

2026 programming

Introduction 2

Exhibitions 3

In Paris, France 3

Exposition Générale
Ibrahim Mahama, *The Harvest Season*

In Sydney, Australia 5

25th Biennale of Sydney: *Rememory*
Badu Gili: *Story Keepers*

In Milan, Italy 6

Andrea Branzi by Toyo Ito, *Continuous Present*
Soundwalk Collective & Patti Smith, *Correspondences*

In Tokyo, Japan 8

Ron Mueck

In Miami, USA 8

Sheroanawe Hakihiiwe

Performing arts 9

Performing arts spring highlight: 9

In Paris, 3 creations commissioned for the new spaces

Olivier Saillard, *Le Musée Vivant de la Mode*
Souffle Collectif, ensemble Mazaher & guests, *‘Ubūr*
Jennifer Walshe & Philip Venables, *The Alonetimes*

In the public space 12

In the Parisian metro, a partnership with the RATP 12

Galerie Valois
Montparnasse-Bienvenüe station

Place du Palais-Royal, Paris 13

Raymond Hains — *Du Grand Louvre aux 3 Cartier*

Encounters and debates 14

In Paris, France 14

Conversation Générale
EXIT: the image of the present
Making Things
Homo Faber Conversations

In Los Angeles, USA 15

In Focus: Transformation

In Copenhagen, Denmark 16

Twenty Years of the Future of Architecture: The Louisiana Manifesto

Manufacture opening 17

Restaurant opening 18

Follow the Fondation Cartier pour l'art contemporain's latest news : [fondationcartier.com](https://www.fondationcartier.com) |      

Fondation *Cartier*
pour l'art contemporain

Press
release

Introduction

Jean Nouvel's architectural project for the new spaces of the Fondation Cartier pour l'art contemporain provides a dynamic foundation upon which the institution continues to evolve. In its first year on Place du Palais-Royal, Paris, the Fondation Cartier explores the role of a cultural institution today, taking inspiration from the poetic description given by philosopher Anselm Haverkamp to its new architectural incarnation: "A mobile framework without any imposition on art and life."

In Paris, until August 2026, with the exhibition titled *Exposition Générale*, the Fondation Cartier brings architecture and urban planning, nature, and science to the heart of the Parisian cultural scene. Ecology features both through the scenography designed by the Italian duo Formafantasma, who place it at the center of contemporary exhibition practice, and through the art of the living, unfolding like a forest inside the building. *Exposition Générale* showcases the Fondation Cartier's Collection on an unprecedented scale and offers an experimental formal laboratory.

Following this inaugural exhibition, the Fondation Cartier will present, from October 2026, *The Harvest Season*, an exhibition by Ghanaian artist Ibrahim Mahama, accompanied by nine guest artists. Making use of the entire building with works specifically designed for the site, as well as new versions of a selection of his most iconic installations, Ibrahim Mahama envisions the Fondation Cartier as a living entity, resonating with the spirit of the art centers he has founded since 2019 in Tamale, in northern Ghana. *The Harvest Season* evokes the patient cycle of creation: sowing ideas, transmitting knowledge, and reaping the fruits of collective effort. The exhibition will be accompanied by a rich discursive program, featuring a variety of voices and educational activities.

Throughout 2026, a program of encounters and debates will explore the function of the contemporary museum. In Paris, after *New Architectures*, *New Museums*, and *Animals in the City*, the *Conversations Générales* (May 6 and June 3, 2026) and *EXIT: the image of the present* (June 12-13, 2026), will give a voice to artists from the Collection, and contribute to this reflection. In Los Angeles, *In Focus: Transformation*, co-presented with The World Around at the Hammer Museum on February 21, and in Copenhagen, *Twenty Years of the Future of Architecture: The Louisiana Manifesto* at the Louisiana Museum of Modern Art on April 18, echo these discussions.

Continuing its ongoing dialogue with the performing arts, the Fondation Cartier gives them a place in its new building in Paris, enjoying an extended space for expression. In spring 2026, three site-specific commissions by contemporary artists will be created. Installation, performance, fashion, music, and spoken word unfold in an open performance space, amidst the artworks on display.

The Fondation Cartier is continuing its partnerships and collaborations with other institutions worldwide with the presentation in Milan of *Andrea Branzi by Toyo Ito: Continuous Present*, the first large retrospective in Italy devoted to the architect and designer, in partnership with Triennale Milano. A key artist within the Fondation Cartier Collection, this great modern thinker has played a pivotal role in introducing ecology into the discipline of architecture.

In Miami, the Fondation Cartier will present, at the Institute of Contemporary Art, a monograph of Yanomami artist Sheroanawe Hakihiiwe, another key figure of its Collection. His abstract language is inspired by the motifs, traces, and forms of the flora and fauna of his native Amazon rainforest.

Finally, as a partner of the 25th Sydney Biennale, the Fondation Cartier will unveil commissions from fifteen First Nations artists for *Rememory*, an edition celebrating the representation of memory and collective storytelling in art.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

Exhibition In Paris, France

Exposition Générale

→ August 23, 2026

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.



