

Fondation *Cartier* pour l'art contemporain

**GRAND
OPENING**

of the new spaces

**EXPOSITION
GÉNÉRALE**

of the Collection

2 Place du Palais-Royal, Paris 1^{er}

press kit

fondationcartier.com

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Content

A Belvedere for the Arts

Chris Dercon

3

The Fondation Cartier pour l'art contemporain at 2 Place du Palais-Royal, by Jean Nouvel

6

Foreword

7

Alain Dominique Perrin and Chris Dercon

A place for the unexpected

10

Jean Nouvel

Jean Nouvel's architectural project

12

Mathieu Forest and Cyril Desroche

The Fondation Cartier in figures

15

Jean Nouvel – Biography

16

The Building's History

17

The stakeholders of the architectural project

19

Artistic programming

22

Exposition Générale

23

Welcome to the Collection

31

Grazia Quaroni

The Intertwined Fate of the Exposition Universelle, the Grands Magasins and the Museum

33

Béatrice Grenier

Rethinking Exhibition Design

35

Conversation between Formafantasma,
Chris Dercon, Béatrice Grenier and Grazia Quaroni

Next exhibition, Fall 2026

38

The Harvest, Ibrahim Mahama

Performing Arts and Cinema

39

Encounters and debates:

41

a public space for reflection and dialogue

A collaboration with the RATP

42

Raymond Hains, *Du Grand Louvre aux 3 Cartier*

43

An artistic installation Place du Palais-Royal

Cultural Outreach

44

The Manufacture *Opening spring 2026*

44

Conveying through craft, learning by making

The Publications

45

The Fondation Cartier, a publisher since 1984

45

The Fondation Cartier pour l'art contemporain

46

by Jean Nouvel, 2 Place du Palais-Royal, Paris

Exposition Générale

47

The exhibition catalog

The Studio Marie-Claude Beaud

48

The Bookstore

49

The Petit Café

49

A new visual identity

50

by deValence

Practical information

51

A Belvedere for the Arts

Chris Dercon

Managing Director, Fondation Cartier
pour l'art contemporain



Exterior view of the building. © Jean Nouvel / Adagp, Paris, 2025. Photo © Luc Boegly

The Fondation Cartier pour l'art contemporain is a space for artistic dialogue and experimentation that places the relationship between creation and exhibition at the heart of its institutional project, working in close collaboration with artists. Since its creation in 1984 by Alain Dominique Perrin, then-President of Maison Cartier, it has exhibited artists from all walks of life, breaking down barriers between practices and fields of thought. Built over the years through a groundbreaking international programme, the Fondation's collection reflects its multidisciplinary nature and the breadth of themes addressed in direct connection with contemporary issues.

The Fondation Cartier carries out its activities and commitments with the ambition of making contemporary creation accessible to as many people as possible. Through exhibition projects and a programme of encounters and debates, performances, and lectures, it creates bridges between places of creation and fosters a genuine space for multicultural dialogue.

In Paris, in October 2025, the Fondation Cartier is opening its new site at 2 Place du Palais-Royal, in the heart of the capital, right across from the Louvre. Housed in a Haussmannian building dating from 1855, the interior has been entirely reimaged by architect Jean Nouvel. The dynamic architecture consists of five platforms adjustable to eleven different heights, allowing for numerous combinations of volumes, verticalities, and modulations of light, multiplying the possibilities for programming. With 8,500 square meters of space accessible to the public, including 6,500 square meters of exhibition space, the architecture acts as a scenographic device serving a wide spectrum of visual arts, photography, film, craft, performance, live shows, and science. More than just scenographic propositions, these spaces explore their social potential as places for exchange and sharing. In keeping with contemporary issues related to landscape, urbanism, and ecology, the Fondation Cartier will be an actor in its neighborhood and city, with its very architecture imbued with the history and context of Paris.

This architectural project is a manifesto of Jean Nouvel's contextualist approach, his reflection on exhibition spaces and their place in the city. The large bay windows on the ground-floor set an immediate dialogue with Paris, while the arcades, designed along the Rue de Rivoli by architects Charles Percier and Pierre Fontaine under Napoleon I, anchor the building in the district's architectural harmony. In line with the Fondation Cartier's ongoing reflection on exhibition design since its creation, the aim is also to create innovative formats that respond to the challenges and missions of a cultural institution rooted in the 21st century. New types of group exhibitions will take advantage of the building's architectural possibilities to create visual connections and pathways that cannot be created elsewhere. Each artistic project will offer a renewed experience of the building, placing it at the heart of the curatorial reflection.

The audience policy has been reinforced as a result, with an ambitious offer that sits in line with the programming. In addition to a redesigned and enriched cultural mediation programme, the Fondation has created La Manufacture, a 300-square-meter space for education about art and through art, for all ages and profiles. It places the intelligence of the hand at the heart of its approach, drawing inspiration from traditions of transmission through gesture as a pedagogical basis for its workshops, educational projects and creative programme series.

Two other spaces enrich a contemporary artistic programme open to the polyphony of 21st century modes of expression: an auditorium where performances, concerts, and shows will be presented, alongside a rich program of encounters and debates, enabling creatives to engage in a dialogue as extension or counterpoint to the exhibitions; and a new bookstore which, alongside titles on multidisciplinary themes, will prominently feature the Fondation Cartier's own publications and works produced in close collaboration with the artists.

To mark the inauguration of this new venue, the Fondation Cartier is presenting *Exposition Générale*, a selection of iconic works and fragments of exhibitions that today constitute the main thrust of its Collection. Distinguishing itself through the unique principles guiding its development and enrichment year after year, it traces more than 40 years of international contemporary creation. With no preexisting collection, it is essentially composed of works created and presented as part of the Fondation's rich programming, ranging from established artists to relatively unknown talents, yet to be discovered. This collection has always acted as a driving force for creation, with the Fondation Cartier enabling artists, through its commissions, to carry out projects specifically conceived for it —sometimes at odds with their preferred practices or on the occasion of first monographs. As part of *Exposition Générale*, live performances and spoken word events will take place alongside the Collection's works in the exhibition spaces, with projects focusing on fashion, dance, and music.

Unleashing a world of possibilities, this new venue welcomes the public with open arms, focusing on the need to transmit, question and exchange through innovative educational programmes and shared aesthetic experiences. The Fondation Cartier is shifting in scale and reinventing itself in order to experiment and share with artists and audiences alike ever-new ways of conceiving art.



Aerial view of Paris, the Louvre district and its surroundings, 2017. Photo © Philippe Guignard/air-images.net

The Fondation
Cartier pour l'art
contemporain
at 2 Place
du Palais-Royal,
by Jean Nouvel

Foreword

Excerpt from the publication 

*The Fondation Cartier pour
l'art contemporain by Jean Nouvel,
2 Place du Palais-Royal, Paris*

Alain Dominique Perrin

President of the Fondation Cartier
pour l'art contemporain

Chris Dercon

Managing Director of the Fondation Cartier
pour l'art contemporain



Interior spaces of the Fondation Cartier building. © Jean Nouvel/Adagp, Paris, 2025. Photo © Martin Argyroglo

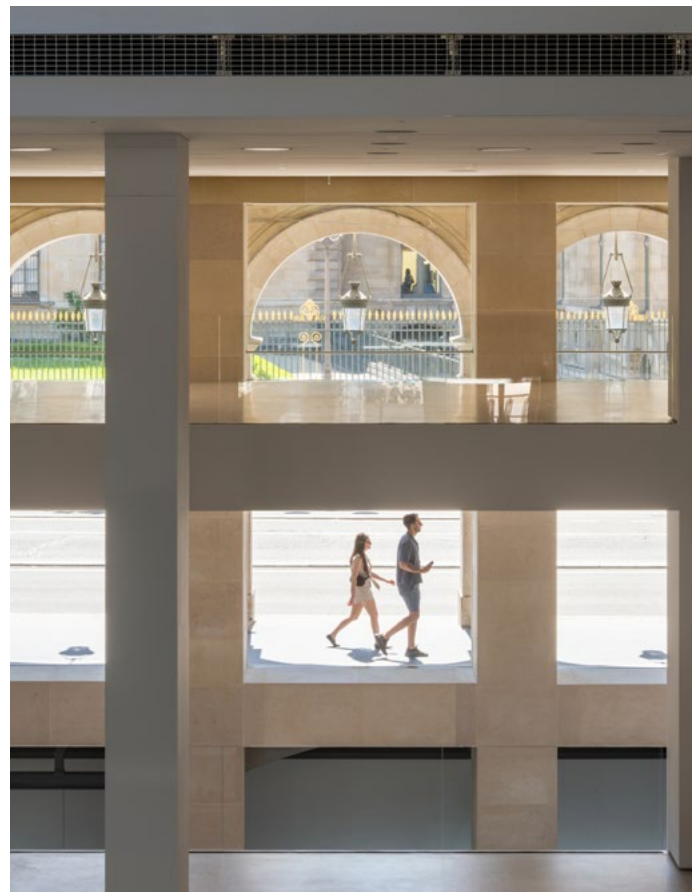
In October 2025, the Fondation Cartier pour l'art contemporain leaves its premises at 261 Boulevard Raspail and moves to the center of Paris. Its new address, 2 Place du Palais-Royal, opposite the Louvre, is a historic 1855 building whose interior volumes underwent a radical redesign by the architect Jean Nouvel. The new spaces expand upon the principles of the Raspail building the architect designed for the Fondation Cartier: made entirely of glass and steel, the transparent structure and its play with immateriality shook up exhibition practices upon opening in 1994. Today Jean Nouvel's new architectural project

continues to explore architecture's potential to reshape the esthetics of the museum, doing so this time within a Haussmannian building that dates back to 1855, which previously housed the Grand Hôtel du Louvre (1855–1887), then the Grands Magasins du Louvre (1887–1974), and finally the Louvre des Antiquaires (1978–2019). The governing principle of the spaces is a mechanism that enables a myriad of possible transformations of the interior of the building in service to artistic intention and exhibition design. Behind the fully preserved exterior, we find a dynamic architecture composed of five mobile platforms which

allow the creation of an unexpected range of volumes, voids, and spaces, firmly placing the design of the exhibition space at the heart of the institution's artistic program.

The dynamic architecture of the Fondation Cartier is itself inscribed in a history of architecture in which Paris has played a major role. In 1925, the International Exhibition of Modern Decorative and Industrial Arts marked the beginning of an architectural revolution. On this occasion, the modern decorative arts workshops of the booming department stores showcased presentations in which applied art and industrial production techniques converged, establishing them as key players of the architectural innovations of the time. The Studium Louvre pavilion, a shopping mall designed by French architect Albert Laprade for the Grands Magasins du Louvre, was erected alongside the international pavilions on the Esplanade des Invalides and contributed to endowing architecture with a key role in the development of the modern exhibition. Other architectural presentations also embodied this revolution which was soon to unfold, and the conflicting ideologies that would accompany them: Le Corbusier's Pavillon de l'Esprit Nouveau, the *City in Space* structure designed by Frederick J. Kiesler for the Austrian section, and, above all, the Soviet pavilion by Konstantin Melnikov—a pioneering Cubist edifice—heralded the dawn of a mobile and fluid form of architecture. It was also at this same 1925 exhibition that Jean Prouvé was awarded a diploma of honor for his utilitarian, modular furniture. Later, he would join forces with architects Eugène Beaudouin and Marcel Lods, as well as engineer Vladimir Bodiansky, to design the dynamic architecture of the Maison du Peuple in Clichy (1939). With its modular floors and walls, the building was the first attempt at creating a multifunctional space, whose ambition was to offer the greatest flexibility and possibilities to its users.

Another Parisian landmark that aspired to modularity was the Centre Georges Pompidou, whose initial project, designed by Richard Rogers and Renzo Piano in 1971, featured mobile levels. Here, museum architecture was already being conceived in response to the multiplicity of uses it was intended to accommodate, some even unknown at the time. The Centre Georges Pompidou was inspired by Cedric Price's Fun Palace, an educational and cultural complex commissioned in 1960 by theater director Joan Littlewood for London's East End. The site was supposed to host an interactive multidisciplinary program, capable of adapting to the changing social conditions of the day. Although it was never actually built, the Fun Palace had a decisive influence on the architecture of cultural institutions, their imperatives, and objectives. In 1994, Cedric Price would write: "The 21st-century 'culture center' will utilize calculated



Interior spaces of the Fondation Cartier building.
© Jean Nouvel/Adapp, Paris, 2025. Photo © Martin Argyroglo

uncertainty and conscious incompleteness to produce a catalyst for invigorating change, whilst always producing 'the harvest of the quiet eye.'"

This pursuit of modular spaces has prominently featured in projects that transformed the history of architecture: Rem Koolhaas's *Maison à Bordeaux* (1994–1998) and *Lafayette Anticipations* (Paris, 2012–2018), as well as *The Shed* (New York, 2015–2019) designed by Diller Scofidio + Renfro. Highly experimental, these last two projects had to comply with the regulations that public buildings must adhere to, as well as the challenges that arise with inventing operative models to program these new types of spaces. Drawing on the lessons learned from these architectural sites, the new spaces designed by Jean Nouvel for the Fondation Cartier are in line with these efforts to design a cultural institution that is both modular and adaptable.

Beyond the dialogue on the evolution of museum spaces and what they should welcome and make possible, Jean Nouvel's architectural project also responds to the historical urban Parisian context in which it is situated. The Grands Magasins du Louvre once played an essential role in the heart of the capital's cultural life. Through his transformation of the site, Jean Nouvel highlights the existing architectural and urban elements that exemplify



Exterior view of the building. © Jean Nouvel / Adagp, Paris, 2025.
Photo © Martin Argyroglo

this historical modernity of the 19th century. The tall picture windows that have been added and which run along the facades make the building transparent and reveal the entirety of the interior from one end to the other, forming a visual system that reinterprets the building's vitrines, which once allowed passersby to gaze at the wide variety of objects on display as they strolled by. The addition of a glass awning, reminiscent of the one that once ran along that same Rue Saint-Honoré and Rue de Marengo, reinforces this unique urban unity and merges the experiences of the street, the historic arcades, and the interior spaces. Similarly, the addition of three glass ceilings, equipped with shutters that vary brightness levels, allows the sky and natural light to feature as an element in the exhibition spaces. The dynamic architecture is further strengthened by the porosity that exists with the exterior, profoundly affecting the visitor's experience of the building, depending on the season or time of day it is visited. [...]

