MENNOUR

ART BASEL PARIS

MOHAMMAD ALFARAJ
PIERRE BONNARD
MOHAMED BOUROUISSA
DANIEL BUREN
ALEXANDER CALDER
EUGÈNE CARRIÈRE
SONIA DELAUNAY
LIAM EVERETT
SIDIVAL FILA
LUCIO FONTANA
LÉONARD TSUGUHARU FOUJITA
PETRIT HALILAJ
CAMILLE HENROT
CAMERON JAMIE
ANN VERONICA JANSSENS
ANISH KAPOOR
TADASHI KAWAMATA
IDRIS KHAN

YAYOI KUSAMA
ALICJA KWADE
LEE UFAN
MATTHEW LUTZ-KINOY
HENRI MATISSE
THÉO MERCIER
JOAN MIRÓ
FRANÇOIS MORELLET
FRANCIS PICABIA
GERMAINE RICHIER
GERHARD RICHTER
UGO RONDINONE
ZINE SEDIRA
YINKA SHONIBARE
BROOKLIN A. SOUMAHORO
NICOLAS DE SATËL
FÉLIX VALLOTTON
MANOUCHER YEKTAI

GRAND PALAIS, PARIS - BOOTH B32
21-25 OCTOBRE 2026
21-25 OCTOBER, 2026



MANOUCHER YEKTAI

Born in 1921 in Tehran, Iran

Died in 2019 in New York, United States

Manoucher Yektai was a painter and poet who bridged Persian culture and postwar American modernism. After studying with Amédée Ozenfant, at the Art Students League, and at the École des Beaux-Arts in Paris, he returned to New York in 1947 and became part of the New York School.

Though associated with Abstract Expressionism, Yektai developed an independent language combining gestural abstraction with still life, landscape, and portraiture. His heavily layered impasto, vivid colors, and unconventional techniques expanded the possibilities of representation. He also wrote poetry in Persian throughout his life. His work was exhibited at Grace Borgenicht Gallery, Poindexter Gallery, and other leading venues, and is held in collections including MoMA, the Whitney Museum, SFMOMA, the Hirshhorn Museum, and Guild Hall.



MANOUCHER YEKTAI
Untitled, 1962
Huile sur toile / Oil on canvas
135,9 x 121,3 cm (53 1/2 x 47 3/4 in.)
(Inv n° MYE2)



LEE UFAN

Born in 1936 in Haman-gun, Korea
Lives and works in Paris and Kamakura, Japan

Lee Ufan rose to prominence in the late 1960s as the leading theorist and practitioner of Mono-ha(« School of Things »), a Japanese art movement that grew out of the antiauthoritarian and anticolonialist tumult of the period. Applying the theories of structuralism, phenomenology, and Asian metaphysics in dialogue with international Post-Minimalist practices, he developed a radical artistic language revolving around the notion of encounter—seeing the bare existence of what is actually before us and focusing on «the world as it is. »

His work has been seen around the world, at institutions including the State Hermitage Museum in St Petersburg, the Guggenheim Museum and the Dia: Beacon in New York, in Brussels, the Yokohama Museum of Art, the Jeu de Paume in Paris, Centre Pompidou-Metz, the Städel Museum in Frankfurt, the National Museum of Modern and Contemporary Art in Seoul, the Hamburger Bahnhof in Berlin and the Rijksmuseum in Amsterdam. In 2026, for the 61st Venice Biennale, Lee Ufan presents a solo show at SMAC Venice. His work is currently being shown at Dia Art Foundation, New York and at the Palais des Papes, Avignon (France).



LEE UFAN
Response, 2026
Acrylique sur toile / Acrylic on canvas
162 x 130 cm (63 3/4 x 51 1/8 in.)
(Inv n° LU411)



LEE UFAN
With Winds, 1988
Huile et pigments minéraux sur toile / Oil and mineral pigments on canvas
227 x 182 cm (89 3/8 x 71 5/8 in.)
(Inv n° LU416)







ALICJA KWADE

Born in 1973 in Katowice, Poland
Lives and works in Berlin, Germany

Alicja Kwade's work investigates and questions universally accepted notions of space, time, science, and philosophy by breaking down frames of perception in her work. Her multifaceted practice spans sculpture, public installation, works on paper, videos, and photography.

Alicja Kwade has had solo shows in museums and institutions, including: the Museum Leuven; the Tai Kwun, Hong Kong; the Berlinische Galerie - Landesmuseum für Moderne Kunst, Berlin; Langen Foundation, Neuss; Centre de Création Contemporaine Olivier Debré - CCCOD, Tours; Dallas Contemporary, USA; Whitechapel Gallery, London; Kunsthalle Mannheim; Hamburger Bahnhof, Museum für Gegenwart, Berlin; and Voorlinden Museum, Wassenaar, among others. She has also participated in international group exhibitions and biennials with site-specific installations: Chengdu Biennale, China; Place Vendôme, Paris; Desert X AlUla, Saudi Arabia; La Biennale di Venezia, 57th International Art Exhibition, Venice; Public Art Fund, New York; Hayward Gallery, London; and Palais de Tokyo, Paris.