View of the exhibition *Exposition Générale*, Fondation Cartier pour l'art contemporain, 2025. Photo © Cyril Marilhac

Reflecting the diversity of the artistic commitments championed by the Fondation Cartier and its openness to the world, *Exposition Générale* retraces forty years of contemporary creation. Organized around four major thematic ensembles, the exhibition proposes an alternative cartography of contemporary creation that reimagines the model of the “encyclopedic museum”. Instead, it unfolds as a fleeting architectural laboratory (*Machines d'architecture*), a reflection on living worlds and their preservation (*Être nature*), a space of experimentation in terms of materials and techniques (*Making Things*), and an exploration of future-oriented narratives combining science,

technology, and fiction (*Un monde réel*). Additional sections to these themes unveil the trajectories and individual or collaborative approaches of some of the leading artists in the Fondation's collection.

Performing arts

In March–April 2026, live performance will take center stage on Platform 5, in the middle of the exhibition spaces. Three special commissions will be created *in-situ* by contemporary artists: Olivier Saillard, Souffle Collectif with the Mahazer ensemble, Jennifer Walshe & Philip Venables. Combining performance, scenography-installation, fashion, music, and spoken word, these creations will unfold amidst the works on display as part of the *Exposition Générale* exhibition. ([page 9](#)).

Encounters and debates

The Fondation Cartier invites artists, scientists, philosophers, architects, and creators from all backgrounds and disciplines to further the exploration of the exhibition's main themes: art at the center of our relationship to living beings and nature, the key place of architecture in our apprehension of reality, the practices and technologies of creation, and the connections between science and artistic exploration ([page 14](#)).

In the public space

Throughout the duration of the exhibition, the RATP and the Fondation Cartier have come together to present a series of artistic projects in the Galerie Valois. In January 2026, a selection of photographs from the Fondation's collection will also be displayed on the mural next to the moving walkway in Montparnasse-Bienvenue metro station. ([page 12](#)).

In June 2026, the Fondation Cartier will present an art installation by Raymond Hains in the Place du Palais-Royal ([page 13](#)).

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

In Paris, France

Ibrahim Mahama, *The Harvest Season*

With Dorothy Akpene Amenuke,
Gideon Appah, James Barnor, le CATPC,
Courage Dzidula Kpodo avec Postbox Ghana,
Zohra Opoku, Tjaša Rener, Feda Wardak.

October, 2026 → February, 2027

From October 2026 to February 2027, the Fondation Cartier pour l'art contemporain will present *The Harvest Season*, an exhibition by Ghanaian artist Ibrahim Mahama and nine invited artists.



The Harvest Season, Ibrahim Mahama © Ibrahim Mahama

Ibrahim Mahama (born 1987 in Ghana), a multidisciplinary artist among the most influential of his generation, gained international renown with his installations made from discarded materials, archives, and recovered fragments of industrial elements that he uses for new creations. For the Fondation Cartier, he has imagined a living entity that resonates with the dynamics of the art centres that he has founded since 2019 in Tamale, northern Ghana. *The Harvest Season* evokes the patient cycle of creation: sewing ideas, passing on knowledge, harvesting the fruit of collective work. Ibrahim Mahama will occupy all of the new space, Place du Palais-Royal, with site-specific works, along with previously unseen versions of a selection of his most emblematic installations.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Ibrahim Mahama's work explores Ghana's colonial and postcolonial legacies through contemporary issues of work, degrowth, the circulation of goods and restitution. In Tamale, the artist works with local people to create his installations and bring to life his art centres, where education occupies a central position. These centres actively participate in the emergence of a network of independent cultural institutions on the African continent, demonstrating the transformative power of art and cultural investment in fragile territories.

In line with his collaborative artistic practice, Ibrahim Mahama has called upon nine artists and artist collectives to participate in the exhibition. Ghanaian photographer **James Barnor**, who witnessed the first years of independence and founded the *Ever Young* photographic studio in Accra, worked with Mahama in 2024 to recreate his iconic *Ever Young* studio in Tamale. **Dorothy Akpene Amenuke**, the first woman to teach at the illustrious Kwame Nkrumah University of Science and Technology (KNUST) in Ghana, was Mahama's teacher. Since the 2000s, she has been using jute sacks in her works. Painter **Gideon Appah** studied at KNUST at the same time as Mahama. He used archive images from Ghana's Independence to create a pictorial corpus of works anchored in historical reality but also akin to dreams. Architect **Courage Dzidula Kpodo**, with the collective **Postbox Ghana**, share with Mahama an interest in the archives of the new independent Ghanaian nation that saw the light of day at the end of the 1950s. **Zohra Opoku** was born in East Germany to a Ghanaian father. Now living and working in Accra, she has been developing a body of work using screenprints on recycled fabrics, in which she questions her own identity and her bicultural heritage. The **Cercle d'Art des Travailleurs des Plantations Congolaises (CATPC)**, based in Lusanga (DRC), uses art as a means of liberation. In 2022, Mahama covered their art centre, "White Cube Lusanga", with jute cacao sacks. Slovene artist **Tjaša Rener**'s work is closely linked to the relationship that she has developed with Ghana. Individual narratives shed light on diplomatic relations between Ghana under its first president, Kwame Nkrumah, dismissed in 1966, and Josip Boz Tito's Yugoslavia within the Non-Aligned Movement. The installation by Franco-Afghan artist and architect **Feda Wardak** echoes Mahama's concerns about their countries' industrial infrastructures and the extractivism imposed by former colonial powers.

