single dome in all of France.

After the dome collapsed during a fire in 1802, it became immediately necessary to build a new one. On top of the same goals—guaranteeing structural lightness, lighting, and ventilation while meeting an economical cost—fireproofing the building now appeared as the main priority. The use of iron, defended by François-Joseph Bélanger who considered it a symbol of modernity, seemed like a natural choice to the authorities responsible for the reconstruction of the dome. In 1813, Bélanger created the first cast-iron chassis in France. He solved the problems caused by the expansion and contraction of the old wooden structure by using bolts with pyramidal heads that allow breathing room. This metallic skeleton is the earliest nineteenth-century example of the use of cast iron on such a scale in France.

- **1885–89: Adaptation into the Bourse de Commerce by Henri Blondel**

Because of the slow activity of the grain market, the Halle au blé closed in 1873. In 1881, the project of adapting the Halle au blé into a Bourse des Marchandises was formed. Five years later, the architect Henri Blondel was put in charge of the project. He proposed an entire recasting of the building, leading to the complete destruction of the exterior elevation—only the Medici column and one of the two double-spiral staircases designed by Le Camus de Mézières were conserved. Blondel then built a new envelop, thinner than the first, for the building; he added an entresol between the first and second floors of the building and a new floor below the dome, maintaining the structure designed and installed by François-Joseph Bélanger and covering its lower half, which allows light to shine down into the offices and the interior hall. Blondel was strongly inspired by the internal facade when recreating the external facade, maintaining its proportions and replacing the trumeaux above the doorways with double pilasters.

The innovations added to the existing building combined to adapt the space to its new function. This architectural synthesis relied on new systems of distribution of weight, innovative means of lighting the metallic cupola, and the integration into a new system of streets in the area (construction of the Halles Baltard). Blondel created a new entrance hall, its portico opening onto the recently created Rue du Louvre, flanked by four Corinthian columns and ornamented by a pediment carved by Croisy. The entrance portico leads to a vestibule decorated with Corinthian columns and molded ceilings in cardboard-stone, leading to two marble staircases and a central hall. The only alternation to the internal facade designed by Le Camus de Mézières in the eighteenth century consists in the addition of balconies that transform the space into an urban facade for the Third Republic. Blondel also added brick to the lower half of the dome, as well as large frescos depicting the history of commerce across five continents. This Parisian Grand Projet was inaugurated on September 24, 1889, during the Exposition Universelle celebrating of 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 know-how, notably in terms of metal carpentry.

ARCHITECTURAL PLANS FOR THE FUTURE MUSEUM

THE ARCHITECTURAL PLAN

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

The plans will be overseen by the following:

- The architecture firm **Tadao Ado Architect & Associates** (TAAA)
- **PAG** Pierre-Antoine Gatier, head architect of historical monuments
- **NeM**, Lucie Niney and Thibault Marca, architects of record
- **Setec Bâtiments** for engineering, specialized technical studies, and management and oversight of the worksite.

TADAO ANDO ARCHITECT & ASSOCIATES (TAAA)

Founded by Tadao Ando in 1969 in Osaka, Tadao Ado Architect & Associates (TAAA) is one of the most renowned contemporary architecture firms.

Relying on its expertise and flexible organization, TAAA has designed buildings of all natures and scales, always combining functionality with majestic architectural gestures. Over the past twenty-five years, it has created many remarkable buildings, 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: the Pritzker Architecture Prize, the Royal Institute of British Architects Gold Medal, the Académie Française, the American Institute of Architects, and the International Union of Architects.

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

L'AGENCE PAG

PAG was founded in 1991 by Pierre Antoine Gatier, head architect of historical monuments since 1990, a graduate in museology of the Ecole du Louvre (1983) and of the Ecole de Chail- lot (1987). He is currently in charge of conservation in the Alpes Maritimes department, the fifth arrondissement in Paris, the Domaine de Chantilly, the Opéra-Comique, and several French properties in Rome.

For the past 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 methods of building.

Gatier also shares his knowledge on the renovation of historical monuments during classes at the Ecole de Chaillot in the history and the restoration of reinforced concrete and metal, and at the school of architecture Paris-Belleville as part of the specialized degree in “twentieth century heritage.” He has also taught classes on restoration abroad.

The firm has specialized in the following:

- Historical studies and the analysis of archival documents, relying on their staff of historians;
- The analysis of existing structures and original building materials;
- The delimitation of an area of intervention that respects the original structure, in agreement with the institutions in charge of the conservation of national landmark preservation;
- The adaptation to new regulations and requirements in place.