ALICJA KWADE
Siège du Monde, 2026
Acier inoxydable peint, Azul Macaubus / Painted stainless steel, Azul Macaubus
143,8 x 80 x 80 cm (56 5/8 x 31 1/2 x 31 1/2 in.)
(Inv n° ALK669)



BROOKLIN A. SOUMAHORO

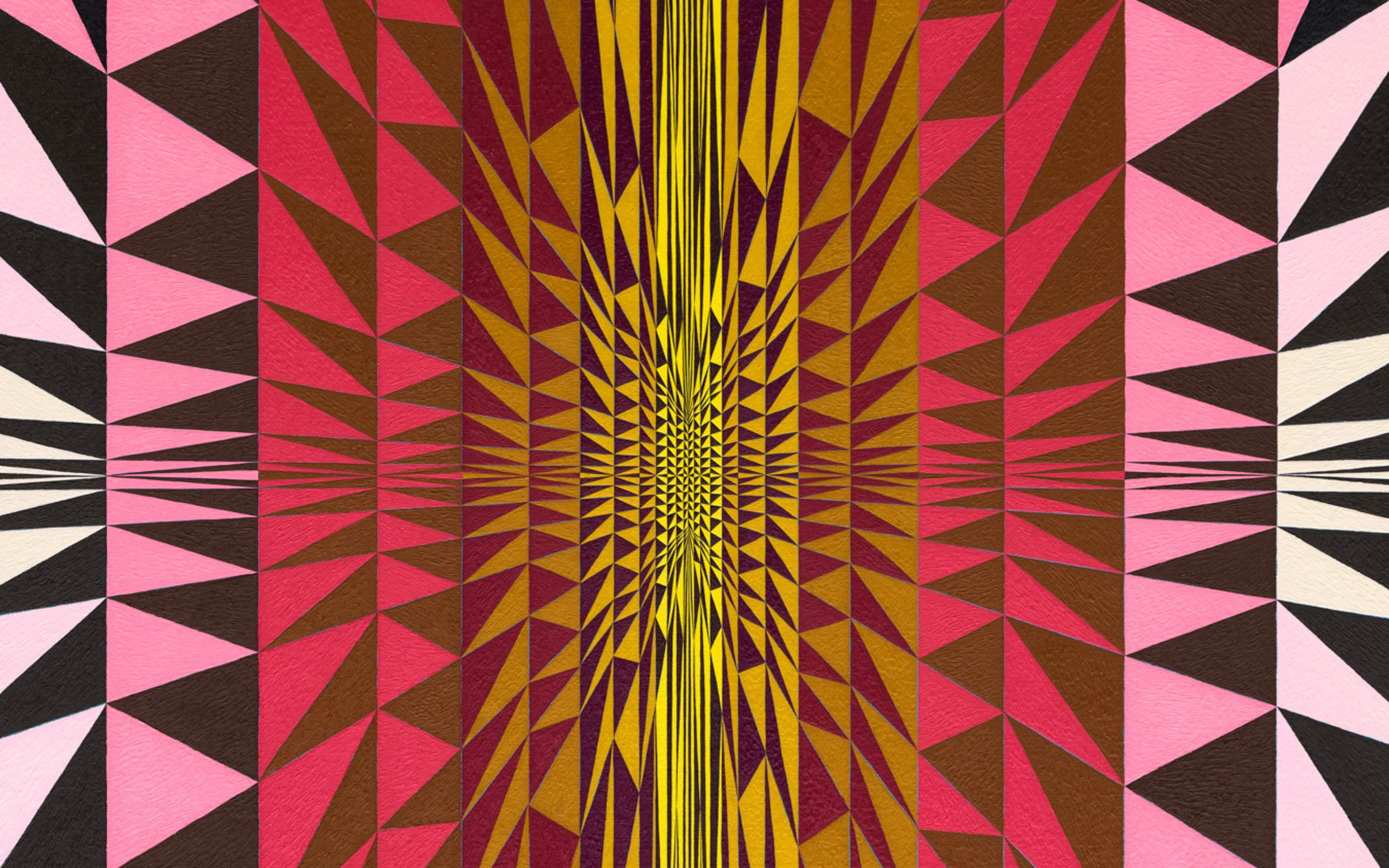
Born in 1990 in Paris, France
Lives and works in Los Angeles, United States

Paris Born, Los Angeles-based painter and visual artist Brooklin A. Soumahoro has a profound intuition for color and line. His work begins with humble painted underlayers, evolving through extraordinary technical precision and personal discipline. Soumahoro seamlessly fuses precise geometric patterns with vibrant, energetic color fields, creating layered, transportive surfaces that act as visual thresholds. Rooted in his multicultural upbringing and diverse interests, Soumahoro's creative process draws inspiration from unexpected and eclectic sources. Music, sound, and ideas of sonic frequency resonate as strongly in his imagination as traditions of patterning, global art histories, and broader cultural touchstones. Synthesizing these influences through rigorous color theory research and meticulous formal approaches, Soumahoro creates images that are contemplative and portal-like, inviting viewers to journey beyond the surface.

Mennour is pleased to present his first solo exhibition in Paris from 13 October to 5th December 2026. His work has been shown at Institut Suédois, Paris ; François Ghebaly, Los Angeles; rodolphe janssen, Brussels, Belgium; Barbati Gallery, Venice, Italy; Sunday-S Gallery, Copenhagen, Denmark; Kavi Gupta Gallery, Chicago, USA; The Pit, Los Angeles, USA; and Massimo De Carlo V-Space.