In a sense, this new space created for the Fondation Cartier represents a culmination of Jean Nouvel's thinking on museum spaces. His vision has been built progressively, through each of the museum projects he has designed over the past fifty years. It began theoretically with the competition for the Centre Georges Pompidou in 1971 and continued with the Institut du monde arabe (1987), the Fondation Cartier Boulevard Raspail (1994), the Musée du quai Branly – Jacques Chirac (2006), and the Louvre Abu Dhabi (2017), architectural projects that can be said to have deconstructed the dominant codes of museological practices. [...]

The new spaces of the Fondation Cartier testify to the collaboration between the Fondation and Jean Nouvel, which spans almost forty years. Beyond the building on the Boulevard Raspail and the one located on the Place du Palais-Royal, Jean Nouvel designed multiple projects that reflect the institution's evolution. While these spaces never actually saw the light of day, they have contributed to his theories about museum spaces. In 1986, he first imagined a glass and steel building integrated into the landscape of the Montcel Estate in Jouy-en-Josas, where the Fondation Cartier had been located since 1984. In 2009, as part of the urban development project for the Île Seguin, he sketched plans for a concrete and glass structure to house its exhibitions. Finally, in 2018, Jean Nouvel designed an extension for the Boulevard Raspail site on the neighboring grounds of the Saint-Vincent-de-Paul Hospital, which had been abandoned for several years.

The Fondation Cartier has always placed the practice of architecture at the heart of its programming, considering it to be a vector for interdisciplinary dialogue. Today, at 2 Place du Palais-Royal, the institution materializes a vision of architecture which enables a merging of disciplines, visual art, performance, theater, science, and new technologies. Merging with public space, past and future coexist in a building that is at once an extension of the urban landscape, a reflection of its history, and the perfect application of a dynamic architecture at the service of a cultural institution.

A place for the unexpected

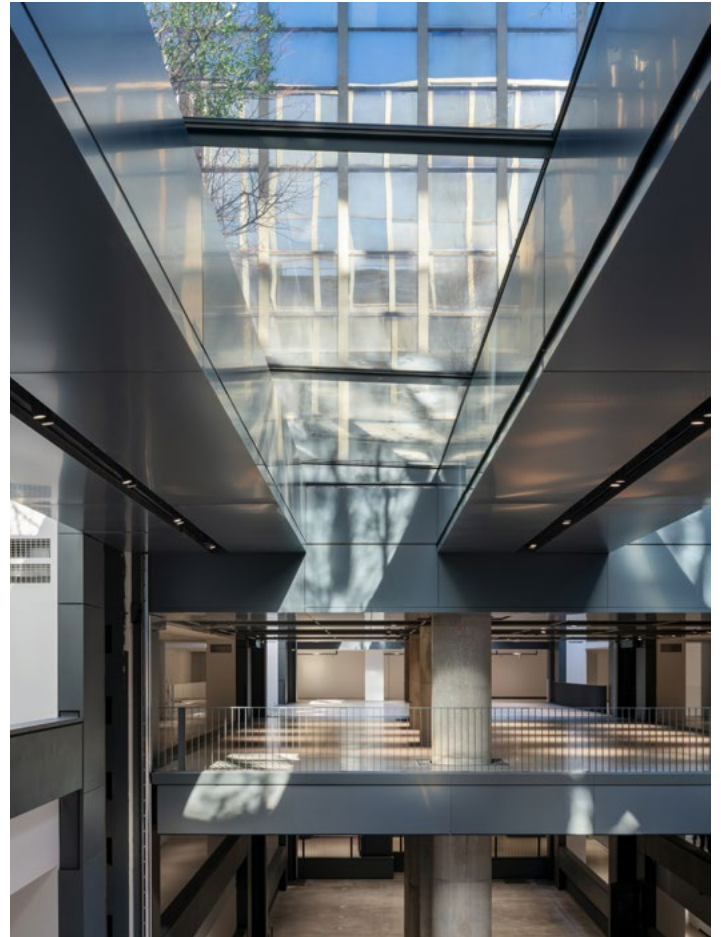
Jean Nouvel

Excerpt from the publication 

*The Fondation Cartier pour
l'art contemporain by Jean Nouvel,
2 Place du Palais-Royal, Paris*



Interior spaces of the Fondation Cartier building.
© Jean Nouvel/Adagp, Paris, 2025. Photo © Martin Argyroglo



I have always imagined the Fondation Cartier pour l'art contemporain as a haven, a welcoming sanctuary where everyone is invited to discover the art of today. Not just another neutral gallery, but a dynamic space of uninhibited inspiration, a grand workshop that adapts to artists' works and ideas. The building's mission is to redefine spaces and introduce new ways to exhibit that harmonize with history, while also unveiling that history's essence. Repurposing the building at 2 Place du Palais-Royal in this way meant making it more open and generous toward Paris, but also more representative of the city. By nurturing the emergence of new art forms here, the Fondation Cartier doubly enriches the space: it welcomes history

into the heart of the Fondation Cartier and instills creation in the heart of the city.

The Fondation Cartier is not simply its new building—it is a neighborhood in the district of the Palais-Royal, where its identity must be expressed in an exceptional way. Perhaps it could be the final element in this urban composition, among the strategic, administrative, cultural, and political landmarks surrounding Place du Palais-Royal. These buildings, shaped by different eras, have accumulated layers of history—creating, enriching, and contrasting with one another. At street level, the fully glazed facade along Rue de Rivoli and Rue Saint-Honoré allows the gaze to traverse the space from one street

to another, blurring the boundaries between interior and exterior. This transparency of the side facades reinforces a sense of belonging to the streets and history of Paris, in the same way that the overhead glass roofs, planted with trees, create a suspended grove through whose canopy the eye perceives the light and shadows that change with time and the exhibitions, and the sun's rays that blend with the motifs created by the hues of nature and the colors of the sky. This sense of boundless space is also felt from Place du Palais-Royal: the interior of the Haussmannian block, open along its full length, provides a 150-meter view as far as Rue de Marengo. The focus of the architectural approach was to unveil the void—its depth, its height, its presence. It must be understood that contemporary architecture is increasingly moving in this direction. The concept is no longer about constructing a *space* but of building *inside space* itself. This void becomes the place for expression—the promise of endless possibilities.

Moving into such an impressive place as this—on account of its location and history—entails an act of invention, but not necessarily something manifested in steel or stone. Rather, what takes root is a different way of doing things—a way of thinking that prioritizes artists' greatest possible freedom of expression. A place like this requires boldness, a fearless creativity that artists might not exhibit in other institutional settings. Like the Greeks, I have always believed that a museum is the perfect place to generate ideas, to discuss them, to be present, to be elsewhere, to be inside, to be outside, to be in the city... My goal is to offer this possibility in each of my projects of this kind. Architecture is a testament to its era. The most important aspect is the change in perspective—the ability to reveal what is directly linked to history.

The architectural design of the Fondation Cartier building on Boulevard Raspail was undoubtedly initially elusive: the significance of the “almost nothing,” the way the architectural elements blend seamlessly without asserting themselves, the changing light that alters with the seasons, responding to budding leaves, to rain... It is a building of presence.

At the Palais-Royal, this continuous interplay of variations unfolds inside. In this architectural space, which retains only the characteristic facade and a few structural elements from the 19th century, one feels as if enveloped by an industrial cathedral distinguished by an airy yet expansive framework. It emanates a strong presence and power through its five steel platforms, with their evident mobility, which contrast starkly with the building's Haussmannian exterior. It's a little like a gigantic theater, where massive floors can be raised—a concealed dynamic. The space's true innovation lies in its adaptability, accommodating all

possible altimetries, all the varying intensities of light, even to the point of complete darkness, depending on the degree of closure of the glass roofs and side facades.

It is probable that the Fondation Cartier will be the institution offering the greatest versatility in its spaces, the most ways to exhibit, and the widest range of perspectives. The strength of its platforms allows for the display of extremely heavy works and entirely new means of exposition. The aim is to achieve what would be impossible elsewhere, and to reinvent the very manner of exhibition. It is an approach that sets the stage for uniquely distinctive exhibitions, fashioned by the imaginations of artists, curators, and scenographers. It is a space of limitless possibilities, where environments can be towering, deep, or the most compressed possible. Depending on the configuration chosen, these geometrically variable spaces will be continuously reinvented and explored with each project. This very adaptation is what should leave a lasting impression—the fact that this evolving space, visible from Rue de Rivoli and Rue Saint-Honoré, never ceases to surprise.

It is vital to keep pace with the spirit of our time, to be fully immersed in the art of the moment. This can only happen if this haven grants artists complete freedom to express their works, and that the floors, walkways, and ceilings are similarly unrestricted. The space is a foundation for invention—for the inspired, and, naturally, for artists as true inventors. Each empty space becomes an opportunity for expression. Every surface—the floors, walls, columns, and glass roofs—serves to provoke thought. Every opening frames a view, inviting exploration from every perspective. Every material, every color, every unexpected detail is there to inspire the artists, to challenge them, to spur them toward transformation if that is what they want. Everything has been conceived to foster and provoke invention, to evoke emotion. The Fondation Cartier will be a place for the unexpected, drawing us into the magnetic attraction of 21st-century Paris. Its purpose is to disorient, to offer a fresh perspective on the place of art in the city's life—in its streets, its squares... A living, thriving art scene, in the very heart of Paris.

Jean Nouvel's architectural project

Excerpt from the publication 

*The Fondation Cartier pour
l'art contemporain by Jean Nouvel,
2 Place du Palais-Royal, Paris*

Mathieu Forest

Studio Manager — Ateliers Jean Nouvel

Cyril Desroche

Project Manager — Ateliers Jean Nouvel



Interior spaces of the Fondation Cartier building. © Jean Nouvel/Adagp, Paris, 2025. Photo © Martin Argyroglo

In December 2013, Richard Lepeu, then CEO of the Richemont Group, asked Yvan Ansermoz, Director of Cartier Architecture and Construction, to show Jean Nouvel around the Louvre des Antiquaires so that he could envisage a project to create new exhibition spaces for the Fondation Cartier. The architect had a clear idea of what he wanted to achieve: “Everything must be removed, all that we can, except for the essential load bearers. It must be possible for the gaze to pass through an unobstructed space.”

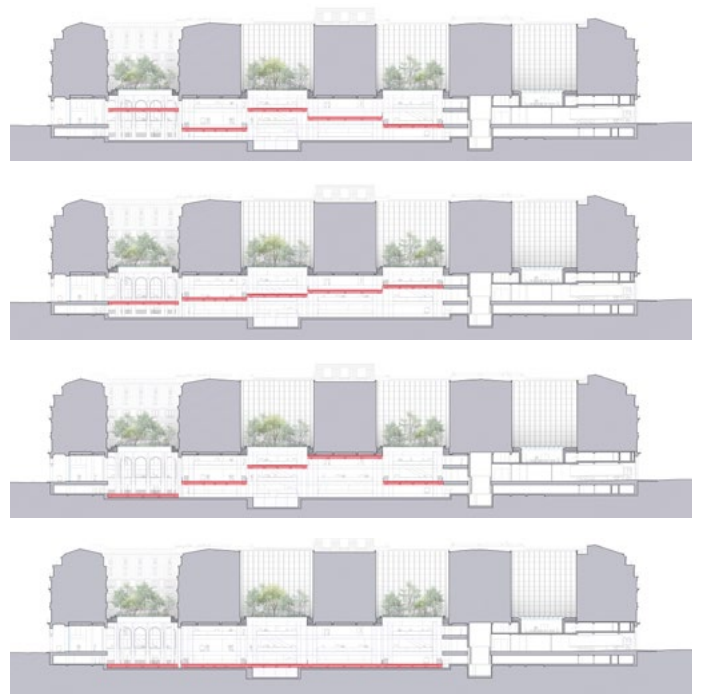
He emphasized the emptiness of the site: “We need to be able to read the street across the way. Large apertures must be cut above the courtyards to maintain the view from below towards the sky. We need to gain a sense of space from above, from below, and through the transversality in the building, basically, that we expand the space.” Right away, the idea of a big internal machine was asserted, large plates that could be raised and lowered under the skylights, “a kind of mechanical thing, purely mechanical.”

Jean Nouvel envisioned this “machine” as five steel platforms, like mobile stages that could be used to create variable heights in an infinite number of configurations, and a large continuous void. The skylights would be floors made of glass with long mobile shutters running underneath like “mechanical curtains” to selectively filter or even block out natural light. Above, hanging gardens with trees would be reminiscent of the nearby Palais-Royal gardens and the changing seasons.

Installing this “machine” in this location was a huge, unprecedented challenge. Because we were not starting from scratch but faced with a heritage building that had already been renovated several times. The spaces were packed with structures, partitions, and ducts. Everything had to be opened, emptied, stripped out.

[...] Jean Nouvel and the teams at Cartier Architecture and Construction partnered with the best engineering firms to meet this challenge and create a fully transformable architectural design, as building codes, fire safety regulations, engineering constraints, and Eurocodes do not provide for platforms of this size to be movable within a building. The right technology had to be chosen to lift floors measuring an average of 250 square meters and weighing 250 tons each in an existing, constrained space subject to regulations for buildings open to the public. The increasingly regulated construction industry prefers to stay within established boundaries, but Jean Nouvel wants to build the unprecedented. Conventions had to be circumvented and each member of the project team —technicians, engineers, architects, contractors—convincingly persuaded of the feasibility of what initially would seem impossible.