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

In Sydney, Australia

25th Biennale of Sydney: *Rememory*

March 14 → June 14, 2026



Design by Alphabet Studio

The 25th Biennale of Sydney, titled *Rememory*, will take run from March 14 to June 14, 2026, exploring memory and history as tools to recover silenced narratives. As a Visionary Partner, the Fondation Cartier has commissioned 15 First Nations artists from across the world to produce new works for the edition: Ángel Poyón, Angélica Serech, Cannupa Hanska Luger, Carmen Glynn-Braun, Edgar Calel, Fernando Poyón, Frank Young & The Kulata Tjuta Project, Gabriel Chaile, Gunybi Ganambarr, John Harvey & Walter Waia, John Prince Siddon, Nancy Yukuwal McDinny, Rose B. Simpson, Tania Willard and Warraba Weatherall. These artists work in dialogue with Bruce Johnson McLean, the Fondation Cartier First Nations Curatorial Fellow, contributing to the Biennale's commitment to foregrounding marginalised voices and histories.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Badu Gili: Story Keepers

Sydney Opera House

Projections

Daily from sunset → December 2026



Badu Gili, Sydney Opera House, 2025. Photo © Mark Pokorny

Currently on show at the Sydney Opera House, *Badu Gili: Story Keepers* is the new chapter of First Nations sails projection, led by Bruce Johnson McLean, the Fondation Cartier pour l'art contemporain's First Nations Curatorial Fellow. This free nightly animation features the artworks of Gooniyandi elder Mervyn Street and Inuk custodian Ningiukulu Teevee, projected onto the Opera House's Eastern Bennelong sails.

The projection showcases First Nations voices from the Kimberley and Canadian Arctic, sharing stories rooted in cultural preservation and traditional myths. This initiative marks the third year of a significant partnership between the Opera House, Biennale of Sydney, and the Fondation Cartier, celebrating First Nations artists through storytelling, knowledge, and histories.

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

In Milan, Italy

Andrea Branzi by Toyo Ito. *Continuous Present*

Triennale Milano

March 19 → October 4, 2026

As part of their cultural partnership, Triennale Milano and Fondation Cartier pour l'art contemporain are presenting a large monographic exhibition dedicated to Andrea Branzi, an architect, designer, professor, curator and artist, recognized as one of the leading contemporary figures in Italian design and design philosophy, portrayed through the eyes of the Pritzker award-winning Japanese architect Toyo Ito, Branzi's co-author of many projects and longtime friend.



Andrea Branzi. Photo © Olivier Benoit Gonin

This exhibition is an homage that arises from the close bond that the two cultural institutions maintained with Andrea Branzi: on one side there was his collaboration with Triennale as a designer, theoretician and curator, that took shape in numerous initiatives carried out from 1968 until 2022; on the other was the reflections that led him to conceive the two environments originally presented in the *Open Enclosures* exhibition, staged at the Fondation Cartier in 2008, and since then belonging to its collection, a unique example of porousness between landscape, architecture, art and design.

Conceived by Toyo Ito, in collaboration with Andrea Branzi Archive, and curated by Nina Bassoli, curator for architecture, urban regeneration and cities at Triennale Milano, and Michela Alessandrini, curator at Fondation Cartier, *Andrea Branzi by Toyo Ito. Continuous Present* is a biographical itinerary – from Branzi's first radical experimentations in Florence with Archizoom Associati, through his experiences with Alchimia and Memphis, up to the development of an anthropological approach to design – highlighting Branzi's constant research into the topics of fragility, hybridization, coexistence and ecology, and the cross-fertilization between disciplines.

Toyo Ito shapes its design as “the unceasing flow of a river”, based on the idea of a fluid itinerary that can highlight how the pieces presented in the exhibition and Andrea Branzi's philosophy continue to operate in the present, offering the public the experience of a living and evolving practice, as in a “continuous present”.

Over 400 works are on display in the exhibition, including environmental installations, models and designs, small and large scale objects from well-known and less familiar product ranges, as well as archive videos and documents. The exhibition opens and closes with two self-portraits, and includes a large site-specific installation dedicated to *No-Stop City* (1969–72), the foundational project that crystallized Branzi's idea of “the writing of territory” and represents a radical critique of the modern metropolis; there is also a journey through the numerous subsequent experiments in architectural, landscape, and urban design, culminating in a series of display screens dedicated to theoretical metropolises.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

The exhibition itinerary is set out in a thematic archipelago composed of 11 sections, in a fluid space that fosters organic, mutable and incessantly renewed similarities between the works. Last but not least, halfway through the path imagined by the curators, one can find a space dedicated to publications and unreleased videos interviews by Hans Ulrich Obrist, a way to foster education and transmission as a solid value in Branzi's practice.