NeM

NeM / Niney and 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. The projects of NeM / Niney and Marca Architectes are characterized by a quest for a formal minimalism, without indulging in superfluous technical flourishes.

The firm focuses on the essence of each project to conceive and create it most appropriately. It has often worked in the field of culture, notably participating in the design of several exhibitions. NeM created the Pinault artist residency in Lens, opened in 2015.

NeM is currently working on restructuring housing at the Cité Internationale des Arts de Paris and is co-curating the French pavilion at the 2016 Venice Architecture Biennial with the collective AJAP14 and OBRAS-Frédéric Bonnet.

Setec Batiment

Setec has engineered ambitious projects throughout the world over the past fifty years, including the highest bridge in the world, the Millau Viaduct, the highest towers at La Défense, the Beijing National Center for the Performing Arts, the Riyadh subway system, and more. It received the Century’s Best Civil Engineering Project Award from the International Federation of Consulting Engineers for the Channel Tunnel.

In the fields of culture, Setec has partnered on important high-tech museums 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, the Louis Vuitton building and the Parc des Ateliers in Arles by Frank Gehry, and the Museum of Man by Olivier Brochet and Emmanuel Nebout.

Setec also participated in the renovation of the Chateau de Versailles with Frédéric Dider and the Chateau de Fontainebleau with Patrick Ponsot, as well as the transformation of Catherine the Great’s Tsaritsyno Park into a museum, with Mark Feldman and Mosproekt 2.

Marc Desportes, Owner's representative

Former student of the Ecole Polytechnique, Marc Desportes began his career in the field of urban project management with local and regional authorities. He is the author of the book *Paysages en Mouvement* (Gallimard, 2005). Since 2001, he has been the owner's representative for the Pinault Foundation project on the Ile Seguin and the restoration of Punta della Dogana, Palazzo Grassi, and the Teatrino; since 2006 he has been doing so within the framework of his own agency, Kerso.

3 THE PINAULT COLLECTION : TEN YEARS OF ACTIVITY IN VENICE, IN FRANCE, AND ABROAD

François Pinault is a great collector and lover of contemporary art. His collection numbers more than three thousand works from throughout the twentieth century to today. He has long been invested in sharing his passion with as large an audience as possible, and hopes to be able to accompany artists as they explore new territories of creation.

Pinault's project is oriented along several axes.

First, the museums in Venice: Palazzo Grassi, acquired in 2005 and inaugurated in 2006, and Punta della Dogana, opened in 2009. These spaces were each renovated by the Japanese architect Tadao Ando, recipient of the Pritzker Prize. Works in the Pinault collection have been shared with the public there in a series of exhibitions; each one becomes an opportunity for artists to create works on site or to complete new commissions. Since 2013, they can take advantage of the Teatrino as well, in another masterful renovation by Tadao Ando, to present an ambitious cultural and educational program in partnership with Venetian, Italian, and international institutions and universities.

Beyond Venice, works in the collection have been presented in exhibitions throughout the world, including in Paris, Moscow, Seoul, Lille, Dinard, Colmar, Dunkirk, and in fall 2016, at the Folkwang Museum in Essen. The Pinault collection regularly loans works to exhibitions in public and private institutions in France and across the world.

Finally, the Pinault Collection supports initiatives on behalf of contemporary artists and promotes scholarship in the history of modern and contemporary art.

François Pinault partnered with the city of Lens and the region of Nord-Pas de Calais to create an artist residency in the former mining town. This residency, housed in a disused presbytery renovated by NeM-Lucie Niner and Thibault Marca, was inaugurated in December 2015. Residents were selected in collaboration with the FRAC Nord-Pas de Calais, Fresnoy-Studio National des Arts Contemporains, and the Louvre-Lens. American artists Melissa Dubbin and Aaron S. Davidson are the first to participate, this year, in a year-long residency. The artist Edith Dekyndt has been selected for 2017.

In honor of his friend Pierre Daix, who passed away in 2014, François Pinault created the Pierre Daix prize, awarded each year to a work of scholarship in the history of modern or contemporary art. In 2015, the first edition of the prize was shared by Marie-Anne Lescourret, for her book *Aby Warburg ou la tentation du regard*, and Yve-Alain Bois for the first volume of the catalogue raisonné of the work of Ellsworth Kelly.