All options were examined: from racks (too large) to pistons (containing too much flammable oil), along with cables and electric motors. The expertise of gondola lift designers and engineers specializing in theater machinery was solicited. It absolutely had to work. But introducing an “aircraft carrier” into an existing building with millimeter tolerances is a real conundrum. To meet unprecedented moving load challenges, complementary engineering disciplines were

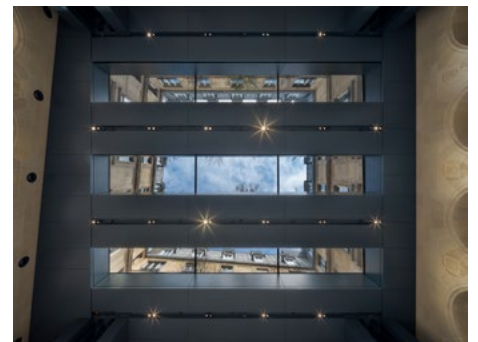
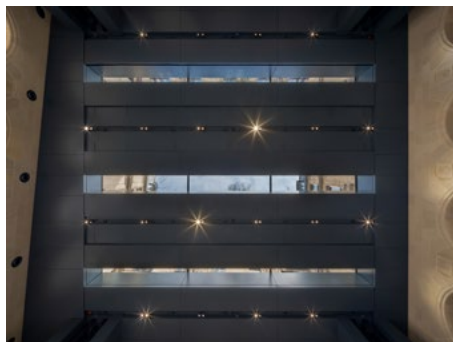
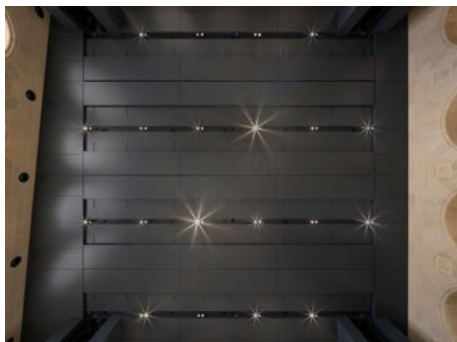


Examples of different possible platform configurations.
© Jean Nouvel / Adagp, Paris, 2025

brought together and coordinated: building engineering, mobile bridge engineering, and theater rigging.

The functional needs of the future Fondation Cartier determined the size of the platforms and their support structures. After extensive research and comparison studies, a cable and pulley lifting system was the chosen solution. Attached to the structure of each platform on a balancing hoist, a sort of large hydraulic cylinder, eight cables run through the thickness of the platform, climb to the top of the corner uprights, act as a pulley system by making three vertical return trips, and then wind around eight drums driven by synchronized electric motors so that the platform rises perfectly horizontally. Judiciously positioned within the platform structure, all these technical components contribute to the sought-after aesthetics of the machinery.

[...] Around the platforms, the spaces are more conventional, in stark contrast to the “machine.” The building’s facades have been stripped back, and huge glass panels with no visible frames have been installed



The retractable shutters of the Fondation Cartier building. © Jean Nouvel / Adagp, Paris, 2025. Photo © Martin Argyroglo



Pulley on a platform of the Fondation Cartier building.
© Jean Nouvel/Adagp, Paris, 2025. Photo © Martin Argyroglo



A platform in the Fondation Cartier building seen from below.
© Jean Nouvel/Adagp, Paris, 2025. Photo © Martin Argyroglo

between the existing columns, which have been clad in solid Saint-Maximin stone identical to that used to build the block 165 years ago. These 7-meter-high windows open onto the lower levels, upper floors, surrounding streets, glass roofs, and the sky. Along the Saint-Honoré facade, a minimalist glass canopy stretches over 150 meters, connecting the existing arcades on Rue de Rivoli and Place du Palais-Royal, thus providing pedestrians with a sheltered route around almost the entire building.

The 50-meter-wide main facade faces directly onto the Place du Palais-Royal, flanked by the headquarters of the Council of State and the Louvre Museum and facing the Hôtel du Louvre. Two majestic 7-meter-high doors in the center give onto a reception hall that is open on all sides thanks to large bay windows. The distinction between inside and outside is virtually imperceptible. The building's arcades add ambiguity to this boundary as the Place du Palais-Royal and the sidewalks outside seem to be an intrinsic part of the exhibition spaces.

Adjacent to the reception hall and nestled between four 19th-century facades, the first, and largest, platform follows the trapezoidal layout of the building's oldest courtyard. This is where the aesthetic contrast between the 21st-century machine and the historic building, which has been renovated several times, is most striking. In this architecture that brings together different eras, 8,500 square meters accessible to the public, including 6,500 square meters of exhibition space, are now spread across the lower level, ground floor, and first floor of the building.

In 1994, the building designed by Jean Nouvel for the Fondation Cartier on Boulevard Raspail was designed to give the impression of having no walls. The outdoor space flowed into the interior, blurring the boundaries between the two. In 2025, Jean Nouvel took this idea even further for the Fondation Cartier at 2 Place du Palais-Royal: no walls, no floor, no ceiling. All is limitless and transformable. Everything is capable of movement.

The Fondation Cartier at 2 Place du Palais-Royal, in figures

8500 sm

accessible to the public:

6500 sm

square meters of exhibition
surface area, including

1200 sm

of mobile platforms modifying
the exhibition areas and circuits
within the building, allowing
for vertical spaces up to

11 meters high

1200 sm

of walkways overlooking
a volume of

13300 cbm

A 150-meter-long,

“Crossing” from the Place du
Palais-Royal to Rue Marengo

**5 mobile
platforms**

ranging from **363 sm** for
the largest to **200 sm**
for the smallest, distributed
lengthwise, operated via a
system of pulleys and cables,
which can be placed in
11 different vertical positions,
from –1 to the ceiling. An array
of possible configurations
and perspectives, depending
on the arrangement of the
platforms in the space
(total or partial alignment,
variable geometries)

**3 large glass
roofs**

with a view on the green roof

Bay windows stretching
along the full

150 meters

of the Rue de Rivoli and Rue
Saint-Honoré facades, and
on the Place du Palais-Royal

Shade systems for the picture
windows and shutters for
the ceilings, allowing for full
modulation of natural light all
the way to complete darkness

The preservation of

19th century

architecture elements
(the facade and interior
of the Palais-Royal courtyard,
the outer facade of the
building and the exterior
arcades)

Contemporary materials:
recycled steel for the
platforms, concrete for
the floors

The Manufacture:

a 300 sm

educational center on the
1st floor (opening in 2026)

The Studio

Marie-Claude Beaud:

an auditorium with
a seating capacity of

110

A 160 sm

bookstore

A restaurant and a creative bar
(opening in 2026)

A 60 sm

cafeteria: the **Petit Café**

Jean Nouvel

Architect, born in Fumel (France) in 1945

After he enrolled at the Ecole des Beaux-Arts in Bordeaux, Jean Nouvel entered the Ecole Nationale Supérieure des Beaux-Arts in Paris in 1966 and obtained his degree in 1971. Assistant to the architect Claude Parent and inspired by urban planner and essayist Paul Virilio, he started his first architecture practice in 1970. Soon afterwards, he became a founding member of the French Architecture Union and the “Mars 1976” Movement whose purpose was to oppose the architects’ corporatism.

His strong stances and somewhat provocative opinions on contemporary architecture in the urban context, together with his unfailing ability to inject originality into all the projects he undertakes, have formed his international image. Jean Nouvel’s work does not result from considerations of style or ideology, but from a quest to create a unique concept for a singular combination of people, place, and time. His contextual approach and ability to infuse a genuine uniqueness into all the projects he undertakes have consistently yielded buildings that transform their environments and indelibly mark the cities in which they are built.

His works have gained worldwide recognition through numerous prestigious French and International prizes and rewards. In 1989, the Arab World Institute in Paris was awarded the Aga-Khan Prize because of its role as *“a successful bridge between French and Arab cultures”*. In 2000, Jean Nouvel received the Lion d’Or of the Venice Biennale. In 2001, he received three of the highest international awards: the Royal Gold Medal of the Royal Institute of British Architects (RIBA), the Praemium Imperiale of Japan’s Fine Arts Association, and the Borromini Prize for the Culture and Conference Center in Lucerne. He was appointed Docteur Honoris Causa of the Royal College of Art in London in 2002. The Agbar Tower in Barcelona was awarded the International Highrise Award 2006 in Frankfurt, *“as it makes an outstanding contribution to the current debate on high-rises.”* Jean Nouvel was the recipient of the prestigious Pritzker Prize in 2008. In France, he has received many awards, including the Gold Medal from the French Academy of Architecture, two “Équerres d’Argent” and the title of Officer of the Legion of Honor.

Among its main projects and studies in progress are the new Fondation Cartier pour l’art contemporain – Palais Royal (Paris), the Sharaan Desert Resort (AIUla), the Shenzhen Opera, the Tencent Tower (Guangzhou), the Querola d’Ordino housing (Andorra), the Humanization and Expansion Projects of the Palais du Peuple (Paris) and the William Booth Residence (Marseille), the transformation of the Galeries Lafayette (Berlin), the Aviation Academy (Singapore) and the National Art Museum of China – NAMOC (Beijing)...

Principal completed projects

Arab World Institute (Paris – 1987), Opera House (Lyon – 1993), Fondation Cartier pour l’art contemporain (Paris – 1994), Galeries Lafayette (Berlin – 1996), Culture and Congress Centre – KKL (Lucerne – 2000), Law court (Nantes – 2000), Dentsu Tower (Tokyo – 2002), Agbar Tower (Barcelona – 2005), Reina Sofia Museum extension (Madrid – 2005), musée du quai Branly – Jacques Chirac (Paris – 2006), Guthrie Theater (Minneapolis – 2006), Richemont Headquarters (Geneva – 2006), 40 Mercer housing building (New York – 2008), Concert Hall – DR (Denmarks Radio) (Copenhagen – 2009), Ferrari’s Factory (Maranello – 2009), One New Change (London – 2010), 100 11th avenue (New York – 2010), Sofitel Stephansdom (Vienna – 2010), City Hall (Montpellier – 2011), Doha High Rise Office Building (2011), Renaissance Barcelona Fira hotel (Barcelona – 2012), mixed use high-rise building One Central Park (Sydney – 2014), Imagine Institute (Paris – 2014), Anderson 18 & Nouvel Ardmore (Singapore – 2015), housing, office and retail tower The White Walls (Nicosia – 2015), Philharmonie de Paris (2015), Le Nouvel KLCC residential tower (Kuala Lumpur – 2016), Louvre Abu Dhabi (2017), Fondazione Alda Fendi (Rome – 2018), office tower La Marseillaise (Marseille – 2018), Stelios Ioannou Learning Resource Center – University of Cyprus (Nicosia – 2018), Ycone residential tower (Lyon – 2019), National Museum of Qatar (Doha – 2019), 53W53 Tower integrating the extension of the MoMA galleries (New York – 2019), CEVA train stations (Geneva – 2019), Dolce&Gabbana Flagship Store (Seoul – 2021), Marc Ladreit de Lacharrière Gallery - Musée du quai Branly (Paris – 2021), offices and retails Henderson Cifi Tiandi – The Roof (Shanghai – 2021), Museum of Art Pudong – MAP (Shanghai – 2021), The Artists’ Garden, (Qingdao – 2021), the residential tower and hotel Rosewood (São Paulo – 2022), the office towers Duo and Hekla (Paris – 2022), Start Museum (Shanghai – 2022), facade and lobby of the pop-up Samsung Store 125 (Paris – 2024), Samsung Pavilion (Paris – 2024), UBS headquarters (Monaco – UBS).

The Building's History



View of Paris/Rue de Rivoli, Philippe Benoist © Paris Musées/Musée Carnavalet – Histoire de Paris

The Transformation of the Louvre District, 1802–1855

The modernization of Paris was set in motion by Napoléon Bonaparte at the start of the 19th century. In 1802, construction began in the heart of the city for the Rue de Rivoli, with its famous arches designed by architects Charles Percier and Pierre Fontaine. In 1835, a first section running from the Place de la Concorde to the Rue des Pyramides was completed. In the 1850s, under the aegis of Napoleon III and Baron Haussmann, the Rue de Rivoli was extended, and the “Grand Louvre” project expanded to the rest of the district, with new blocks taking shape between the freshly completed thoroughfare and the Rue Saint-Honoré. So, in 1854, the construction of the Grand Hôtel du Louvre, designed by the architect Alfred Armand, could begin.

The Grand Hôtel du Louvre, 1855–1887

Preparation for the Exposition Universelle of 1855 included the construction of several large hotels to accommodate the expected five million visitors. Erected in just over a year, the Grand Hôtel du Louvre opened its doors on October 15, 1855. Boasting five floors, each divided into three “districts” (Palais-Royal, Rivoli, and Saint-Honoré) built around three courtyards, and fitted with gas lighting, a ventilation system, and a telegraph room, the hotel was a showcase for France’s industrial and technological prowess during the Second Empire. It offered its guests numerous leisure facilities: cafés, game rooms, function rooms, and reading rooms.



The Grands Magasins du Louvre, 1880

The Grands Magasins du Louvre, 1887–1974

From the time of its inauguration, the Grand Hôtel du Louvre housed the shops of the Galeries du Louvre on the ground floor and mezzanine. These commercial spaces were first renamed “Au Louvre,” altered in 1863 to “Grands Magasins du Louvre.” In 1887, the building was entirely turned over to commerce, and the Grand Hôtel moved to the other side of the Place du Palais-Royal. The Grands Magasins du Louvre offered a vast range of goods and organized “exhibitions” of new articles, toys, and fabrics. “Shopping” became an activity in its own right. Over almost the next hundred years, the building underwent restructuring and modernization: elevators and a small tramway were installed, entrances and internal spaces were reorganized—a fourth courtyard was notably added—and in 1899–1900 an underground passage leading to the metro was built.

The Louvre des Antiquaires, 1978–2019

In 1973, owing to financial difficulties suffered by its owner, the Société du Louvre, the building was sold, and a year later the Grands Magasins were permanently closed. Extensive renovation work was undertaken in 1975 to transform the building into the “Louvre des Antiquaires”: the internal structure was almost entirely demolished, the external facades were glazed, and pyramid-shaped skylights installed. Only one of the four courtyards survived this redevelopment. The Louvre des Antiquaires opened in 1978 with more than 240 antique shops distributed across three floors, while the upper levels were rented out as business offices. Various art galleries also staged temporary exhibitions in the building. However, faced with declining foot traffic, in 2019, the Louvre des Antiquaires closed its doors.