The exhibition is accompanied by a public program of events, which will take place between April and October 2026 and will start with a lecture by Toyo Ito on Monday April 20 at 11:00, organized for the occasion of Milan Design Week.

Soundwalk Collective & Patti Smith, *Correspondences*

Triennale Milano

Exhibition / Performance

November 26, 2026 → January 24, 2027



Soundwalk Collective & Patti Smith. Photos © Vanina Sorrenti © Jesse Paris Smith

Correspondences is an ever-evolving project between Soundwalk Collective and Patti Smith. Spanning over 10 years, it traverses a wealth of geographies and their natural environments, where the artists have uncovered sonic steps left by poets, filmmakers, revolutionaries, and the impact of climate change. At Triennale Milano, the Fondation Cartier will present the most significant and ambitious exhibition of the *Correspondences* project, in the continuation of its longstanding collaboration with Soundwalk Collective, and Patti Smith over the last decades.

The exhibition will be accompanied by a public program of performances, talks and other events with Soundwalk Collective, Patti Smith, and invited guests.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

In Tokyo, Japan

Ron Mueck

The Mori Art Museum

April 29 → September 23, 2026



Ron Mueck, *Mass*, 2016-2017. Collection: National Gallery of Victoria, Melbourne, Felton Bequest, 2018. Photo © Nam Kiyong. Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea.

The Mori Art Museum and the Fondation Cartier pour l'art contemporain are presenting the *Ron Mueck* exhibition. Ron Mueck is a celebrated contemporary artist known for his figurative sculptures that manipulate scale and explore human emotions like loneliness, vulnerability, and resilience. This acclaimed exhibition, is the continuance of a long-lasting relationship between the artist and the Fondation Cartier and was first presented in Paris in 2023, traveling to Milan and Seoul before arriving at the Mori Art Museum.

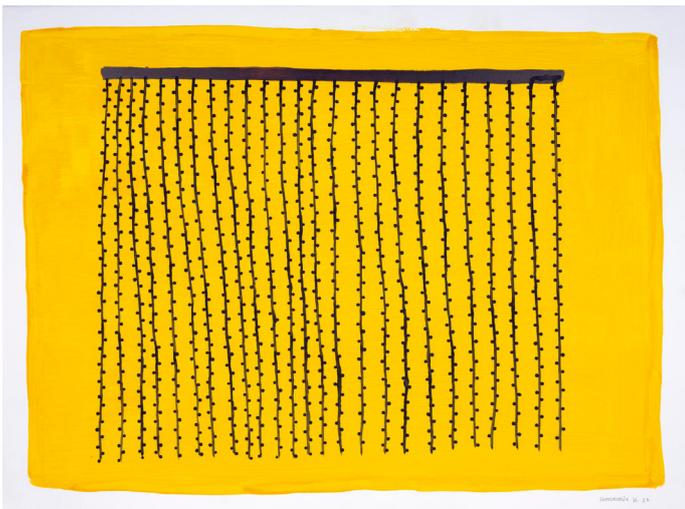
This solo show features eleven works, including early masterpieces and recent creations, with six making their Japanese debut including the large-scale work *Mass* (2016-2027). Visitors will discover photographs and films by Gautier Deblonde, documenting Mueck's studio practice.

In Miami, USA

Sheroanawe Hakihiiwe

Institute of Contemporary Art, Miami

November 19, 2026 → March 28, 2027



Sheroanawe Hakihiiwe, *Puu motho shipe (Bejucos urticantes)*, 2023.
© Sheroanawe Hakihiiwe

In partnership with the Institute of Contemporary Art, Miami, the Fondation Cartier pour l'art contemporain will present the first solo exhibition in a major institution in the United States by artist Sheroanawe Hakihiiwee (born 1971, Sheroana, Venezuela, lives in the Poripori community, Venezuela). Hakihiiwe draws inspiration from the motifs of the forest in which he lives and the traces and forms of Amazonian flora and fauna. He celebrates, through his practice, the richness of the Yanomami heritage. His works are part of the Fondation Cartier Collection and were presented in several international exhibitions, including *Trees* at the Fondation Cartier in Paris (2019), *Siamo Foresta* at Triennale Milano (2019), and *The Yanomami Struggle* at The Shed in New York (2023).

The project reflects the Fondation Cartier's and the Institute of Contemporary Art, Miami's shared commitment to representing the significance of the natural world and ecology in their programs.

Press contacts

Matthieu Simonnet

Press Manager

matthieu.simonnet@fondation.cartier.com

Tel. +33 6 74 86 28 85

Sophie Lawani

Press Officer

sophie.lawani-wesley@fondation.cartier.com

Tel. +33 6 43 51 30 40

Performing arts

Performing arts spring highlight:
in Paris, 3 creations commissioned
for the Fondation Cartier's news spaces

Olivier Saillard, *Le Musée Vivant de la Mode*

March 6 → 21, 2026
in the exhibition spaces

Le Musée de la Mode en vitrine
March 6 → May 2026
in the galerie Valois

For 15 days, Olivier Saillard will occupy the exhibition space to recount a living history of fashion in movement, through *Le Musée Vivant de la Mode (The Living Museum of Fashion)*—a hybrid program that is exhibition, installation and conferences, via a daily performance and 3 highlights specially conceived for the Fondation Cartier at Place du Palais-Royal.