PALAZZO GRASSI AND PUNTA DELLA DOGANA IN A FEW FIGURES

19 exhibitions at Palazzo Grassi and Punta della Dogana
6 exhibitions in other museums
324 artists exhibited at Palazzo Grassi and Punta della Dogana
1706 works exhibited in Venice and in other museums
More than 330 events at the Teatrino since May 2013
235 educational workshops since 2011

CHRONOLOGY OF THE EXHIBITIONS AT PALAZZO GRASSI AND PUNTA DELLA DOGANA SINCE 2006

**Where Are We Going? first exhibition of 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 and 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, solo exhibition by Urs Fischer, curated by the artist
and 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

Avril 17, 2016 – Novembre 6, 2016

Accrochage, curated by Caroline Bourgeois

Punta della Dogana

Avril 17, 2016 – Novembre 20, 2016

CHRONOLOGY OF EXHIBITIONS OF THE PINAULT COLLECTION IN FRANCE, AND ABROAD

Passage du Temps, curated by Caroline Bourgeois
Tri Postal, Lille
October 16, 2007 – January 1, 2008

Un certain état du Monde, curated by Caroline Bourgeois
Garage Center for Contemporary Culture, Moscow
March 19, 2009 – June 14, 2009

Qui a peur des artistes ?, curated by Caroline Bourgeois
Palais des Arts, Dinard
June 14, 2009 – September 13, 2009

Agony and Ecstasy, curated by Francesca Amfitheatrof
SongEun Foundation, Seoul
September 3, 2011 – November 19, 2011

A Triple Tour, curated by Caroline Bourgeois
Conciergerie, Paris
October 21, 2013 – January 6, 2014

ArtLovers, histoires d'art dans la Collection Pinault
curated by Martin Bethenod
Grimaldi Forum, Monaco
July 12, 2014 – September 7, 2014

SELECTION OF CURRENT OR FUTURE EXHIBITIONS PRESENTING WORKS FROM THE PINAULT COLLECTION

Marcel Broodthaers

Planche à charbon

Le salon noir (juste une partie: le cercueil)

Pelle

*MoMA, New York

February 9, 2016 – May 15, 2016

*The Museo Nacional Centra de Arte Reina Sofia, Madrid

October 4, 2016 – January 9, 2017

Unfinished: Thoughts Left Visible

Luc Tuymans

Untitled (still life)

The Metropolitan Museum of Art, New York

March 1, 2016 – September 4, 2016

Kerry James Marshall

Stono Group (Jemmy aka Cato)

Stono Group (Jemmy)

Stono Group (J.C. Kato)

Stono Group (Kato)

*Museum of Contemporary Art Chicago

April 23, 2016 – September 25, 2016

*The Metropolitan Museum of Art New York

October 25, 2016 – January 29, 2017

*Museum of Contemporary Art Los Angeles

March 12, 2017 – July 2, 2017

Imagine. Nuove immagini di figura nell'arte italiana 1958-1968

Francesco Lo Savio

Spazio Luce

Peggy Guggenheim Collection, Venice

April 23, 2016 – September 19, 2016

Tatiana Trouvé

Sans titre (réf. TROUV #16427)

Sans titre (réf. TROUV TT/P 101/00)

The Red Art Brick Museum, Beijing

May 28, 2016 – August 28, 2016

Francis Picabia

La musique est comme la peinture

*Kunsthaus, Zurich

June 3, 2016 – September 25, 2016

*MOMA, New York

November 20, 2016 – March 19, 2017

Jacques Chirac et les arts lointains

Musée du Quai Branly, Paris
June 21, 2016 – October 9, 2016

Zeng Fanzhi. Retrospective

This Land so Rich in Beauty 2010 ZENG FANZHI No.1
This Land so Rich in Beauty 2010 ZENG FANZHI No.2
Hare
Ullens Center for Contemporary Art, Beijing
September 10, 2016 – November 13, 2016

Heaven & Hell (& Earth) / Jheronimus Bosch revisited in the 21st C.

Jake & Dinos Chapman
Fucking Hell
The Stedelijk Museum, Hertogenbosch
September 24, 2016 – January 15, 2017

Before de Curtain, Behind the Veil. Revelation and Concealment since the Renaissance

Bertrand Lavier
Manubelge
Stiftung Museum Kunstpalast, Düsseldorf
October 1, 2016 – January 22, 2017

Thomas Schütte

Efficiency Men
Moderna Museet, Stockholm
October 8, 2016 – January 15, 2017

Diana Thater: The Sympathetic Imagination

Chernobyl
Museum of Contemporary Art, Chicago
October 29, 2016 – January 8, 2017

Cy Twombly. Rétrospective

Coronation of Sesostris
Centre Pompidou, Paris
November 30, 2016 – April 24, 2017