The Fondation Cartier pour l’art contemporain, 2025

In 2020, the Maison Cartier initiated new development work under the direction of Jean Nouvel for the purpose of accommodating the Fondation Cartier pour l’art contemporain. Covering a total area of 6,400 sm (the basement, ground floor, and first floor), the fully modular structure gives the institution almost five times more space than it had at 261 Boulevard Raspail. The upper floors house offices, including those of the Fondation Cartier.



Interior spaces of the Fondation Cartier building. © Jean Nouvel/Adagp, Paris, 2025. Photo © Martin Argyroglo

The stakeholders of the architectural project

Fondation Cartier pour l'art contemporain

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Dimitri Boulte
Chief Executive Officer (through December 2024)

Éric Oudard
Technical and Development Director

Pierre-Yves Bonnaud
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Emilie Germane
Secretary General



Exterior view of the building. © Jean Nouvel / Adagp, Paris, 2025. Photo © Martin Argyroglo

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SMB-TAMBE

Group Member
Metal Structures, Mechanisms, and Mobile Platforms

Subcontractors

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Artistic programming

Exposition Générale

October 25, 2025 — August 23, 2026

with Absalon, Robert Adams, Jean-Michel Alberola, Efacio Álvarez, Olga de Amaral, Claudia Andujar, Richard Artschwager, Matthew Barney, Judith Bartolani, Lothar Baumgarten, Vincent Beaurin, Kesaia Biuvanua, Christian Boltanski, Andrea Branzi, James Lee Byars, Cai Guo-Qiang, Jorge Carema, Vija Celmins, Alex Červený, Mamadou Cissé, James Coleman, Hinatea Colombani, Marc Couturier, Izabel Mendès da Cunha, Thomas Demand, Raymond Depardon, Diller Scofidio + Renfro, Eliane Duarte, William Eggleston, Jaider Esbell, Doriana Falcón Romero, Floriberta Fermín, Ebonie Fifita-Laufilitoga-Maka, Rafael Flores, Fernell Franco, Sally Gabori, Gérard Garouste, Florencio Giménez, Gustavo Benito Giménez, Patricio Giménez, Rongomai Grbic-Hoskins, Raymond Hains, Sheroanawe Hakihiiwe, Peter Halley, David Hammons, Simon Hantaï, Nikau Hindin, Damien Hirst, Hu Liu, Huang Yong Ping, Fabrice Hyber, Junya Ishigami, Graciela Iturbide, Bijoy Jain, Clemente Juliuz, Estela Juliuz, Rinko Kawauchi, Ali Kazma, Bodys Isek Kingelez, Angélica Klassen, Esteban Klassen, Hina Puamohala Kneubuhl, Bernie Krause, Guillermo Kuitca, David Lynch, Freddy Mamani, Jivya Soma Mashe, Alessandro Mendini, Mario Merz, Annette Messenger, Joan Mitchell, Asque Eurides Modesto Gómez, Möebius, Daido Moriyama, Movimento dos Artistas Huni Kuĩ, Ron Mueck, Juan Muñoz, Oscar Muñoz, Claudine Nougaret, Bruno Novelli, Marcos Ortiz, Virgil Ortiz, Jean-Michel Othoniel, Panamarenko, Giuseppe Penone, Richart Peralta, Santídio Pereira, Gustavo Pérez, Solange Pessoa, Osvaldo Pitoe, Chéri Samba, Alain Séchas, Malick Sidibé, Alev Ebüzziya Siesbye, Patti Smith, Pierrick Sorin, Soundwalk Collective, Sarah Sze, Shantaram Chintya Tumbada, James Turrell, Andrei Ujică, Agnès Varda, Adriana Varejão, Véio, Jonathan Vinel, Bill Viola, Paul Virilio, Francesca Woodman, Jessica Wynne, Ehuana Yaira, Joseca Yanomami, Tadanori Yokoo, Luiz Zerbini

Exhibition curators:

Grazia Quaroni and Béatrice Grenier

Exposition Générale retraces forty years of international contemporary art through emblematic works and fragments of exhibitions that have shaped the programming of the Fondation Cartier pour l'art contemporain since its founding in 1984. Illustrating the institution's history and openness to the world, it highlights major pieces in its collection, which has evolved over the years as a reflection of this programming, and offers visitors the opportunity to rediscover nearly 600 works by over 100 artists.



Diller Scofidio + Renfro, in collaboration with Mark Hansen, Laura Kurgan, Ben Rubin, Robert Gerard Pietrusko, and Stewart Smith, *EXIT*, 2008-2015. Immersive audiovisual installation based on an idea by Paul Virilio (45 min). View of the installation at the Palais de Tokyo, Paris, 2015. Collection of the Fondation Cartier pour l'art contemporain. © Diller Scofidio + Renfro, in collaboration with Mark Hansen, Laura Kurgan, Ben Rubin, Robert Gerard Pietrusko and Stewart Smith. Photo © Luc Boegly

The title *Exposition Générale* refers to the exhibitions organized by the Grands Magasins du Louvre department store starting in the late 19th century, in the very Haussmannian building the Fondation Cartier now occupies, originally constructed for the first Parisian Exposition Universelle in 1855. Bringing together objects and goods of all kinds, these events broadened the cultural field and facilitated the circulation of new knowledge. Jean Nouvel's architectural project engages with the building's new legacy, reimagining the space in a way that opens the door to new approaches to exhibition-making. The exhibition design, by Formafantasma, references the material history of display systems, exploring and reactivating the social and experimental aspects of these commercial exhibitions that have influenced the evolution of museum practices.

***Exposition Générale:* a new map of contemporary artistic production**

Reflecting the multitude of artistic commitments embraced by the institution and structured around four broad themes, *Exposition Générale* sketches an alternative map of contemporary artistic production that reinterprets the encyclopedic museum model: an ephemeral architectural laboratory (*Machines d'architecture*); a reflection on living worlds and their preservation (*Être nature*); a space for experimentation with materials and techniques (*Making Things*); and visionary narratives that blend science, technology, and fiction (*Un monde réel*). In addition to this thematic organization, the exhibition includes series and presentations of works that trace the individual and collaborative paths of key artists from the Fondation Cartier collection.

Machines d'architecture

On the first platform of the exhibition space designed by Jean Nouvel, *Machines d'architecture* envisions a city reinvented through anti-monuments, models of utopian cities, and unbuilt or imaginary projects. Within the museum, architecture is not only displayed, but traversed and interrogated—examined in its social role, cultural impact, and its uses, transforming the exhibition into a space for experimentation.

Machines d'architecture offers an expansive reading of the architectural discipline, reflecting its diversity of approaches. Throughout the exhibition, architecture is examined through its legacies, its materiality, and its contemporary relevance, and explored through a range of forms—drawings, prototypes, installations, and full-scale reconstructions. Together, these varied explorations overlay the Haussmannian heritage with multiple ways of considering, experiencing, and conceiving space. They present alternative visions that claim architecture as a transformative force, capable of articulating new futures.

In his *Petite Cathédrale*, a small-scale ecumenical church, master designer and architect **Alessandro Mendini** plays with scale to unsettle the senses, blurring the boundaries between art, design, and architecture. In *Chapel of Valley*, architect Junya Ishigami seeks to free the discipline from its legacies, imagining a future in which the divide between nature and architecture nearly disappears. By contrast, *Kinshasa: Project for the Third Millennium*, one of the “extreme maquettes” by sculptor **Bodys Isek Kingelez**, and the meticulously detailed, bird’s-eye urban landscapes of **Mamadou Cissé**, propose progressive, utopian visions of urbanism, illustrating both its profound influence on the organization of society and the power of individuals within it. Visible from the Rue de Rivoli, the *Salón de eventos*, a colorful ballroom specially created by architect **Freddy Mamani** for the Fondation Cartier’s new site, stands as a vivid reminder of the power of architecture to shape cultural worlds.



Alessandro Mendini, *Petite Cathédrale*, 2002. Wood, metal, glass paste mosaic, glass, perfume, sound, 527×239×319 cm, Collection of the Fondation Cartier pour l'art contemporain. View of the exhibition *Histoires de voir*, Fondation Cartier pour l'art contemporain, Paris, 2012. © Alessandro Mendini. Photo © Ambroise Tézenas

Être nature

Mindful of the relationship between art and the living world, *Exposition Générale* invites visitors to listen, look, and learn from all forms of life. *Être nature* brings the forest into the building—not as a counterpoint to the city—but as an ecosystem equal to the urban environment in richness and complexity, where cohabitation is tangible. The exhibition is centered on groups of works that carry the echoes of landscapes, living languages, and soundscapes in different spaces of the building.

Être nature gathers works from regions as varied as Vendée, the Amazon, the Massif Central, and Oceania's island territories. Through their materiality and symbolism, these works interrogate the relationship between humans and their natural environment, as well as the stories, traditions, and knowledge that emerge from it.

The section explores art's role in transforming our relationship with the living world, and in nurturing the creation of a new ecological ethic. The works assembled here give form to narratives that question the museum's responsibility to conserve the living world and present the exhibition as a space for expressing its forms and languages—forms and languages that are inseparable from, and indispensable to, the interpretation of human cultures.



Luiz Zerbini, *Natureza Espiritual da Realidade*, 2012. View of the exhibition *Trees*, Fondation Cartier pour l'art contemporain, Paris, 2019.
© Luiz Zerbini. © Thibaut Voisin

Suspended at the center of the section, *Miracéus* is a monumental installation by Solange Pessoa, composed of thousands of bird feathers. Imbued with spirituality and shamanic resonance, it invites viewers to plunge into the wild, animal core of humanity. Claudia Andujar's photography series and the drawings by members of the Yanomami community address the disappearance of Indigenous peoples in the northern Amazon, and their struggle to preserve their lands and culture. Lothar Baumgarten's immersive practice, employing ethnographic methods, documents the singularity of their threatened way of life and interrogates the colonial legacies that endanger Indigenous existence. The relationship between people, land, language, and history is also central to the photographic and cinematic work of Raymond Depardon.

Nature is a major source of inspiration for Bruno Novelli and Santidio Pereira, leading figures in a new generation of Brazilian artists, whose works reflect the diversity of its motifs and forms, evoking a complete fusion among the spheres of the living world. Linking these practices to a wider network of references, the exhibition fosters dialogue between different geographies and also incorporates elements of Western heritage: Giuseppe Penone draws both his inspiration and his materials from the forest, capturing the imprint of natural forms through sculpture and rubbing; Robert Adams's photography captures the vast beauty of the American West, alongside the scars left by industrial growth, consumerism, and pollution. At the heart of the urban setting, the building's underground level houses *Night Would Not Be Night Without the Cricket*, a sound installation created specifically for the Fondation Cartier's new building by pioneering bioacoustician Bernie Krause in collaboration with Soundwalk Collective. Composed from 5,000 hours of field recordings of natural sounds, it transforms the subterranean space into an immersive, sonic forest.



Joan Mitchell, *Grande Vallée VI*, 1984. Oil on canvas, 280×130 cm (×2) (diptych), Collection of the Fondation Cartier pour l'art contemporain © Fondation Joan Mitchell

Making Things

Making Things embodies a broad vision of contemporary art. By valuing encounters and permeability between disciplines, the exhibition seeks to redraw the boundaries between fine and applied arts, institutional and self-taught practices, and to decompartmentalize artistic mediums.

Bringing together cross-disciplinary approaches, *Making Things* asserts experimentation as a working method. The artists reinterpret ancestral techniques to explore their contemporary significance. Materiality, forms, know-how, and production processes become vehicles for storytelling, memory, and transmission. Sculptural, textile, ceramic, and pictorial practices are transformed, hybridized, and revitalized for new purposes and uses at the intersection of art, applied arts, craft, and design. Through this plurality of gestures and techniques, *Making Things* offers an inclusive reading of contemporary artistic production, challenging cultural hierarchies and paving the way for new formal possibilities in the future.



Andrea Branzi, *Gazebo*, 2008. White lacquered steel structure, stainless steel grids, glass shapes, metal bed, and hand-crocheted wool sweater and scoubidou woven by Nicoletta Morozzi, 452×600×600 cm. View of the exhibition Andrea Branzi, *Open Enclosures*, Fondation Cartier pour l'art contemporain, Paris, 2008. © Andrea Branzi / Adagp, Paris. Photo © Patrick Gries

This section renews the ethos of the eponymous 1988 exhibition devoted to the creative work of Issey Miyake, blending craft, technology, and material exploration. With his “gazebo”—a square roofless structure with walls of thin steel bars, situated beneath the building’s fifth platform—Andrea Branzi reveals his vision of a “weak and diffuse” architecture, in which flexibility and permeability prevail over a rigid structure. For Branzi, this is a response to new user needs and the fluidity of contemporary society. Opposite this structure, *Muro en rojos*, Olga de Amaral’s monumental work, reflects her explorations of the occupation of space undertaken at the end of the 1960s, with pieces gradually freed from the wall to become mobile, architectural elements in their own right. Gustavo Perez delves into ceramics through a subtle interplay between structure and surface; while Jean-Michel Othoniel revitalizes the use of glass in sculpture. The figurines of the Brazilian artists Véio, carved from pieces of dead wood, and Izabel Mendez Da Cunha, modeled in ceramic and inspired by everyday life, reveal practices deeply rooted in their environment—serving as a tribute to the history, spirituality, and folk art of Brazil’s Nordeste region, from which the two artists hail. Finally, these material explorations engage in dialogue with works that transcend the conventions of painting: Simon Hantaï investigates the plastic potential of canvas through folding; Gérard Garouste reimagines the relationship between painting and language, drawing from myth and literature; Damien Hirst and Joan Mitchell experiment with the energy and physicality of the painter’s gesture to depict nature.

Un monde réel

Un monde réel explores the relationship between science, fiction, and artistic creation. This section of the exhibition brings together artists and researchers, who harness their creativity for projects that draw on mathematical languages, scientific data, and technological universes to imagine new ways of perceiving and representing reality. Through immersive installations, maps, photography series, and audiovisual works, *Un monde réel* brings together tales of exploration tied to progress, astronomy, and dystopian and technological visions. Some works are grounded in real data, offering precise readings of contemporary issues—climate, migration, space exploration—while imagining evolving forms capable of adapting to transformations of the world they reflect.