Olivier Saillard, *Le Musée Vivant de la Mode*. © Gabriele Rosati.

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.

In parallel with the performance programme of the *Musée Vivant de la Mode* presented at the Fondation Cartier, Olivier Saillard is staging, in partnership with the RATP, a *Musée de la Mode en vitrine* (Fashion Museum in the window) in the Belle Époque wood-panelled windows of the galerie Valois, located in a passageway of the Palais-Royal metro station, which once connected the metro to the Grands Magasins du Louvre department store, where the beginnings of clothing industrialisation took place.

March 8 → 21
Daily at 5pm, from Wednesday to Sunday,
Le Musée Vivant de la Mode

Beige linen dresses worn on the bodies of live models act as mobile display screens and serve as the pedestals for a succession of extinct accessories, fragments of faded garments, overlooked expressions, and worn-out costumes, while a daily lecture presents the status of these marginalized works in official fashion collections, in a manifesto for a new fashion museum where movement is archived as much as form.

March 6 & 7 at 9pm
Le Musée Vivant de la Mode, version inaugurale

Over the course of the inaugural weekend, *Le Musée Vivant de la Mode* is presented in an expanded format, featuring special guests and partners. In collectives and scattered across various locations throughout the foundation, the live models combine speaking and impromptu fittings of garments selected by the audience.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

March 13 & 14 at 9pm
Répertoire n°1: Yves Saint Laurent 1971,
la Collection du Scandale

The muse of the 'Scandal Collection' presented by Yves Saint Laurent on 29 January 1971, Paloma Picasso is invited to reflect on the inspiration she gave the couturier for a fashion that exhumed the remnants of an emergency wardrobe invented by women in the 1940s. Throughout this performance, Olivier Saillard seeks to comment on the possible resuscitation of a collection through memory, narrative, and clothing.

March 20 & 21 at 9pm
Mannequins du Silence

Whether fully embodying the pieces, or conversely, presenting a neutral stance, vacillating between absence and presence, Tilda Swinton initiates a silent dialogue with the commercial sculptures that have been used to display clothing on store racks and in museums. During a futile dressing session, she confronts the fragility and vulnerability of clothing with these derisory or sublime pedestals, in gestures that stretch out in the eternity of a pause.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Souffle Collectif, ensemble Mazaher & guests, *'Ubūr* *Ilā al-'Ilāj*

March 26 → 28, 2026 at 9pm

Souffle Collectif imagines *'Ubūr (path) – Ilā al-'Ilāj (to healing)* a unique creation born from the meeting between the Egyptian ensemble Mazaher, bearers of the Zār tradition, and artists working around the Gnawa heritage of Morocco.



Mazaher, *'LĀJ*. © Ahmed El Maghraby

In dialogue with musical improvisation and contemporary performance, *'Ubūr* intersects two traditions of trance and healing stemming from the routes of slavery and exile. Conceived from contemporary sound research and discussions led by Julien Colardelle, this creation activates a circular and nomadic scenography, installed in the exhibition spaces.

'Ubūr is a celebration of the relationships, identities, and resistance that music continues to carry and transmit.

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

Jennifer Walshe & Philip Venables, *The Alonetimes*

April 16 → 18, 2026 at 9pm

Initiated by the Fondation Cartier and the Musica Festival, *The Alonetimes* brings together Jennifer Walshe and Philip Venables for the first time. This commission of the Fondation Cartier for its new space offers two major figures of today's contemporary music scene the occasion to collide their practices as if in a large collaborative playground where they can hybridise, share and alter their languages, sounds and visions.



Philip Venables et Jennifer Walshe, *The Alonetimes*.
Photos : Philip Venables © Harald Hoffmann - Jennifer Walshe © Michel Siwon

“A Bronze Age druid carries out a ritual to summon those we have lost; a Gen Z woman navigates the utter isolation of bad relationships; a dancer in 1980s New York questions the dream he chased; decades from now, visions of two boys playing piano together in the 90s appears in a VR headset; next week, an ex-lover's voice rattles through a broken walkie-talkie 20 years on from the last time you saw them.”

The Alonetimes is a fragmented archaeology of personal stories, an intertextual polyphony of moments of isolation operating across time and space.

Six multi-skilled performers slip in and out of different voices, different lives. They tell stories, the sort of stories we carry around like pebbles in our pockets, stories we need to tell in order to finally set them down and move forward, in order not to be trapped between different periods of time.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

By turns deeply moving and darkly comic, *The Alonetimes* weaves together semi-autobiographical stories and historical texts - broken friendships, fumbled sexual encounters, quiet moments of revelation, mid-life crises, emotional meltdowns and online dating profiles. Words that won't come out of the mouth and words that tumble out uncontrollably. A trash-talking, chain-vaping Druid from 3300 BC threads our path through this kaleidoscopic minefield, urging performers and audience members alike to work through the shit from our past, put it to rest, and maybe feel a bit less alone.