BROOKLIN A. SOUMAHORO
Untitled (Window, Pnk/Brn, 3.26), 2026
Huile sur lin / Oil on linen
152,4 x 121,9 cm (60 x 48 in.)
(Inv n° BAS14)




© Photo : Brigitte Lacombe

CAMILLE HENROT

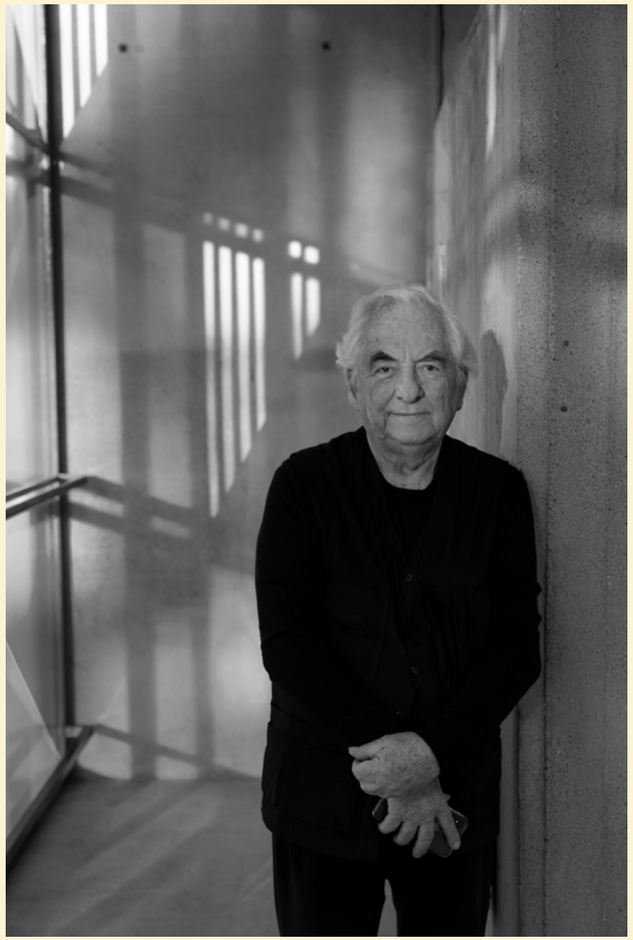
Born in 1978 in Paris, France
Lives and works in New York, United States

Camille Henrot is recognized as one of the most influential voices in contemporary art today. Over the past twenty years, she has developed a critically acclaimed practice, encompassing drawing, painting, sculpture, installation and film. Inspired by literature, second-hand marketplaces, poetry, cartoons, social media, self-help and the banality of everyday life, Henrot's work captures the complexity of living as both private individuals and global citizens in an increasingly connected and over-stimulated world.

Henrot's solo exhibitions include Schinkel Pavilion, Berlin; New Orleans Museum of Art; Fondazione Memmo, Rome; Tokyo Opera City Art Gallery, Japan, and the National Gallery of Victoria, Melbourne, among others. Recent solo exhibitions include Middelheim Museum, Antwerp; Kunstverein Salzburg; Munch Museum, Oslo; Lokremise St. Gallen; and Fondazione ICA Milano. In 2026, Henrot premieres her new film In The Veins at the New Museum, New York and LUMA Arles. She is also presenting a major performative survey exhibition at Copenhagen Contemporary. Henrot's first public commission in New York City with Public Art Fund was unveiled in September 2026, remaining on view in Central Park until August 2027.



CAMILLE HENROT
You Were Found II, 2026
Bronze
50 x 25 x 25 cm (19 3/4 x 9 7/8 x 9 7/8 in.)
(Inv n° CH2706)



DANIEL BUREN

Born in 1938 in Boulogne-Billancourt, France

Lives and works *in situ*

“In the autumn of 1965, while I was buying supplies for my work in the famous Marché Saint-Pierre in Paris, I found a roll of striped linen of the kind that is generally used for cushions and mattresses. It was thin, very light cotton, and looked like the awnings that are used to cover the terrasses of the cafés and restaurants in Paris and the world over. This material looked exactly like what I had been trying to do formally with painting for more than a year—though with less success. I bought a few meters and immediately started working with it. The stripes became a model, a sign that later I called my visual tool. This sequence of stripes in alternating white and color with a particular width—8.7 cm—is nothing but the stable element that I’ve used without exception since 1965. But that doesn’t mean that I’ll use it forever. Everything else in my work—from the ideas to the materials themselves (wood, linen, paper, glass, etc.)—is constantly changing, depending on what I’m aiming at, on the time and the place. So I use this dimension of 8.7 cm because it was the width of the stripes I found on that first linen fabric. I don’t know why this dimension is used the world over, but it never creates an optical illusion and 8.7 cm is supposed to be the approximate distance between the eyes of an apparently normal human being. I like it, but not because of this scientific explanation. And I keep using this dimension because it means I can measure any space or surface that I mark with this measure without recourse to any tool other than my eyes.”

— Daniel Buren, Interview with Phyllis Rosenzweig, 1988



DANIEL BUREN
Peinture aux formes variables, 1965
Peinture sur toile de coton tissée à rayures blanches et grises alternées et verticales, de 8,7 cm de large chacune / Painting on cotton canvas woven with alternating vertical white and grey stripes, each 8.7 cm wide
227 x 184 cm (89 3/4 x 72 1/2 in.)
(Inv n° DB484)