Other works draw on fiction or dreams, which—alongside science—represent two essential dimensions through which artists interpret, analyze, and invent reality. *Un monde réel* juxtaposes different forms of knowledge and ways of interpreting the world. The works perceptively chart the present and its possible futures, interrogating modern fascination with technology and its ambivalences—embracing utopia and havoc, creation and destruction, speculation and threat.

Opening this section, *Tracing Falling Sky* by Sarah Sze explores how the proliferation of digital images has altered our relationship to time, memory, and objects, inviting viewers to experience the ever-thinner boundary between material and virtual. *EXIT*, the immersive installation created in 2008 by Diller Scofidio + Renfro, based on an original idea by the philosopher Paul Virilio,

uses data collected by scientists to map different types of migratory flows caused by economic, political, and climatic factors. The installation has been updated in 2025 for the inaugural exhibition of the Fondation Cartier, Place du Palais-Royal.

Panamarenko's utopian submarine conjures the spirit of exploration that defined modern times, while the drawings of Shantaram Chintya Tumbada, an artist from the Indian Warli community, reinterpret ancestral myths, using visual play to propose an original reading of human invention. Fascinated by contemporary cosmology, the Chinese artist Cai Guo-Qiang connects ancient knowledge with a global vision of the universe—embracing Earth, the planets, and the cosmos through the use of gunpowder. In his work, this ancient Chinese invention becomes a symbol of our technological and nuclear age.

Un monde réel also explores the possible points of convergence between mathematics and art, and their shared drive to make and remake reality through research and exploration, in the works of Jessica Wynne and Jean-Michel Alberola. These stand alongside the dreamlike drawings of Mœbius, in which the boundaries between human, animal, plant, and mineral dissolve, revealing the artist's fascination with metaphysical questions; and Paul Virilio's photography series, which evokes an anachronistic world, floating between past and future, relics and post-apocalyptic visions.



Mœbius, *Untitled*, Sketchbook n°31, 1999, Indian ink on paper, front page 22, 15×11,5 cm. Collection of the Fondation Cartier pour l'art contemporain © Mœbius Productions



Panamarenko, *Panama, Spitzbergen, Nova Zemblaya*, 1996. Steel, acrylic glass, paint, motor, fluorescent tubes, camera, monitor, various materials, 600×705×344 cm. Collection of the Fondation Cartier pour l'art contemporain. © Panamarenko/Adagp, Paris. Photo © Clérin-Morin



Sarah Sze, *Tracing Fallen Sky*, 2020. Mixed media, stainless steel, salt, archival pigment prints, video projectors, pendulum, variable dimensions. View of the exhibition Sarah Sze, *Night into Day*, Fondation Cartier pour l'art contemporain, Paris, 2020. © Sarah Sze. Photo © Luc Boegly



Fabrice Hyber and Sheroanawe Hakihiiwe, *Untitled*. Acrylic and charcoal on canvas, 220×700 cm, created during artist Sheroanawe Hakihiiwe's residency in Fabrice Hyber's studio, Vendée, 2023. Collection of the Fondation Cartier pour l'art contemporain. © Fabrice Hyber & Sheroanawe Hakihiiwe. Photo © Charles-Henri Paysan/Lumentio



Chéri Samba, *La Vraie Carte du monde*, 2011. Acrylic and glitters on canvas, 200×300 cm. Collection of the Fondation Cartier pour l'art contemporain. © Chéri Samba. Photo © Florian Kleinfenn

Solo and collaborative exhibitions

The exhibition itinerary is structured around these four thematic sections, which also spotlight the works of major artists with whom the Fondation Cartier has built decades-long relationships, represented in its collection through significant pieces and series. These include Graciela Iturbide, Chéri Samba, Matthew Barney, Patti Smith, William Eggleston, Francesca Woodman, and Tadanori Yokoo. The itinerary also incorporates spaces specially designed to showcase single, emblematic works: masterpieces, by the likes of Vija Celmins, James Lee Byars, Bill Viola, James Turrell, Joan Mitchell, and Damien Hirst, recalling iconic exhibitions that have marked the Fondation Cartier's history.

At times, the Fondation has embraced encounters, fostering relationships of creative and conceptual affinity. *Exposition Générale* revisits some of these moments of collaboration, recreating novel examples of shared projects sparked by such encounters, for example, between the painter Peter Halley and the architect Alessandro Mendini; the artists Raymond



Ron Mueck, *Woman with Shopping*, 2013, 113×46×30 cm. View of the exhibition *Ron Mueck*, Fondation Cartier pour l'art contemporain, Paris, 2013. © Ron Mueck/Adagp, Paris. Photo © Patrick Gries

Hains and Pierrick Sorin; photographers Fernell Franco and Oscar Muñoz; and architect Bijoy Jain, the ceramicist Alev Ebüzziya Siesbye, and video artist Ali Kazma. These are not group exhibitions in the conventional sense, but rather close collaborations that emerged from extraordinary human and artistic encounters.

From the Grands Magasins du Louvre to the Louvre des antiquaires and the Fondation Cartier pour l'art contemporain: a building designed for display

Exposition Générale takes its name from the exhibitions organized by the Grands Magasins du Louvre department store starting in the late 19th century, in the very Haussmannian building that now houses Fondation Cartier. Throughout its history, the building has been repeatedly reinvented as a site for display, maintaining a deep continuity through successive transformations and the accompanying shifts in its spatial design.

Originally created as the Grand Hôtel du Louvre (c. 1855–1880) to accommodate visitors to the Paris Exposition, it later became the Grands Magasins du Louvre (1880–1977), with the hotel salons converted into commercial exhibition spaces, veritable “merchant palaces” that drew visitors much like museums. This mission continued with the Louvre des Antiquaires (1977–2018), whose rows of shops linked by long hallways perpetuated the tradition of display. Bringing together objects and goods of all sorts, these events helped broaden the cultural field and facilitate the circulation of new knowledge. The building’s evolution illustrates a history of scenography that reflects the evolution of modern customs and uses of architecture. Jean Nouvel’s project extends this legacy, reimagining the space and offering a new terrain for reinventing exhibition possibilities.

The staging of *Exposition Générale*, by Studio Formafantasma, reveals the exhibition apparatus itself, reinventing the social and experimental dimension of the “General Exhibitions” and other commercial events that once paralleled transformations in museum practices. Founded in 2009 by Andrea Trimarchi and Simone Farresin, the Milan- and Rotterdam-based studio grounds its design work in the study of the historical, political, and social forces shaping the discipline today. The Fondation Cartier first showed their work in *Metamorphosis: Art in Europe Now* (2019) at its Boulevard Raspail building, subsequently entrusting them with the staging of *Mondo Reale* at Triennale Milano (2022), before renewing the collaboration with the designer duo for the present exhibition. For *Exposition Générale*, Formafantasma has developed a three-dimensional design that interacts with the building’s dynamic architecture, making use of its multiple viewpoints and expansive heights. The textile equipment—modular fabric structures mounted on aluminum profiles, complete

with integrated lighting—guide visitors through the exhibition’s works and signage.

Exhibiting the Fondation Cartier’s dynamic new architecture: a space for reimagining the exhibition

Jean Nouvel’s radical project for the Fondation Cartier, which breaks with traditional museum architecture, invites a profound reinvention of the meaning and practice of exhibitions. The new design is built around a system of mobile platforms inserted within a flexible architectural framework; it deconstructs the standard “white cube” model and reinvents the very principle of the theatre stage. Visitors move through shifting perspectives, with the space changing as they explore. There is no set linear path, each visitor is invited to navigate and interpret the exhibition in their own way.

In sync with the architectural project, the opening exhibition showcases the versatility of the new site. With its innovative technology, Jean Nouvel’s mobile platform system rethinks the exhibition space in the same way the Grands Magasins du Louvre once did with their “General Exhibitions,” which presented the latest technological marvels of the day (conveyor belts, elevators, iron architecture) without hierarchy. If the 19th century was the heyday of exhibitions, this history continues today with a design that redefines architecture’s capacity to spark new ways of displaying and seeing.

An exhibition open to Paris: reconnecting with the building’s modernity

With picture windows opening onto the Place du Palais-Royal, the Rue Saint-Honoré, and the Rue de Rivoli, the Fondation Cartier revives the close relationship the Grands Magasins du Louvre once had with the city, allowing its window displays to engage directly with the surrounding urban public space. *Exposition Générale* builds on this architectural openness to extend into the city, embracing the heritage of its new setting: the Place du Palais-Royal and the Galerie Valois—an underground passage that once connected the Métro to the Grands Magasins—will host artistic interventions that reflect the exhibition’s central themes within the urban fabric.

From November 2025, the inaugural exhibition’s public program will unfold with a rich series of encounters, debates, and events, positioning the museum as a site where ideas converge and where narratives, knowledge, and forms are collectively created in dialogue with our time.

Welcome to the Collection

Excerpt from the exhibition catalog 

Grazia Quaroni

Curator of the exhibition,
Director of the Collection,
Fondation Cartier pour l'art contemporain



Bodys Isek Kingelez, *Projet pour le Kinshasa du troisième millénaire* (detail), 1997. Wood, cardboard, foam board, paper, metal, various materials, 100×332×332 cm approx. Collection of the Fondation Cartier pour l'art contemporain.
© Bodys Isek Kingelez. Photo © Clérin-Morin

From the very beginning, the Fondation Cartier has been committed to promoting contemporary art in all its forms, reaching out to the widest audience possible. Driven by an insatiable curiosity for contemporary artistic and intellectual expression, it has pioneered a new kind of exhibition—one that is innovative and multidisciplinary. Its exhibitions have always been conceived as spaces of encounter and dialogue between art, knowledge, and diverse cultures. Over the years, the Fondation Cartier has brought together a community of creators from all walks of life—artists,

philosophers, scientists, anthropologists, musicians, and performers—whether established, emerging, or still unknown. It has forged lasting relationships with them, offering a space for artistic freedom and exchange.

Over its 40 years of existence, the Fondation Cartier has also built a unique collection of works, most of them created specifically for its programming. For its inaugural exhibition at Place du Palais-Royal, titled *Exposition Générale*, the Fondation Cartier brings together a spectacular ensemble of nearly 600 works by more than 100 artists from its Collection. Through these *morceaux choisis* (carefully chosen pieces) from its history, the Fondation presents both its unique identity and its artistic heritage.

A Collection on the Move

The Collection was initiated in 1984 by Marie-Claude Beaud, the first Director of the Fondation Cartier, and was later significantly enriched through the exhibition program developed under the leadership of her successor, Hervé Chandès. Entirely independent of the art market, the Collection reflects an open-minded curiosity for the art of our time. It is driven by a determination not to follow dominant trends blindly, guided instead by a vision and persistence that give it its distinctive coherence. New works join the Collection every year, and today it comprises around 4,500 works by more than 500 artists from around 50 nations.

This Collection stands out for the unique principles that govern its ongoing expansion: the works acquired are often created specifically for the Fondation Cartier's spaces, in the context of an exhibition, or emerge from long-term relationships with artists. It is built on a continuous dialogue between temporary exhibitions and the permanent Collection, always growing in the present moment, shaped by programming and encounters with artists. It is nourished by lived experiences and tells the story of 40 years of contemporary creation.



Makunaimi cria o espelho universal, 2021. Acrylic on canvas, 111×223 cm.
Collection of the Fondation Cartier pour l'art contemporain. © Jaider Esbell Estate. Photo © Filipe Berndt

The Fondation Cartier's Collection is also shared with the world. Works are loaned to diverse institutions, and are made available to artists so they can exhibit them in other contexts. In this way, the Collection is a living organism, actively sustained by the artists themselves, who remain involved in the ongoing reinterpretation of their works—whether for exhibitions, publications, or conservation efforts.

A Collection of the Contemporary World

[...] Sharing a collection means contributing to social and democratic debate—provided that the works reflect the complexity of today's world. Whereas collections were once encyclopedic or ethnographic, they must now take a new direction; embracing all forms of contemporary expression and showing that multiple visions of modernity coexist across different cultures and artistic languages. [...]

The Fondation Cartier has always followed these principles in its programming. Its strength lies in its ability to perceive how the grand symphony of life incorporates the voices and sounds of all living beings and the natural world. The Collection embodies this exploration through a diverse range of subjects, from science and nature to the environment and architecture. Each work that joins the Collection brings a unique perspective on the contemporary world and carries a universal resonance. Together, these works embody, with clarity, beauty, and poetry, the artistic creation of our time.