Through two very different bodies of work and working practices, Jennifer and Philip share a common love for storytelling, collage, the voice and music theatre at its most eclectic. They often weave their own life experiences into their work, striving to make direct, visceral connections with the audience; music theatre that can ask what it means to be alive, that talks openly and honestly about human relationships.

Commission Fondation Cartier pour l'art contemporain
Production Festival Musica
Text, Music & Direction Jennifer Walshe & Philip Venables
Accordion Andreas Borregaard
Violin Diamanda La Berge Dramm
Voice Loré Lixenberg
Voice Oskar McCarthy
Percussion Vanessa Porter
Bass clarinet Adam Starkie

Co-production partners

Deutsche Oper, Berlin
BOZAR, Bruxelles
Muziekgebouw aan 't IJ, Amsterdam
Ultima, Oslo
New Music, Dublin
Music Biennale Zagreb
Schwarzman Centre for the Humanities, Oxford
With the support of the Centre Culturel Irlandais

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

In the public space

In the Parisian metro, a partnership with the RATP

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.

Galerie Valois

→ August 2026



Andrea Branzi and Stefano Boeri, *Animals in the City*. Photo © Cyril Marcilhacy

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 passersby 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.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

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, this space hosts an ensemble of works by Raymond Hains, now part of the Fondation Cartier Collection. As part of the *Du Grand Louvre aux 3 Cartier* project from 1994, at the time of the Louvre's renovation, Raymond Hains uncovered beauty in the urban landscape and through his vision, transformed elements from the construction site into aesthetic wonders. The presentation here is a continuation of the project visible at the Place du Palais-Royal.

Station Montparnasse-Bienvenüe

→ March 31, 2026

In March 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 metro station.

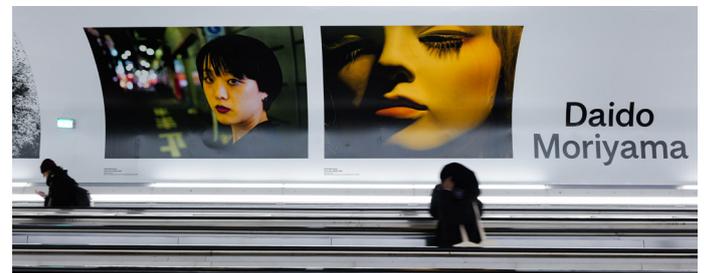


Photo © RATP - Stéphane Dussauby

Through the gaze of seven artists (William Eggleston, Daido Moriyama, Graciela Iturbide, Valérie Belin, Seydou Keïta, J.D. 'Okhai Ojeikere and Claudia Andujar), 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.

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

Raymond Hains — *Du Grand Louvre aux 3 Cartier*

Place du Palais-Royal, Paris

June → August 2026

First presented in 1994 in the Fondation Cartier at the Boulevard Raspail site, this installation brings together photographs taken by the artist on the construction site of the Grand Louvre renovation project (1981-1991), depicting hoardings, scaffolding, pipes, and blocks of stone. Displayed in structures reminiscent of billboards, these images represent what Hains refers to as “sidewalk sculptures”: found, fortuitous forms, elevated to the status of unintentional artworks and ready-made sculptures.

A keen walker and composer of associations, Raymond Hains constructs a network of correspondences in this installation. The title evokes Jacques Cartier, the navigator from Saint-Malo who discovered Canada; Henri Cartier-Bresson, whose photographic work profoundly influenced the artist; and of course, Jacques Cartier, head of the Maison Cartier who invited General de Gaulle to his London office in 1940 so that he could draft his famous Appeal of June 18th. This interplay of references resonates with the Grand Louvre construction site and the contemporary architecture of Jean Nouvel, architect of the Fondation Cartier. In 1987, Nouvel was behind a redevelopment project for the Tuileries Gardens, whose metal and tubular structures find a direct echo in Hains’s images.

Thirty years after the first presentation of Hains’s work, the relocation of the Fondation Cartier to the Place du Palais-Royal, opposite the Louvre, lends the installation a portentous dimension.



Sans titre, 1994 © Raymond Hains / Adagp, Paris, 2026

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

Encounters and debates In Paris, France

Conversation Générale

Artists' Talks

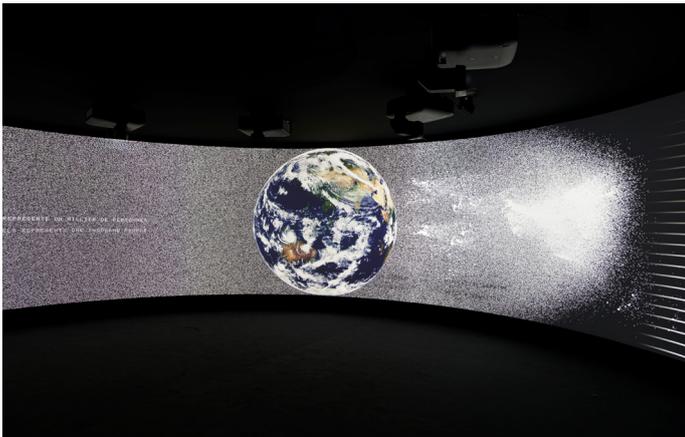
May 6 & June 3, 2026

The *Conversations Générales* event features artists whose work is part of the Fondation Cartier Collection and displayed in the inaugural exhibition, inviting language or conversation into the heart of the museum.