ALEXANDER CALDER

Born in 1898 in Philadelphia, United States

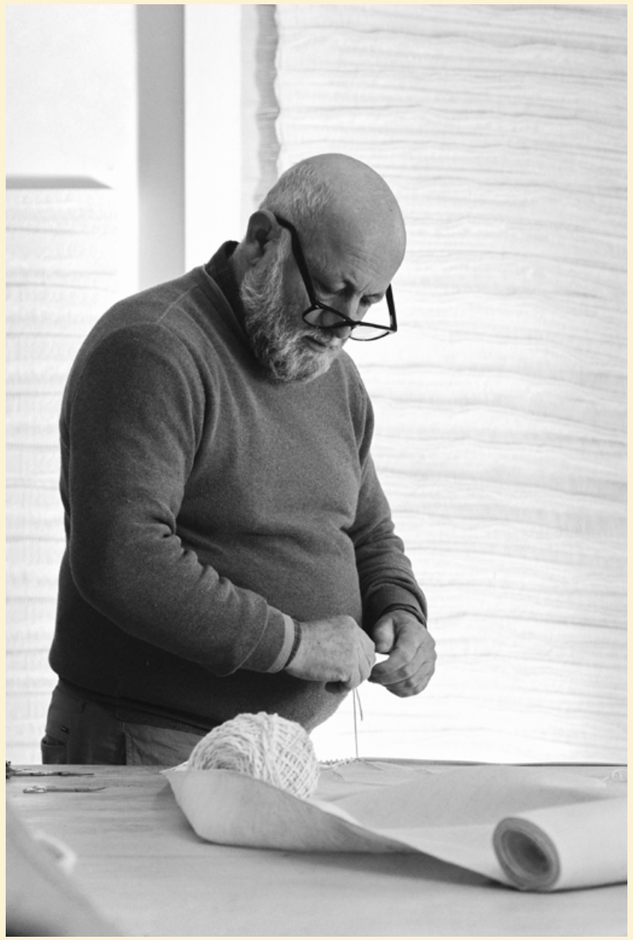
Died in 1976 in New York, United States

Alexander Calder was an American artist who revolutionized sculpture by introducing movement as a central element. Initially trained in engineering, he turned to art in the early 1920s, studying in New York before settling in Paris, where he engaged with the avant-garde. There, he created the Cirque Calder, a performative miniature circus that revealed his inventive spirit.

A decisive shift occurred after his encounter with Piet Mondrian in 1930, which led him toward abstraction. Calder soon developed his signature mobiles—kinetic sculptures animated by air currents—and stabiles, redefining sculpture as dynamic and spatial. Supported by figures such as Marcel Duchamp and Joan Miró, he became a key figure in modern art. Working between Europe and the United States, Calder achieved international recognition, with exhibitions in major museums and galleries. His work remains celebrated for its balance of engineering precision, poetic movement, and playful imagination. A major retrospective dedicated to Calder's work is currently on view at the Fondation Louis Vuitton in Paris.

ALEXANDER CALDER
Turkish Delight, 1974
Tôle peinte et fil métallique / Painted sheet metal and wire
31,7 x 40,6 x 22,8 cm (12 1/2 x 16 x 9 in.)
(Inv n° ACA5)





SIDIVAL FILA

Born in 1962 in the state of Parana, Brazil
Lives and works in Rome, Italy

Sidival Fila, Franciscan friar minor, roots his artistic research on disused materials, mostly fabrics, including linen, cotton, silk, hemp, brocade, and other used materials. His idea is to free the object from its “material” condition and give it the possibility to express itself. His aesthetic journey is a constant quest for the contact with the matter, and his art aims at giving it back its “voice”. The artwork gives the matter the chance to tell us its past, a past that is often made of centuries of history.

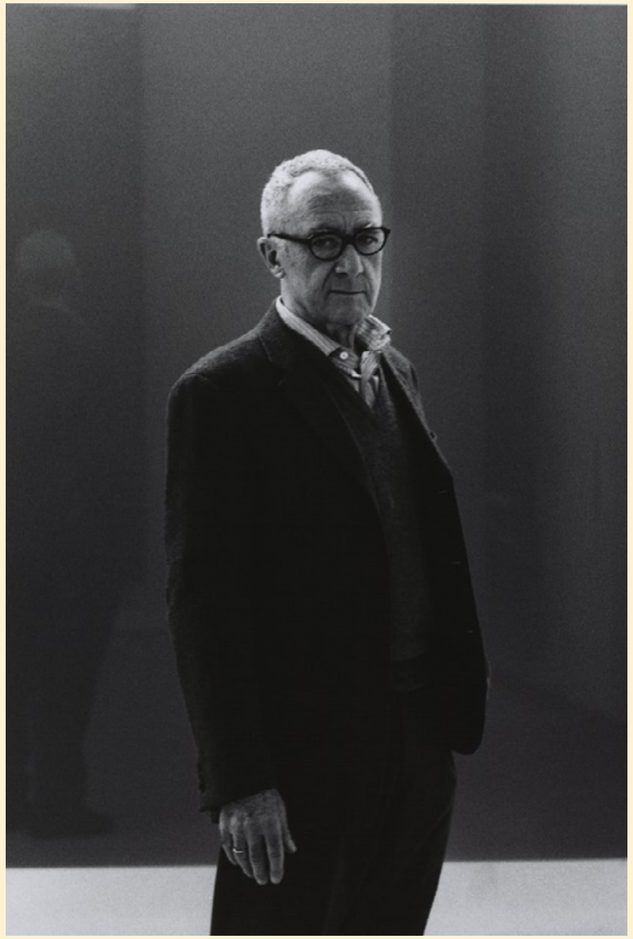
His work has been exhibited in solo exhibitions at Vatican Library, Rome; Museo Bilotti of the Villa Borghese, Rome; and at Fondazione Raccolta Lercaro, Bologna, Italy. He also took part in numerous group shows at Centre Pompidou, Metz ; Fondazione Memmo and MACRO Museum, Rome; MADRE, Naples; Centre national d’art contemporain du Fresnoy, France; and Sankt Peter Kunst-Station, Cologne. For the 58th Venice Biennale in 2019, he produced a site-specific installation Golgotha inside the Venice Pavilion. Sidival Fila grants the profits of his sales to charitable associations.

In 2026, the Veneranda Biblioteca Ambrosiana in Milan displays a new work by Fila, created using the canvas that once wrapped Raphael’s preparatory cartoon for *The School of Athens*.