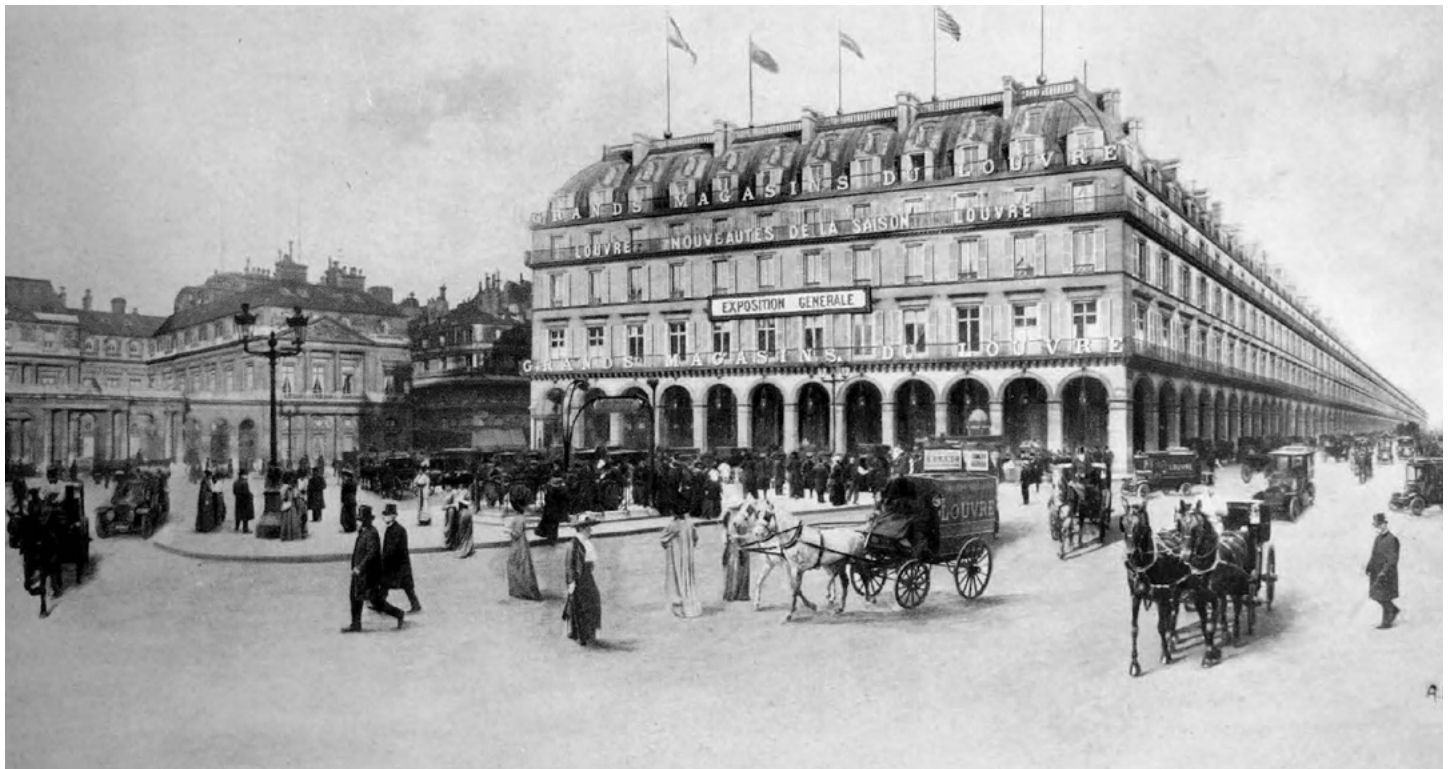
The Fondation Cartier Collection also bears the imprint of countless interactions between diverse realms that have taken place in its programming.

The Intertwined Fate of the Exposition Universelle, the Grands Magasins and the Museum

Béatrice Grenier

Curator of the exhibition,
Strategic and International Projects Director,
Fondation Cartier pour l'art contemporain

Excerpt from the exhibition catalog 



The Grands Magasins du Louvre, Paris, c. 1910 © A. Ehrmann

The inaugural exhibition at the Fondation Cartier's new building is a *mise en abyme* of the crucial historical moment of the intertwined fate of the Exposition Universelle, the Grands Magasins du Louvre, and the concept of the museum, which unfolded within the walls of 2 Place du Palais-Royal. Indeed, the Exposition Universelle created a new relationship between city, architecture, museum, and exhibition device that crystallized in the birth of the *grand magasin*, the new nucleus for the experimentation of modern urban life.

With the Parisian Expositions Universelles of 1855 and 1867, new infrastructure was built all over the city to expose the technical and agricultural innovation of the nation, in addition to industrial objects and fine art from all around the world. This was the crowning of the French capital's transformation into a modern metropolis, an urban dream that made of the city and its experience an immense vitrine, both site and showcase of modernization, to be visited by city dwellers and tourists alike. Paris awoke metamorphosed from



The Porte Marengo display window

this great event and subsequent iterations as a city that hoped for further inventions and discoveries, and greater curiosity towards the technology of its time.

If the Exposition Universelle opened Paris up to countless objects that served to expand its intellectual and material geography, making a city a virtual reflection of the planet and an immense open-air exhibition, the *grands magasins* espoused the same logic. Walking inside the Grands Magasins du Louvre was like entering a microcosm of the modern city. One circulated in the building as one circulated in the city, a site of discovery of new technologies. [...]

In 1880, Alfred d'Aunay, a celebrated author and journalist, wrote in a contemporaneous account of the history of the Grands Magasins du Louvre: "Today we go to the Louvre like we go to a museum, to visit an exhibition." The *expositions générales* were immense and highly anticipated sales—cultural events in and of themselves—that were organized by the Grands Magasins du Louvre and other department stores across the city of Paris, such as Le Bon Marché, Aux Trois-Quartiers, and the Galeries Lafayette. Popular and highly attended, these sales were animated by a calendar of events as well as the publication of commercial catalogues. Every season, new themes were proposed to attract shoppers in great numbers, and thousands of urban dwellers, curious spirits, and buyers alike came to discover new fashions and trends in textiles and furniture, and discover new domestic technologies. [...]

The new venue of the Fondation Cartier rehabilitates the function of this original architecture as a continuation of the city. The four access points to the building—visitor service areas, the learning center, the bookstore, and the auditorium—blur the boundary between the exhibition inside the museum and the exhibition that is the city. There is no more divide

between city, architecture, museum, and exhibition. A concrete example of this is the Galerie Valois, through which one originally entered the Grands Magasins du Louvre right off the platform of the subway. Created with metro line seven that linked Opera to Palais-Royal stations from 1910, the Galerie Valois features a series of vitrines echoing the storefronts of the Palais-Royal gardens that were meant to attract shoppers to the *expositions générales* at the exit of the platform. On the occasion of Fondation Cartier's *Exposition Générale*, the display architecture is invested anew with three different presentations that play with the notion of the shop window turned exhibition site. A collage by Andrea Branzi is reproduced at advertisement scale, illustrating the proposal for the Grand Paris project developed with the Italian architect Stefano Boeri in 2008. The proposal was to introduce free-roaming animals to the streets and parks of Paris and reimagine Haussmann's modernity as a multi-species urbanism. During the course of *Exposition Générale*, the vitrines of the Galerie Valois will also be devoted to a display imagined by the fashion historian Olivier Saillard, who transforms archives of personal and anonymous clothes by elevating them in high-end presentations. A third project features reproductions of a photographic series by Raymond Hains from the archives of the Fondation Cartier, which re-employs similar surrealist tactics to appropriate the vitrine by introducing everyday objects in unexpected places. Here, beach toys and breakwaters from the beaches of Saint-Malo are transposed to the streets of Paris. The vitrine device and psychology, chief invention of the *grands magasins*, is repurposed and recognized for its democratizing potential in the museum, with a touch of humor reminiscent of avant-garde appropriation strategies.

Rethinking Exhibition Design

Excerpt from the exhibition catalog 

Formafantasma is a research-based design studio based in Milan and Rotterdam, founded by Andrea Trimarchi and Simone Farresin in 2009

A conversation between Formafantasma,
Chris Dercon, Béatrice Grenier, and Grazia Quaroni



Interior design of the Fondation Cartier for *Exposition Générale*, 2025 (simulations). Artworks by Alessandro Mendini and Peter Halley, Richard Artschwager, Bodys Isek Kingelez, and Jean-Michel Alberola. © Formafantasma, © Jean-Michel Alberola/Adagp, Paris, 2025, © Richard Artschwager/Adagp, Paris, 2025, © Peter Halley, © Bodys Isek Kingelez, © Alessandro Mendini

Béatrice Grenier Simone and Andrea, you have been working together for 16 years now, having founded your studio while you were still studying at Design Academy Eindhoven. You have redefined the role of designers in exhibition-making, bringing a new perspective to the field. The way you integrate design into the museum space and approach exhibitions as a space for research is one of the key reasons why Grazia Quaroni and I wanted to collaborate with you on *Exposition Générale*, the inaugural exhibition for the new spaces of the Fondation Cartier. It would be interesting to start with your initial response to our prompt, which focused on the building's context and architecture. For this new venue, located in a Haussmannian building, architect Jean Nouvel imagined a machine with five platforms that can move vertically and allow the space to be reconfigured from

one exhibition to the next. We approached you with many open-ended questions, both about the space itself and about our desire to make its architectural and exhibition potential more visible. How did you first approach the project?

Simone Farresin This is the first time we've created an exhibition without ever truly seeing the space in its finalized state. Jean Nouvel's architecture presents a unique challenge, as the platforms can have shifting positions—that is the beauty of this building. We had to design a show without ever fully seeing the platforms in their definitive arrangement for the exhibition. This was the fundamental complexity of the project, and I don't think we can discuss our response without first talking about the building itself. What Nouvel has created is truly unique. His design



Interior design of the Fondation Cartier for *Exposition Générale*, 2025 (simulations). Artworks by Alessandro Mendini and Peter Halley, Richard Artschwager, Bodys Isek Kingelez, and Jean-Michel Alberola. © Formafantasma, © Jean-Michel Alberola / Adagp, Paris, 2025, © Richard Artschwager / Adagp, Paris, 2025, © Peter Halley, © Bodys Isek Kingelez, © Alessandro Mendini

pushes the boundaries of where the exhibition space begins and ends within the building, creating both possibilities and challenges around using the space—ones that, in a way, contemporary art has long engaged with. Most of the works in the exhibition are pre-existing. From the artists' side, the works respond to the context of the exhibition. From our side, as designers, our task was to respond to the building, to the space.

Our work also involved understanding the building's history. We looked beyond Nouvel's intervention, tracing its path as a hotel, a department store, and an antique dealer's space. These layers of history were particularly interesting because Nouvel's project retains some of them—for example, the large windows opening onto the streets. These windows establish a strong connection between the interior and the exterior, while also evoking the language of window display and the selling of products. The building has a distinct identity, and we had to reflect on what elements to embrace and what to leave behind. That's where our process began.

Another key aspect was using exhibition design as a tool for guiding visitors through the space. We didn't want to close off areas or disrupt Nouvel's architecture, so we made only minimal changes, keeping the spaces as open as possible. This meant our interventions had to help visitors orient themselves as they move freely through the exhibition. Rather than imposing a fixed path, we introduced tall vertical and luminescent elements—what we call “lanterns”—that serve as wayfinding markers within the space, subtly guiding visitors while allowing them to navigate intuitively.

Andrea Trimarchi This exhibition also comes at a significant moment in our career. Our studio has been running for nearly 16 years, and for the past eight we've been consistently working on exhibition design. This experience allowed us to approach the commission in the right way because, as Simone mentioned earlier, when we began working on *Exposition Générale*, the building was not finished.

Of course, the complexity of the moveable platforms is a challenge, but it's not just our challenge—it's an inherent feature of the building that will shape all future exhibitions, affecting every designer, artist, and curator working in the space. In fact, it will likely take ten years' worth of exhibitions before there is a substantial body of case studies showing how different designers, artists, and architects have engaged with these platforms in practice.

This challenge also came at the right moment for us. We now have the experience to confidently judge spatial relationships, to understand how much room objects require, and to work effectively with artworks in a given space. The process has been complex, but also incredibly exciting.

Chris Dercon What is the biggest challenge of working with this type of building?

SF The best way to respond is by discussing the challenges, constraints, and possibilities—or even impossibilities—we have encountered. The biggest challenge is that the building demands unconventional solutions. For example, due to the shifting of the platforms, the ceiling heights vary from low to very high. In some areas, lateral spaces overlook the galleries below. This led us to the idea of having floating galleries, having certain artworks suspended in space and visible from the balconies. This approach established unexpected connections between works in ways that traditional exhibitions rarely allow. Since the space spans multiple levels, it enables both vertical and horizontal relationships. I believe this potential could be pushed even further, especially when conceiving a show with commissioned works that are specifically designed to respond to the Fondation Cartier's space. When working with existing artworks, there is a certain level of freedom, but also a responsibility to respect the integrity of the pieces.

CD If I listen carefully to you, it seems that the biggest challenge is this notion of simultaneity. In most exhibitions, visitors move from point A to point Z, with possible detours, but the experience remains fundamentally linear. Here, however, that linear perception of time is disrupted—it has a distinctly cubist quality. [...]

SF This is a very good point and one of the aspects we find most exciting about the building and its potential. The challenge is to determine how much simultaneity to embrace and where to set limits. It's important not to overwhelm the visitor, as the experience can easily become too intense. Another key challenge is that beyond designing the exhibition, we are also showcasing the building itself in this inaugural show. [...]

Grazia Quaroni We first met you as artists when you participated in the Fondation Cartier exhibition *Metamorphosis. Art in Europe Now* in 2019, already bringing forward your ideas on sustainability and rethinking and redefining how materials, objects, and products are treated. Our collaboration continued with the exhibition *Mondo Reale* at the Triennale Milano in 2022, where you were invited within a historic building to respond to a selection of very diverse works. In the meantime, your experiences with *Cambio* and *Oltre Terra* further shaped your philosophy, each project building upon the last. This evolving trajectory naturally led us to invite you to take part in our inaugural exhibition. Your method—studying references, engaging with design history—was already there in *Mondo Reale*, even if that project followed a more traditional exhibition model, with a clear distinction between curatorial and exhibition design. Now, with this new collaboration, we've taken another step forward in what has become a far more complex undertaking.

AT I do see some seeds from *Mondo Reale* and *Oltre Terra* in our proposal for *Exposition Générale*. Both shows, especially *Mondo Reale*, encouraged dialogue between artworks. We deliberately presented multiple pieces together, as in the real world. While we used partitions, they were minimal, allowing audio to spill over from one part of the building to the other, fostering relationships between artists. In essence, the exhibition subtly challenged the traditional white cube, even if we were within a white cube. In the new Fondation Cartier building, the white cube isn't a white cube anymore, so these conversations go beyond what we achieved in *Oltre Terra*. Despite the diverse nature of the artworks, a unified vision emerges. A conversation is happening. On the third floor, for instance, an artwork inevitably engages in dialogue with one on the ground floor. Thus, while previous exhibitions planted the seeds of this idea, it is in this show that it truly flourishes.



Interior design of the Fondation Cartier for *Exposition Générale*, 2025 (simulation). Artworks by Solange Pessoa, Bruno Novelli, artists of Grand Chaco, Nikau Hindin, and Giuseppe Penone © Formafantasma, © Nikau Hindin, © Bruno Novelli, © Solange Pessoa, © Giuseppe Penone/ Adagp, Paris, 2025

The Harvest

Ibrahim Mahama

In the fall of 2026, the Fondation Cartier pour l'art contemporain will present *The Harvest*, the first exhibition of its scope in France dedicated to the Ghanaian artist Ibrahim Mahama. A multidisciplinary artist, Mahama has gained an international reputation for his monumental installations made using collected materials, archives, and abandoned industrial heritage that he resuscitates to construct new imaginaries. His work interrogates Ghana's colonial and postcolonial history through a constellation of contemporary issues, including labor, degrowth, the circulation of goods, and restitution. Guided by the idea of democratizing access to art, he has founded three art centers in the northern Ghanaian city of Tamale since 2019. These multidisciplinary spaces propose new forms of cultural institutions, with education at their core.