EXIT: the image of the present

Symposium

June 12-13, 2026



EXIT 2008-2025. Diller Scofidio + Renfro, Mark Hansen, Laura Kurgan and Ben Rubin, in collaboration with Robert Gerard Pietrusko and Stewart Smith. Photo © Luc Boegly

The symposium *EXIT: the image of the present* questions the role of the museum in the future of the humanities, where ecology is both a culture and a discipline, and where data becomes an archive for reading and understanding our contemporary world.

The symposium takes the immersive installation *EXIT* as its starting point. This piece is presented in *Un monde réel*, one of the sections of the *Exposition Générale* exhibition. The work is based on the concepts

of philosopher Paul Virilio concerning contemporary human population flows in response to climate change. Six animated maps are created from data studied by scientists and interpreted by a transdisciplinary team. Philosophers, statisticians, artists, and architects have come together to create a narrative where climate change is revealed as a problem not only in terms of the environment, but in relation to politics and architecture.

The installation was first commissioned by the Fondation Cartier in 2008 for COP 15, which was considered a decisive conference that could potentially have led to a political framework preventing a two-degree increase in global temperature.

Highlighting the notion of transdisciplinarity in design and demonstrating its important role within the new science of ecology, *EXIT* is an emblematic work in the Fondation Cartier Collection.

Making Things

Talk

June 24, 2026

The title of this event resonates with the themes explored by the *Exposition Générale* exhibition, which follows in the footsteps of the *Making Things* exhibition held in 1998 at the Fondation Cartier. This exhibition focused on the creative work of Issey Miyake, bringing together craftsmanship, technology, and material research. For this event, designers, researchers, and philosophers are invited to discuss the pioneering spirit that characterizes the Fondation's programming, where the applied arts, design, everyday objects, and craftsmanship are integral to the visual arts, aesthetics, and technologies that shape today's world.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

Homo Faber Conversations

Inspiring change through the language of craft

In collaboration with the Michelangelo Foundation for Creativity and Craftsmanship

Launching April 2026

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.

In Los Angeles, USA

In Focus: Transformation

Hammer Museum

Conference

February 21, 2026



TWA Thailand Government Complex © Kotchakorn Voraakhom

The World Around, the global platform for architecture and design, and the Fondation Cartier program *In Focus: Transformation* at the Hammer Museum, an art museum and cultural center in Los Angeles.

As landscapes are scorched, coastlines are eroded, and communities are displaced in a world warming as a result of human activity, the built environment becomes a critical site of response. *In Focus: Transformation* considers how designers, thinkers, and artists confront a world in flux—ecological, social, and political. Confirmed speakers include: David Barragán (Al Borde, Ecuador); Alice Bucknell (The Alluvials, USA); Ximena Caminos (Reefline, Argentina/USA); Teddy Cruz & Fonna Forman (Estudio Teddy Cruz + Fonna Forman, USA); Walter Hood (Hood Design Studio, USA); Sharon Johnston (Johnston Marklee, USA); Michael Maltzan (Michael Maltzan Architecture, USA); Patricia Urquiola (Urquiola Studio, Italy); Kotchakorn Voraakhom (Porous City Network, Thailand); Julie Watson (Lo-TEK Water, USA/Australia); Kulapat Yantrasast (Dib Bangkok, Thailand/USA).