SIDIVAL FILA
Metafora Avorio 14, 2025
Lin ancien, cousu sur toile, sur châssis / Antique linen, sewn on canvas, on stretcher
160,5 x 200 cm (63 1/4 x 78 3/4 in.)
(Inv n° SDV197)





GERHARD RICHTER

Born in 1932 in Dresden, Germany

Lives and works in Cologne, Germany

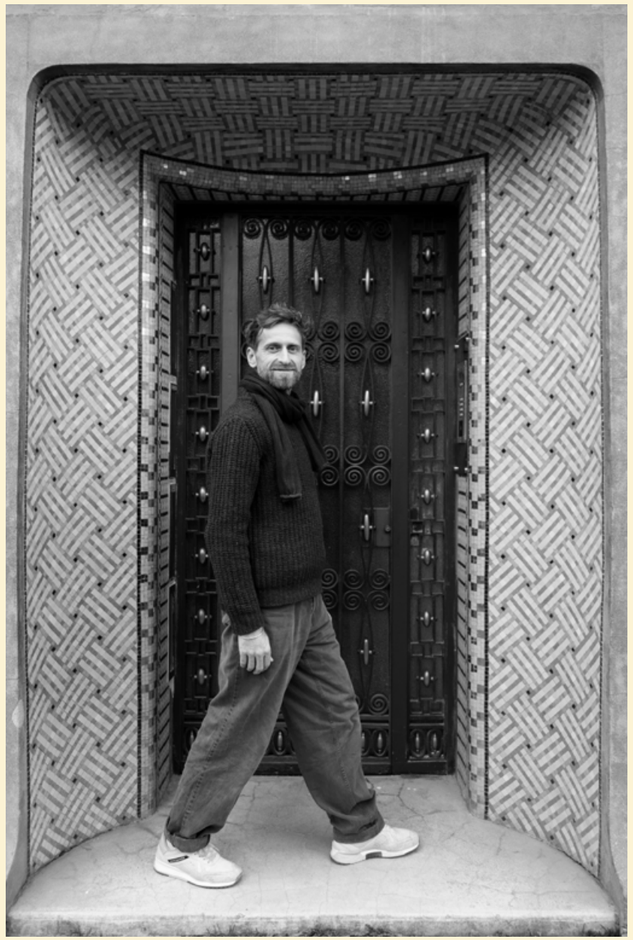
Gerhard Richter is one of the most influential contemporary artists, known for a body of work that moves fluidly between abstraction and realism. Trained in Dresden before relocating to West Germany, he challenged the boundaries of painting by merging photographic precision with gestural abstraction. His blurred photo-based paintings question the nature of representation and memory, while his abstract works explore chance, color, and perception through layered squeegee techniques.

Richter has also created glass, mirror, and architectural installations that extend his inquiry into reflection and light. Exhibited worldwide—including at MoMA, Tate Modern, Centre Pompidou, and the Neue Nationalgalerie—his work embodies a continual dialogue between emotion, history, and the materiality of paint.



GERHARD RICHTER
Fuji (839-13), 1996
Huile sur alucobond / Oil on alucobond
29,1 x 37,2 cm (11 1/2 x 14 5/8 in.)
(Inv n° GR7)





PETRIT HALILAJ

Born in 1986 in Kostërrc, Kosovo

Lives and works between Germany, Kosovo, and Italy

Petrit Halilaj's work is deeply tied to the recent history of his homeland, Kosovo, and the consequences of cultural and political tensions in the region, which he often uses as a starting point to trigger counter-narratives for the future. Rooted in his biography, his projects encompass a variety of media, including sculpture, drawing, painting, text, and performance. Often incorporating materials from Kosovo, his work transposes personal relationships, places, and people into sculptural forms.

Halilaj has held solo exhibitions at the Hamburger Bahnhof, Berlin; the Institut Giacometti, Paris, Tamayo Museum, Mexico; Tate St Ives, UK; Palacio de Cristal, Museo Reina Sofía, Madrid; New Museum, New York; Fondazione Merz, Turin, Italy; Hammer Museum, Los Angeles, USA; Fondation d'Entreprise Galeries Lafayette, Paris; National Gallery of Kosovo, Pristina; Kunsthalle Lissabon, Lisbon, among others. His work has been featured in group exhibitions at the 15th Lyon Biennale; Louisiana Museum, Denmark; Palais de Tokyo, Paris; Pinault Collection, Venice.



PETRIT HALILAJ
Here to Remind You (Garrulus glandarius, Calyptorhynchus banksii), 2026
Laiton, plume naturelle, bois / Brass, natural feather, wood
Sculpture: 102 x 40 x 25 cm (40 1/8 x 15 3/4 x 9 7/8 in.)
Socle / Pinth: 75 x 28 x 28 cm (29 1/2 x 11 x 11 in.)
(Inv n° PH523)





MOHAMED BOUROUISSA

Born in 1978 in Blida, Algeria

Lives and works in Paris, France

Preceded by a long immersion phase, each of Mohamed Bourouissa's projects builds a new enunciation situation. With a critical take on mass media images, his artworks reintroduce complexity in contemporary society's representations. The subjects of his photographs, sculptures and videos are often people "left behind", at the crossroads of integration and exclusion. Kamel Mennour and Mohamed Bourouissa have been working together since 2010.

His work has been exhibited in numerous solo exhibitions, at Marta Herford, Herford, Germany (2025) ; Fondazione MAST, Bologna, Italy (2025) ; Palais de Tokyo, Paris, France (2024), LaM - Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, Lille, France (2023) ; Goldsmiths Centre for Contemporary Art, London, UK (2021); Kunsthal Charlottenborg, Copenhagen, Denmark (2021); ar/ge kunst, Bolzano, Italy (2020); Schinkel Pavillon, Berlin, Germany (2020); Les Rencontres de la Photographie, Arles, France (2019).