For this exhibition, the Fondation Cartier is inviting Mahama to occupy the entirety of its new spaces, presenting works conceived especially for the site, alongside never-before-seen versions of a selection of his most iconic installations. In a continuation of his collaborative approach, he has invited several artists to participate in the exhibition, as he regularly does in his art centers: Dorothy Akpene Amenuke, Gideon Appah, James Barnor, the CATPC (Cercle d'Art des Travailleurs de Plantation Congolaise), Courage Dzidula Kpodo and Postbox Ghana, Zohra Opoku, Tjaša Renner and Feda Wardak. Bringing together these distinctive voices, *The Harvest* will give form to a broad artistic community driven by a shared desire: to spark the emergence of new collective utopias, through material, movement, and memory.

Exhibition Curators

Aby Gaye (Ibrahim Mahama), Jeanne Barral (guest artists) and Chiara Agradi (James Barnor).

Exhibition catalog

On the occasion of this exhibition, the Fondation Cartier is publishing a catalog devoted to Mahama's artistic practice. Showcasing the ties between his approach and those of the exhibition's guest artists, it situates his body of work in the context of the Ghanaian and international artistic scene, revealing how a collective, socially engaged vision of art drives a global movement.

Biography

Ibrahim Mahama

Born in 1987 in Tamale

Lives and works in Tamale, Kumasi, and Accra, Ghana

Mahama graduated from Kwame Nkrumah University of Science and Technology (KNUST) in 2013. Two years later, he was selected for the 56th Venice Biennale, curated by Okwui Enwezor, for which he created an installation covering part of the Arsenale with a patchwork of jute sacks (*Out of Bounds*, 2015). He subsequently participated in Adam Szymczyk's Documenta 14, Athens and Kassel (2017).

Today, Mahama is a key figure in the rethinking of forms of cultural institutions, questioning the hegemony of existing models and contributing to the creation of more inclusive futures. Considering art as a gift, not a commodity, is one of the major principles taught at the Faculty of Art at KNUST in Kumasi. Guided by this principle, and conscious of the importance of democratizing art to reach as many people as possible, he decided to create his own space in Tamale, seeking first and foremost to address young, local audiences. This led to the opening of Savannah Centre for Contemporary Art, Red Clay and Nkrumah Voli-ni between 2019 and today, encompassing studios, exhibition spaces, residencies, movie theatres, and classrooms. They also hold a vast archive documenting the major periods in contemporary Ghanaian history, from the colonial period to the country's independence in 1957.

His work has recently been shown at the Kunsthalle Vienna (2025), the Kunsthalle Bern (2025), the Barbican in London (2024), the Fruitmarket Gallery in Edinburgh (2024), the Kunsthalle Osnabrück (2023), and at the biennials of Lagos (2024), São Paulo (2023), Venice (2023), and Sharjah (2023). In 2023, he was appointed Artistic Director of the 35th Ljubljana Biennale of Graphic Arts, Slovenia. His works are held in many international collections, including those of the Centre Pompidou, the Astrup Fearnley Museet, the Fondation H, the Hammer Museum, the Studio Museum in Harlem, and the Fondation Zinsou. In 2024, he was also the first artist to receive the Sam Gilliam Award from the Dia Art Foundation in New York, and in 2025, he was one of the thirty-six medalists at the Art Basel Awards.

Performing arts and cinema

November – December 2025

In autumn 2025, the Fondation Cartier will launch a vibrant, multidisciplinary contemporary program of performances, concerts, and screenings—eclectic forms of expression that are an extension of *Exposition Générale*.

A collaboration with the Festival d'Automne à Paris

In November and December 2025, the Fondation Cartier will present two performances co-produced with the Festival d'Automne à Paris.

We Came to Dance Ali Asghar Dashti, Nasim Ahmadpour

Performance

November 18–22, 2025

We Came to Dance interrogates the place of art in the face of censorship. Created by the author Nasim Ahmad and theatre director Ali Asghar Dashti, this performance invites the audience to imagine a forbidden dance in which memory, resistance, and poetry intertwine.

La gran mentira de la muerte Wu Tsang

Installation – performance

December 2–14, 2025

La gran mentira de la muerte (“the big lie of death”) is a sound and film installation exploring the figure of Carmen, interwoven with the performative worlds of flamenco and bullfighting. Wu Tsang presents this film in dialogue with a series of live performative activities.

March – April 2026

In spring 2026, the exhibition spaces will become a stage for live performances, with forms of expression that resonate beyond the events themselves. Three specially commissioned *in situ* pieces by contemporary artists will unfold through performance, scenography/installation, music, and words, and fill an open space for play, amid the exhibition.

Commissions and *in situ* creations

Le Musée vivant de la mode (*The Living Museum of Fashion*) Olivier Saillard

Performances and conferences

March 6–21, 2026

For fifteen days, Olivier Saillard will occupy the exhibition space to recount a living history of fashion in movement, through the *Musée vivant de la mode* (living museum of fashion)—a hybrid program that is exhibition, installation, performances, and conferences, specially conceived for the Fondation Cartier at the Palais Royal.

Recalling the Grands Magasins du Louvre, where the first “robes toutes faites” (ready-made dresses) were showcased, heralding the new era of clothing manufacturing and ready-to-wear, Saillard presents a history of everyday fashion—statutory, poetic, perceptive, and personal, long overlooked by official museums. This narrative of fashion history is told through ordinary and haute couture garments, images, bodies overlaid with texts, graphic documents, photographs, archival and torn garments, as well as bodies in motion.

The *Musée vivant de la mode* extends below ground level to the Belle Époque wooden-framed display windows of the Galerie Valois, located in the Palais Royal—Musée du Louvre Métro station.

MAJLIS SOUFFLE

× *Ensemble Mazaher*

SOUFFLE Collectif, Julien Colardelle

Musical performance

March 26-28, 2026

At the invitation of the Fondation Cartier pour l'art contemporain, SOUFFLE Collectif has created *MAJLIS SOUFFLE*, a brand-new piece produced in collaboration with Mazaher, the Zar music ensemble. Combining ritual trance music and contemporary forms, the piece features a circular, nomadic scenography installed within the exhibition spaces.

SOUFFLE Collectif explores the intersection of traditional music and contemporary artistic expression, in an approach deeply rooted in collective and ritual practices.

The Alone Times

Jennifer Walshe and Philip Venables

Concert

April 16-18, 2026

The Fondation Cartier has commissioned Jennifer Walshe and Philip Venables to create *The Alone Times*, a vocal and instrumental work performed *in situ* by six musicians. The piece weaves together a labyrinth of stories that traverse real-life events, historical episodes, and legends.

Though their work and practice differ greatly, Walshe and Venables share a passion for narration, collage, voice, and musical theatre. Here, they merge and transform their languages to invent a new form of symbiotic creation.

Distribution:

Andreas Borregaard (accordion), Diamanda Dramm (violin), Loré Lixenberg (voice), Oskar McCarthy (voice), Vanessa Porter (percussion), Adam Starkie (clarinet).

Encounters and debates: a public space for reflection and dialogue

Starting in January 2026, the Fondation Cartier will invite artists, scientists, philosophers, architects, and creators from across disciplines to explore the exhibition's main themes and extend on its key elements: art at the heart of the relationship with the living world and nature; the central role of architecture in shaping our perception of reality; the practices and technologies of artistic production; and the dialogue between science and artistic exploration. This dynamic program of encounters and debates will position the institution as a public space for reflection and a platform for the production of new knowledge.

Homo Faber Conversations

*Inspiring change through
the language of craft*

In collaboration with the Michelangelo Foundation
for Creativity and Craftsmanship

The Fondation Cartier pour l'art contemporain and the Michelangelo Foundation for Creativity and Craftsmanship present *Homo Faber Conversations*. This curated programme of themed debates, held once a month, invites international creators, thinkers, and cultural leaders to explore the growing convergence of craft and contemporary art. Grounded in the core values of craftsmanship and open to all curious minds, the programme aims to spark dialogue and redefine how the world views human creation.

Launching January 2026.

The full calendar will be available soon on our website.

A collaboration with the RATP*

* Régie Autonome des Transports
Parisiens: the Parisian transport
system operator

The RATP and the Fondation Cartier pour l'art contemporain partner for a series of artistic projects in the Galerie Valois and in the Montparnasse-Bienvenüe station.

The Galerie Valois

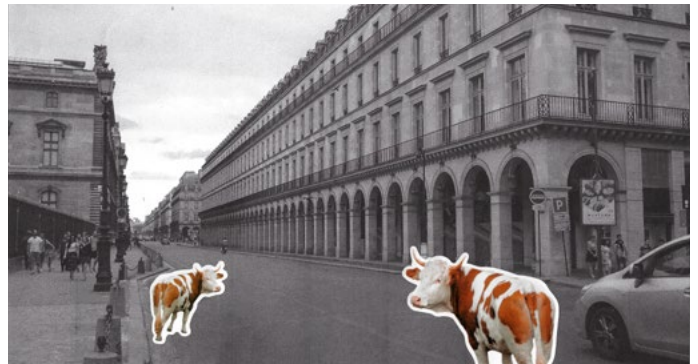
Paris's public transport system provides a unique setting for passengers to encounter art. The Galerie Valois, located in the Palais-Royal–Musée du Louvre Métro station on Lines 1 and 7 is a former shopping gallery that once connected the station to the former Grands Magasins du Louvre department store in the 1st arrondissement. Opened in 1919, the gallery housed window displays and stalls designed to draw passers-by into the department store. With its Art Nouveau style, recognizable by its floral motifs, the Galerie Valois has become a landmark passage in the Parisian urban fabric.

The RATP and the Fondation Cartier are partnering on a series of artistic projects in this heritage space, which leads directly to the entrance of the new site.

Since October 2024, the Fondation Cartier and the RATP have presented two artistic projects in dialogue with the Galerie Valois alcoves: artist Yann Kebbi and the filmmaker, screenwriter, photographer, and writer Alain Guiraudie have each brought their distinctive perspectives to the new building's construction, producing a series of drawings and a photo-reportage, respectively.

Beginning in October 2025, three new projects will be successively presented in this space. The first, from October 2025 to February 2026, is a collage by Andrea Branzi illustrating his 2008 Grand Paris project, developed with the Italian architect Stefano Boeri, imagining animals released into the capital's streets and parks to roam freely. From March to May 2026, the Galerie Valois will host a project by the fashion historian Olivier Saillard, breathing new life into clothing archives from both well-known and anonymous figures. From June to August 2026, a photography series by Raymond Hains from the

Fondation Cartier's archives will be displayed, in which the artist takes a surrealist approach to fill the gallery windows, making direct reference to the original function of the Galerie Valois alcoves.



Andrea Branzi, *Grand Paris Wild City*, 2009. Project for Greater Paris developed in collaboration with architect Stefano Boeri. © Andrea Branzi/Adagp, Paris, 2025

In January 2026, the Fondation Cartier will also present a selection of photographs from its collection on the fresco along the moving walkway of the Montparnasse-Bienvenüe station.

Through the gaze of eight artists (William Eggleston, Daido Moriyama, Graciela Iturbide, Valérie Belin, Seydou Keïta, J.D. 'Okhai Ojeikere, Claudia Andujar, and Raymond Depardon), this project highlights the richness of the Fondation Cartier's unique photography collection, which comprises works by more than 130 photographers from thirty different countries. This selection, featuring artists from Africa, Asia, Europe, the United States, and Latin America, and echoing those presented in *Exposition Générale*, attests to the international openness of the Fondation Cartier and the diversity of approaches and sensibilities represented in its collection. Engaging directly with transport users, the works are woven into daily life, extending the exhibition experience beyond the institution's walls.

Raymond Hains, *Du Grand Louvre aux 3 Cartier*

An artistic installation Place du Palais-Royal
From June 2026

At the time of the Grands Magasins du Louvre, the architecture of the building encapsulated a dual task: to create an exhibition for visitors inside and out. The exhibition was indeed not confined to the interior, but also extended to the façade of the very recognizable monument that was often covered with immense signage advertising the Grands Magasins du Louvre. This was all visible to passersby on the Place du Palais-Royal—the public square linking the Louvre to the Palais-Royal gardens—which therefore also became a veritable urban extension of the exhibition.

On the occasion of *Exposition Générale*, the Fondation Cartier reinvests from June 2026 this historical role of the Place du Palais-Royal with the recreation of an installation by Raymond Hains, first exhibited in the inaugural year of the Fondation Cartier on Boulevard Raspail in 1994. *Du Grand Louvre aux*

3 Cartier is a photographic series documenting the Louvre's modernization, with a construction and renovation project—including the Louvre Pyramid by I.M. Pei—that began in 1981 and lasted a decade. In Hains's installation, the anti-monumental palisades, scaffolding, walkways, metal structures, and pipes of the construction site are elevated to the status of vernacular sculpture and blown up on panels that echo the aesthetics of publicity billboards. In a prophetic and visionary way, the artwork inscribes *Exposition Générale* in the public space.



Untitled, 1994 © Raymond Hains / Adagp, Paris, 2025



Untitled, 1994 © Raymond Hains / Adagp, Paris, 2025

Cultural outreach



With accessibility at the heart of its approach, the Fondation Cartier offers a cultural outreach program that is geared for all audiences, regardless of language, cultural baggage, or level of access to culture, cultivating a sense of belonging for all. The aim is to create a shared space of hospitality, providing keys to learning and new skills, and encouraging exploration of the full scope of its activities.

The Fondation Cartier has now redesigned its offering to enhance the opportunities for encountering new ideas, using bold and varied formats: capsule projects with guest artists, collective activities, art workshops, and new visitor tools will all contribute to a personalized experience for participants.