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

In Copenhagen, Denmark

Twenty Years of the Future of Architecture: The Louisiana Manifesto

Louisiana Museum of Modern Art

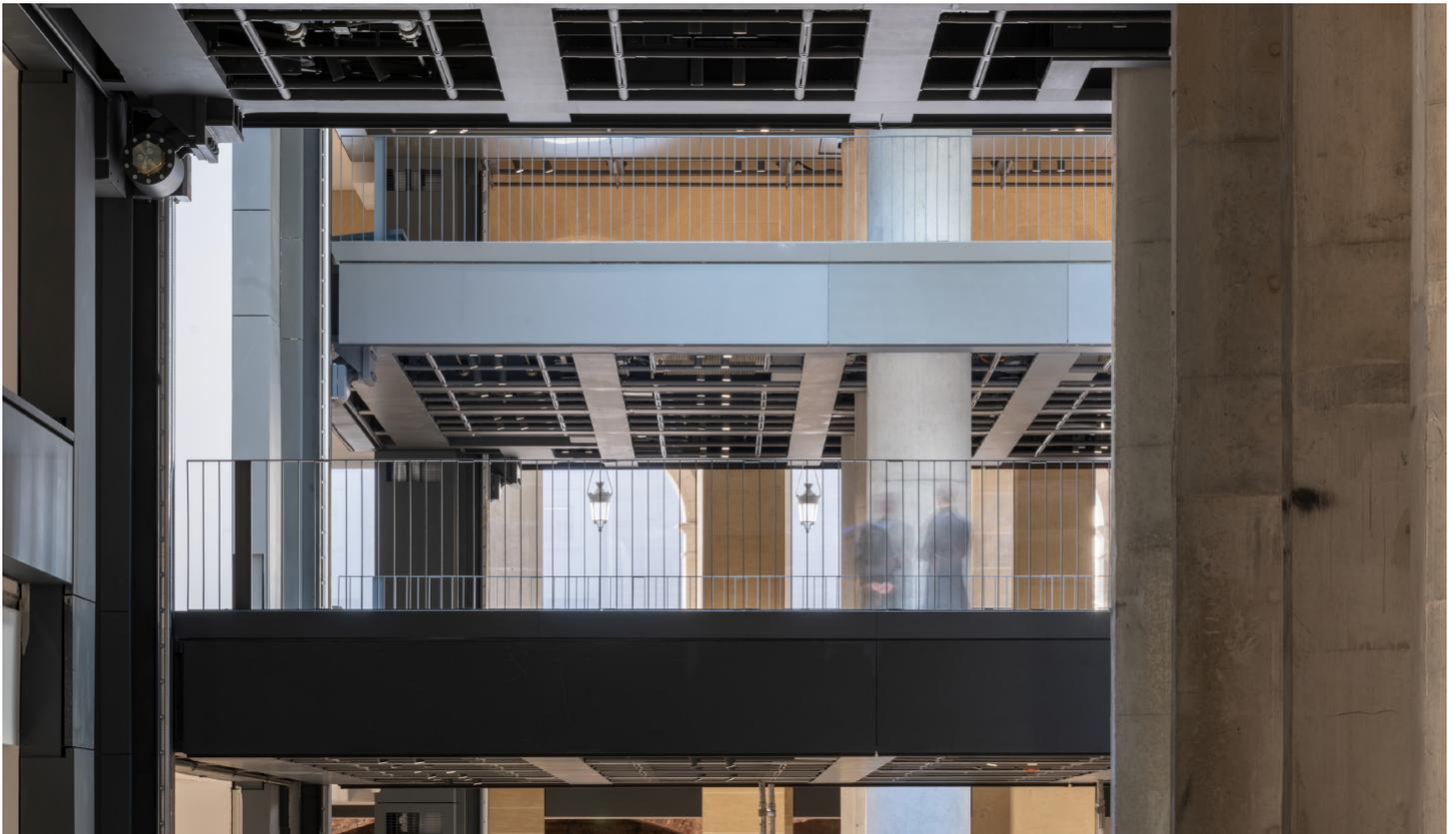
Symposium

April 18, 2026

In 2005, the Louisiana manifesto, which Jean Nouvel pronounced on the grounds of the Louisiana Museum took the museum as its object. The architect described the theoretical principles that would shape his work, both retroactively and for the future.

20 years later, the conference co-curated by the Louisiana Museum and the Fondation Cartier, two institutions closely connected to Nouvel's theoretical vision, proposes to revisit the legacy and influence of his manifesto across fields where Nouvel made notable contributions—like urbanism, landscape, and museum architecture. It will also question the museum's role in shaping the future of architectural practice, bringing together internationally renowned architects, the Danish architecture community, and museum professionals. The program aims to foster a dynamic exchange on the role of architecture in shaping our relationship to art, the city, and the broader landscape.

Details of the upcoming encounters and debates' programming at fondationcartier.com



La Fondation Cartier pour l'art contemporain, 2 place du Palais - Royal, Paris. © Jean Nouvel / ADAGP, Paris, 2026. Photo © Martin Argyroglo

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

Manufacture opening

Centre devoted to artistic practice and education through action for all

In the Fondation Cartier pour l'art contemporain, Paris

Opening April 2026

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 Manufacture will open its doors on April 18 and 19, 2026 with a festive weekend offering numerous activities.

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40

Restaurant opening

In the Fondation Cartier pour l'art contemporain, Paris
Autumn 2026

The Pic group is delighted to announce the opening of its new Parisian restaurant in the Fondation Cartier pour l'art contemporain, on the rue de Rivoli in the heart of Paris, in fall 2026.

Guests will be invited to discover new culinary creations by Anne-Sophie Pic, inspired by her philosophy of *Impregnation*. The space will include a signature bar, a new territory of expression, giving pride of place to mixology, in line with the universe of the world's most Michelin-starred chef.



Anne-Sophie Pic. Photo © Anne-Emmanuelle Thion

Press contacts

Matthieu Simonnet
Press Manager
matthieu.simonnet@fondation.cartier.com
Tel. +33 6 74 86 28 85

Sophie Lawani
Press Officer
sophie.lawani-wesley@fondation.cartier.com
Tel. +33 6 43 51 30 40