MOHAMED BOUROUISSA
Juliette Wagman, 2023
Tirages photographiques argentiques sur éléments de carrosserie, tirages sur Sublichrome, tôles en aluminium, plexiglass, peinture, vernis, rivets, tiges et cadre en métal / Silver photographic prints on car body parts, Sublichrome prints , aluminium sheets, plexiglas, paint, varnish, rivets, metal rods and frame
190 x 140 x 58 cm (74 3/4 x 55 1/8 x 22 7/8 in.)
(Inv n° MOB1069)



ANISH KAPOOR

Born in 1954 in Bombay, India

Lives and works in London, England

Anish Kapoor began his career with monochrome pigment sculptures that appeared to emerge from gallery walls and floors. In the mid-1980s, he transformed his practice by rethinking the inside and outside of sculpture. His work explores positive and negative, presence and absence, and colour as total immersion. Using materials from polished steel, stone and resin to pigment, wax, fiberglass and silicone, Kapoor creates objects whose meaning extends beyond their materiality.

His work gained recognition, including the Turner Prize in 1991. He has exhibited at institutions including the Guggenheim, Louvre, Grand Palais, Royal Academy, Tate Modern, Hayward Gallery, Reina Sofía and Château de Versailles. He received the Premium Imperiale in 2011, the Padma Bhushan in 2012, a knighthood in 2013, and the Wilhelm Lehmbruck Prize in 2025. Kamel Mennour and Kapoor have worked together since 2011.



ANISH KAPOOR
Random Triangle Mirror, 2026
Acier inoxydable et résine / Stainless steel and resin
120 x 120 cm (47 1/4 x 47 1/4 in.)
(Inv n° AK304)





SONIA DELAUNAY

Born in 1885 in Gradizhsk, Ukraine

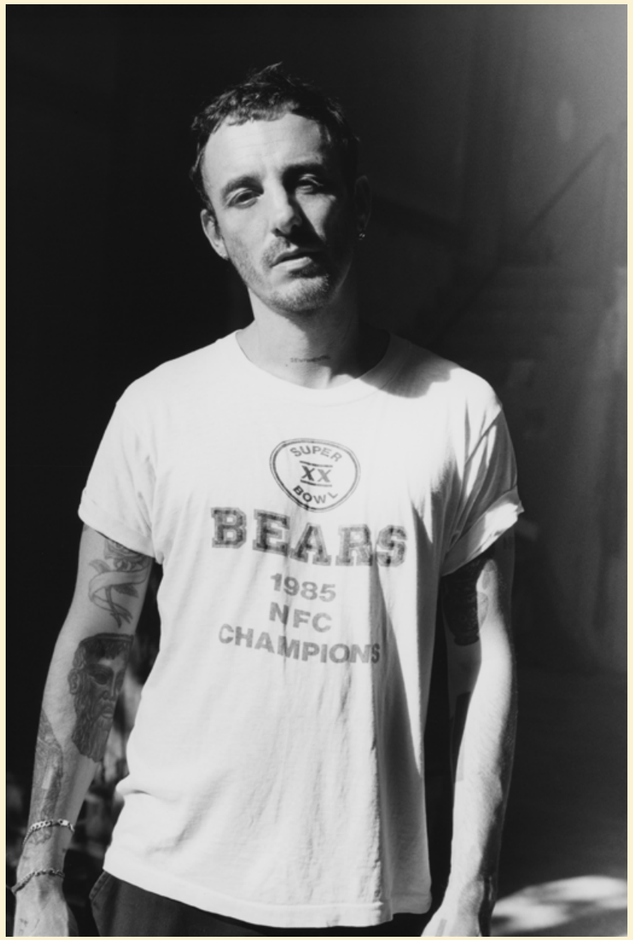
Died in 1979 in Paris, France

Sonia Delaunay was a major Franco-Ukrainian artist of the 20th century. After studying in Karlsruhe in Germany, she moved to Paris in 1905, where she began to study at the Académie de la Palette. This education was very much based on neoclassical traditions, making Delaunay distance herself from this academic approach. Married to painter Robert Delaunay, she co-founded the Orphism movement, exploring dynamic relationships between colors and forms. Delaunay and her husband began to understand the different properties in contrasting colors. Painter, designer, and innovator, she applied her art to textiles, fashion, and decoration, seeking a total fusion of life and creation. Her work stands out for its vibrant compositions, rhythmic color contrasts, and visual energy. The first woman to have a retrospective at the Louvre during her lifetime (1964), Sonia Delaunay embodies modernity, boldness, and artistic freedom.



SONIA DELAUNAY
Rythme couleur, 1973
Huile sur toile / Oil on canvas
65 x 54 cm (25 5/8 x 21 1/4 in)
(Inv n° SD6)





THÉO MERCIER

Born in 1984 in Paris, France

Lives and works between Paris and Marseille, France

Born in Paris in 1984, Théo Mercier is a sculptor and stage director who lives and works between Paris and Marseille. His practice explores contradictions within history, objects and representations, drawing on anthropology, geopolitics, tourism and landscape. A resident of the Villa Medici in 2013 and a 2014 Marcel Duchamp Prize nominee, he won the Silver Lion at the Venice Biennale of Dance in 2019 with Steven Michel and the Jury Prize for the French Pavilion at the 2023 Prague Quadrennial with Céline Peychet. He was named Chevalier des Arts et des Lettres in 2022.

His work has been exhibited internationally, including at MoMA, Centre Pompidou, Villa Medici, Fondation Luma and Museo El Eco. His performances have been presented at major venues and festivals in France and abroad. He is an associate artist of the Ballet National de Marseille.