With a focus on experimentation (stimulating interactions, dynamic discussions, artistic practice), the cultural outreach activity encompasses a singular emotional experience that is conducive to grasping the content.

By helping visitors get their bearings in the face of the complexity of the contemporary world, embracing emotion as a lever for understanding, and showcasing a diversity of voices and forms, cultural outreach at the Fondation Cartier contributes to a broader project: that of a space inviting reflection and providing illumination without dogmatism. Here, experience and social connection combine to create meaning.

The Manufacture

Opening Spring 2026

Conveying through craft,
learning by making

The Manufacture is a 300-square-meter space devoted to craft and creativity. Its name means “factory” in French, but in fact pays tribute to the term’s etymology: “made by hand”. Here, all are invited to learn through gestures of making and doing.

With its focus on the intelligence of the hands, the Manufacture draws from traditions of conveying knowledge through gestures, in the manner of craftspeople, as the educational basis for its workshops, learning projects, and series of creative programs.

Beyond these methods, the techniques and materials of different art professions are at the heart of some of the flagship programs, combining craftsmanship and contemporary art. The Manufacture invites young artists to oversee the workshops, sharing their explorations and experimentations by making and doing.

The Manufacture encourages collective and participative practices in order to foster learning conditions based on dynamic interactions. There is a focus on alternative and popular education methods (such as collective reading workshops) and more informal learning approaches (such as online tutorials) as well.

In keeping with the Fondation Cartier’s commitment to openness to all audiences, the Manufacture is strongly devoted to art education through art-based action for audiences of all ages and backgrounds. The Manufacture welcomes schoolchildren in the morning and adults in the evening. The afternoon is devoted to groups of learners with special needs and disadvantaged backgrounds, and the weekend is set aside for families. Each program has been created in concert with expert professionals (art facilitators, artists, craftspeople, social workers, care workers, teachers, and more) in order to propose personalized experiences that are enriching and relevant for all.

These innovative offerings, specially designed by the Manufacture, facilitate new forms of dreaming and thinking for all audiences, and provide unique, personalized access to new skills.

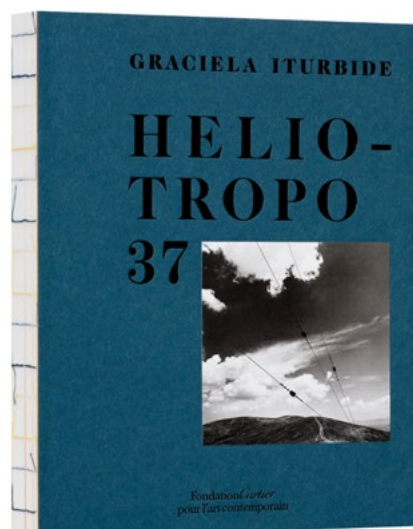
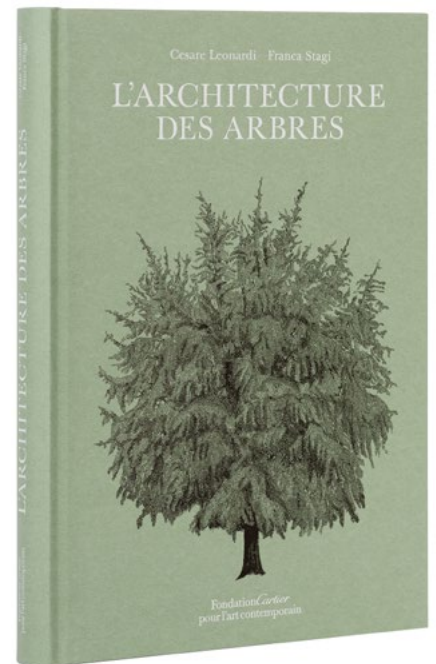
The Fondation Cartier: a publisher since 1984

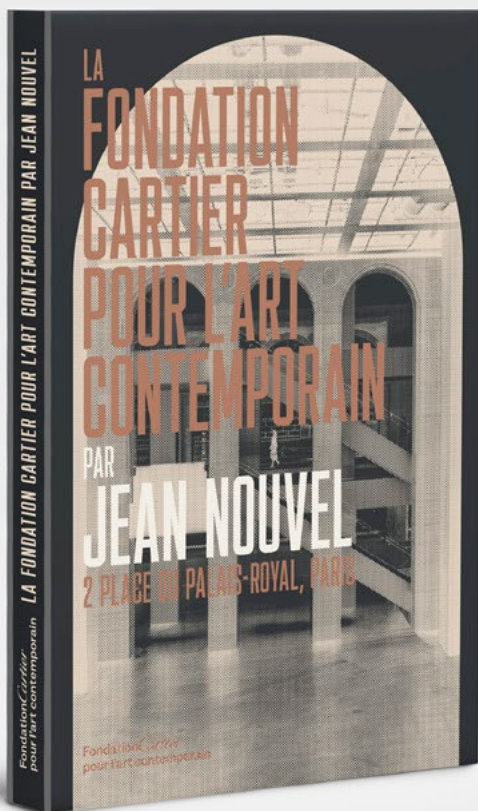
A publisher since its creation, the Fondation Cartier places great importance on books and writing. The works it publishes are extensions of the experience of its exhibitions, leaving a trace of artistic projects that are by nature ephemeral.

More than mere reproductions of the exhibitions, the Fondation Cartier's publications are both a field of exploration and a vessel for reflection by the artists, who actively participate in their conception. Authors from an array of disciplines also contribute to them: art historians, writers, philosophers, and scientists are invited to share their perspectives on the work of artists, in the same spirit of openness and curiosity that characterizes the Fondation Cartier's programming.

Since 1984, the Fondation Cartier has published around 200 works. Its collection encompasses exhibition catalogs, artist monographs, compendia of texts, coloring books, and limited editions. These books, published in French and/or English, are distributed in France and abroad.

The selection of publications will further expand at the new site, with major works on the artistic projects, Jean Nouvel's architecture, and the Fondation Cartier's collection, as well as the republication of seminal texts and books for young audiences.





On the occasion of the inauguration of the Fondation Cartier's new spaces in Paris in October 2025, the Fondation Cartier will publish a book dedicated to Jean Nouvel's architectural project. Through numerous photographs of the building's interior and exterior spaces, the book traces the building's unique history and explores the technical feat of Jean Nouvel's architectural design. This publication features a text by Jean Nouvel, a technical presentation of his architectural project for the Fondation Cartier by Mathieu Forest, architect, studio director and Cyril Desroche, architect, project director at Ateliers Jean Nouvel, as well as two essays by leading architectural historians Antoine Picon, G. Ware Travelstead Professor of the History of Architecture and Technology at Harvard GSD, and Beatriz Colomina, Howard Crosby Butler Professor of the History of Architecture at Princeton, and an essay by Béatrice

Grenier, Strategic and International Projects Director of the Fondation Cartier.

This publication sheds light on an ambitious architectural project, the culmination of nearly forty years of exchange and dialogue between the Fondation Cartier and Jean Nouvel.

*The Fondation Cartier pour
l'art contemporain by Jean Nouvel
2 Place du Palais-Royal, Paris*

Published by Fondation Cartier
pour l'art contemporain, Paris
French and English versions
Hardback, 21×31.7 cm, 216 pages
200 color and black-and-white
reproductions
Graphic design: Undo-Redo

ISBN: 978-2-86925-194-6
Publication: October 2025
Price: €49/\$55/£45

Foreword by Chris Dercon
and Alain Dominique Perrin
Contribution from Jean Nouvel
Texts by Beatriz Colomina,
Béatrice Grenier, and Antoine Picon
Contribution from Cyril Desroche
and Mathieu Forest
Postface by Cyrille Vigneron
and Louis Ferla
Photo commissions
by Martin Argüyroglu and Danica O. Kus

French distribution: Actes Sud
US distribution: Artbook | DAP
Worldwide distribution:
Thames & Hudson



On the occasion of the inaugural exhibition of its new spaces at 2 Place du Palais-Royal, the Fondation Cartier will publish a catalog dedicated to this historic presentation of its Collection, including 600 works from a hundred artists from all around the world. Richly illustrated and documented, it will allow visitors to discover this extraordinary Collection, which explores the multiple forms of contemporary creation and highlights the profound and continuous connections that have been existing between the Fondation Cartier and the artists for more than 40 years.

Texts by the exhibition curators Grazia Quaroni and Béatrice Grenier, and philosopher Emanuele Coccia, and a conversation with the exhibition designers, Formafantasma, invite to delve deeper into the history of this collection reflecting the Fondation Cartier unique identity.

Exposition Générale

Published by Fondation Cartier pour l'art contemporain, Paris
French and English versions
Softback, 21×31.7 cm, 364 pages
600 color and black-and-white reproductions
Graphic design: Lacasta Design

ISBN: 978-2-86925-196-0
Publication date: October 2025
Price: €55/\$60/£50

Foreword by Chris Dercon
Texts by Emanuele Coccia, Béatrice Grenier, and Grazia Quaroni
Conversation with Formafantasma
Notices of the works

French distribution: Actes Sud
US distribution: Artbook | DAP
Worldwide distribution: Thames & Hudson

The Studio Marie-Claude Beaud



The Studio Marie-Claude Beaud © Jean Nouvel / Adagp, Paris, 2025. Photo © Martin Argyroglo

With the Studio Marie-Claude Beaud, the Fondation Cartier pour l'art contemporain is equipped with an intimate venue in which performances and exhibitions mingle. Its name pays tribute to the institution's first director, Marie-Claude Beaud, who made the dialogue between art and performance a trademark of the Fondation Cartier.

With its deep red color, traditionally evoking theatre, cinema, and cabaret, the Studio Marie-Claude Beaud can be accessed via the Rue Marengo or the building's interior. Featuring retractable seating, it has a seating and standing capacity of 110 and 300 audience members, respectively. The program reflects

the shifting forms of contemporary artistic production, encompassing film, music, speech, performance, and hybrid formats. Some of the events are an extension of the exhibition underway, while others deviate to explore entirely different paths. Open onto the city and vibrating to the rhythm of the Fondation Cartier, the Studio Marie-Claude Beaud is a space of invention, porousness, and encounter.

The Bookstore



Visible from the Rue de Rivoli, the Fondation Cartier bookstore, covering 162 square meters, reflects the spirit of the institution as a space for art and culture.

The Fondation Cartier's own publications feature prominently here, reflecting its rich and multidisciplinary program. Publications by medium and by discipline are also showcased, alongside a broad array of works produced in collaboration with artists: exhibition catalogs, art books, exhibition albums, coloring books, limited editions, and more.

The offer changes with the artistic programming, with thematic selections intended to serve as an extension of the ongoing exhibitions and projects. Enriched with new references, the bookstore's interior can be adapted through a system of modular furniture specially created for the space by Jean Nouvel Design.

The second-level mezzanine hosts readings, encounters, and book signings related to the ongoing exhibitions or current literary and publishing events, reinforcing the bookstore's position as a space for discussion and discovery.

During exhibition periods, the bookstore can only be accessed via the exhibition spaces by visitors with tickets; between exhibitions, it is freely accessible to all via the Rue de Rivoli entrance.

The Fondation Cartier's publications as seen by photographer Rinko Kawauchi

On the wall of the bookshop overlooking the building's entrance hall, a series of photographs by Rinko Kawauchi is on display. Taken in 2024-2025, these photographs offer a personal perspective on the diversity of the Fondation Cartier's editorial and graphic output.



Photo © Rinko Kawauchi

The Petit Café



Located on the ground level near the group entrance, the Petit Café of the Fondation Cartier is accessible to all visitors with tickets, welcoming them during exhibition opening hours. Its name recalls that of the very first café to open in the Fondation Cartier upon its creation in 1984 in Jouy-en-Josas; it is also a nod to the largest coffee machine of the 19th century, held at the Grands Magasins du Louvre. Designed by Ateliers Jean Nouvel, the Petit Café overlooks the exhibition spaces and features a fresh menu of sweet and savory snacks and hot and cold beverages.

A new visual identity

The Fondation Cartier has entrusted deValence with the design of its new visual identity and the signage for the new building on Place du Palais-Royal. On this occasion, the studio has created an exclusive new typeface—Fondation—that now constitutes the backbone of the graphic charter. A sans serif font in five weights, Fondation is enriched with 300 pictograms that lay the foundations of a deeply contemporary visual language.

The new graphic charter, designed by deValence for clear and systematic application on all print and digital material, will also provide a space for visual expression. For each new exhibition, a specific typographical, chromatic, and visual identity will be developed, highlighting the importance of versatile graphic design for the Fondation Cartier.

deValence is unveiling and showcasing these new principles in the visual communication it has designed for the opening with *Exposition Générale*.

deValence

deValence is a creative studio established in Paris in 2001. Specialized in artistic direction, graphic design, typeface design, and editorial consulting and coordination, it applies its skills to the fields of culture, architecture, design, contemporary art, performing arts, and publishing.

For over ten years, the studio has been working hand in hand with the Fondation Cartier for its visual communication needs, for such iconic exhibitions as *Claudia Andujar*, *Damien Hirst*, *Sally Gabori*, and *Ron Mueck*. It also designed the visual identity for the Fondation Cartier's fortieth anniversary, and oversaw the graphic design for the publications *Beauté Congo* and *Voir venir, Venir voir*.

Visual identity, graphic charter, and signage of the Fondation Cartier pour l'art contemporain: **deValence**
Creative direction: **Alexandre Dimos** and **Ghislain Triboulet**
Design: **Alex Chavot** (type design), **Francois Dezafit** (motion design), **Clément Frassi** (signage), **Camille Lemoine** (pictograms and maps)

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Fondation typeface and pictograms © deValence

Fondation *Cartier* pour l'art contemporain

DES MACHINES ET
DES ARCHITECTURES
EXPOSITION GÉNÉRALE

DES CABANES *de la Collection*
ET DES CHAPELLES
DES EXPLOSIONS ET
DES EXTRATERRESTRES
DES JARDINS
ET DES PAYSAGES

exposition 24.10.2025 → 23.08.2026
2, place du Palais-Royal, Paris 1^{er}
fondationcartier.com

Poster for the *Exposition Générale* © deValence