In 2026, he is selected by Reiffers Initiatives to take part in its mentoring programme with Thomas Houseago.



THÉO MERCIER
VotoXXX, 2026
Tirage partiel d'un Apollon de Piombino en résine et poudre de marbre, pierre calcaire, acier brut, main de vierge sculptée en bois du 17è siècle espagnol, boule votive en pierre de l'époque gallo-romaine, boulet en pierre du 16è siècle issu de la fouille archéologique du naufrage du navire génois la Lomellina (don du MUCEM à l'artiste) et socle en travertin / Partial cast of an Apollo of Piombino in resin and marble powder, limestone, raw steel, 17th-century Spanish carved wooden hand of the Virgin, votive stone sphere from the Gallo-Roman period, 16th-century stone cannonball from the archaeological excavation of the wreck of the Genoese ship Lomellina (donated by MUCEM to the artist), and travertine base
175 x 40 x 47 cm (68 7/8 x 15 3/4 x 18 1/2 in.)
(Inv n° TME1)





FÉLIX VALLOTTON

Born in 1865 in Lausanne, Switzerland

Died in 1925 in Neuilly-sur-Seine, France

Born in Lausanne, Switzerland, Félix Vallotton moved to Paris in 1882 to pursue art. At the Académie Julian, he studied under Jules Lefebvre and Gustave Boulanger and developed an interest in printmaking. His friendship with Charles Maurin introduced him to woodcut, central to his early reputation.

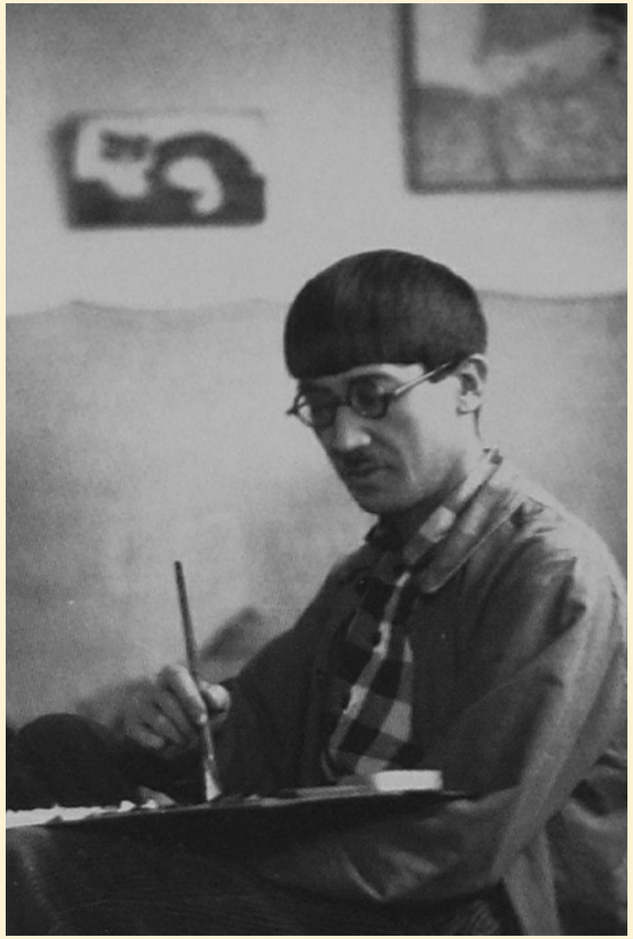
Vallotton became associated with the Nabis and contributed to La Revue Blanche alongside Pierre Bonnard and Édouard Vuillard. Though influenced by their flattened forms and bold patterns, he maintained an independent voice. In 1899, he married Gabrielle Rodrigues-Henriques, connecting him to the Bernheim-Jeune gallery.

Around the turn of the century, Vallotton shifted from printmaking to painting, creating nudes, landscapes, still lifes, interiors, and portraits. His restrained, psychologically charged realism defined his work. He worked until his death in 1925.



FÉLIX VALLOTTON
Petites baigneuses, c. 1893
Huile sur toile / Oil on canvas
27 x 21,5 cm (10 5/8 x 8 1/2 in.)
(Inv n° FV2)





LÉONARD TSUGUHARU FOUJITA

Born in 1886 in Tokyo, Japan

Died in 1968 in Zurich, Switzerland

Tsuguharu (Léonard) Foujita was a leading figure of the École de Paris alongside artists such as Picasso, Modigliani, and Soutine. Trained in Western-style painting at the Tokyo School of Fine Arts, he moved to Paris in 1913, where the vibrant artistic milieu of Montparnasse profoundly shaped his work. Drawing on both Japanese and European traditions, Foujita developed a distinctive style combining delicate lines, milky white backgrounds, and refined brushwork inspired by Japanese techniques.

He exhibited regularly at the Salon d'Automne and the Salon des Indépendants, gaining wide recognition and being named Chevalier de la Légion d'Honneur in 1925. After travels in the Americas and a period in Japan during the Second World War, he returned to France and later converted to Catholicism, adopting the name Léonard. His works are now held in major collections worldwide, including the Centre Pompidou, MoMA, the Metropolitan Museum of Art, and the National Museum of Western Art in Tokyo.



LÉONARD TSUGUHARU FOUJITA
Fillette aux deux chats, 1956
Huile sur toile / Oil on canvas
35 x 24 cm (13 3/4 x 9 1/2 in.)
(Inv n° LFO10)





GERMAINE RICHIER

Born in 1902 in Grans, France

Died in 1959 in Montpellier, France

Born near Arles in 1902, Germaine Richier grew up surrounded by vineyards, olive groves, and wheat fields. Her close observation of nature became the foundation of her artistic language. She trained at the École Supérieure des Beaux-Arts in Montpellier before moving to Paris at 24, where she quickly established herself as a leading sculptor.

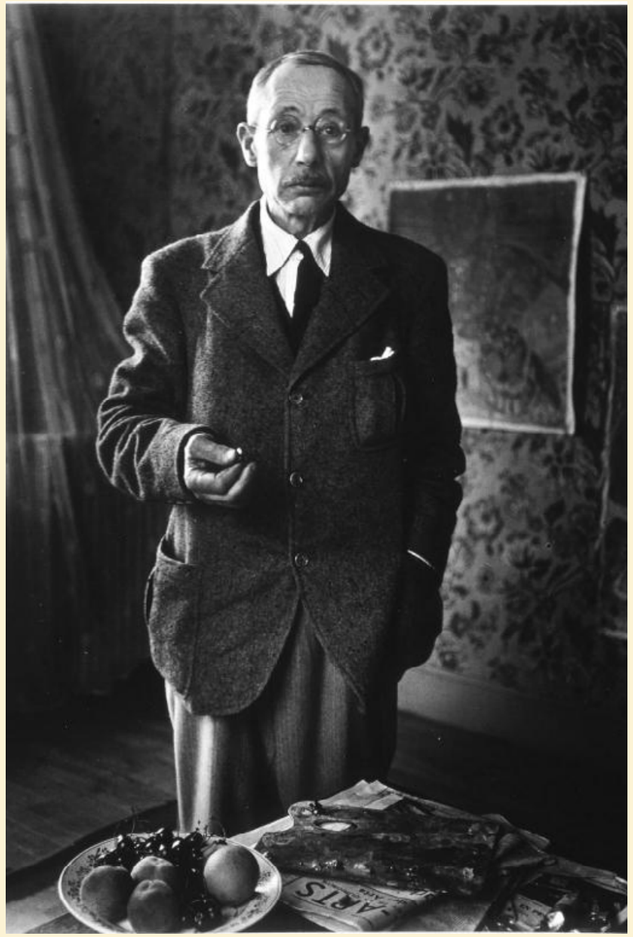
During World War II, Richier moved to Zurich with her husband Otto Bänninger. Her work evolved toward a unique bestiary of insects, plants, and natural elements. Her bronzes combined nervous energy with organic and mineral forms, creating a distinctive sculptural language.

Richier returned to Paris in 1947, beginning a prolific period. Her work was exhibited by the Maeght Gallery, at the Venice Biennale, and at MoMA. In 1956, she became the first female sculptor to exhibit at the Musée National d'Art Moderne. She died in Montpellier in 1959, aged 57.



GERMAINE RICHIER
La Feuille, 1948
Bronze patiné foncé / Dark patinated bronze
141,5 x 37 x 26,5 cm (55 3/4 x 14 5/8 x 10 3/8 in.)
(Inv n° GRI3)





PIERRE BONNARD

Born in 1867 in Fontenay-aux-Roses, France

Died in 1947 in Le Cannet, France

Pierre Bonnard first studied law before pursuing art. At the Académie Julian, he joined the Nabis with Maurice Denis and Édouard Vuillard. The group rejected perspective in favor of symbolic forms and vivid color.

Bonnard gained recognition in 1891 at the Salon des Indépendants and developed an important practice in painting and printmaking. His decorative style, marked by sinuous lines and bold distortions, earned him the nickname “the very Japonard Nabi.” His collaboration with Ambroise Vollard produced Some Aspects of Life in Paris (1899).

From 1900 onward, Bonnard drew inspiration from the South of France and the Mediterranean. His subjects became intimate: interiors, still lifes, gardens and nudes, often featuring his wife Marthe. Around 1920, he settled in Le Cannet, where light and landscape inspired hundreds of works. He died there in 1947.



PIERRE BONNARD
Étude pour le « Nu à la baignoire », c. 1931
Gouache, aquarelle et graphite sur papier / Gouache, watercolor and pencil on paper
24,3 x 33 cm (9 5/8 x 13 in.)
Encadré / Framed: 46,5 x 38 cm (18 1/4 x 15 in.)
(Inv n° PBO1)





JOAN MIRÓ

Born in 1893 in Barcelona, Spain

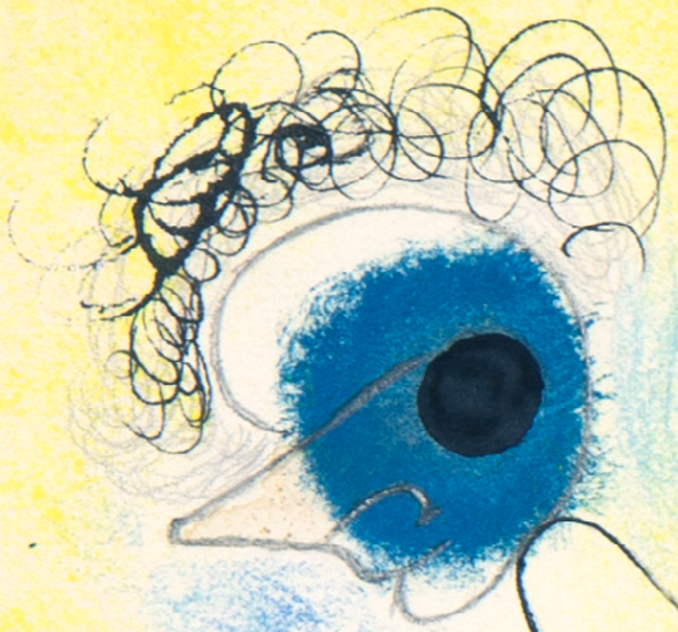
Died in 1983 in Palma, Spain

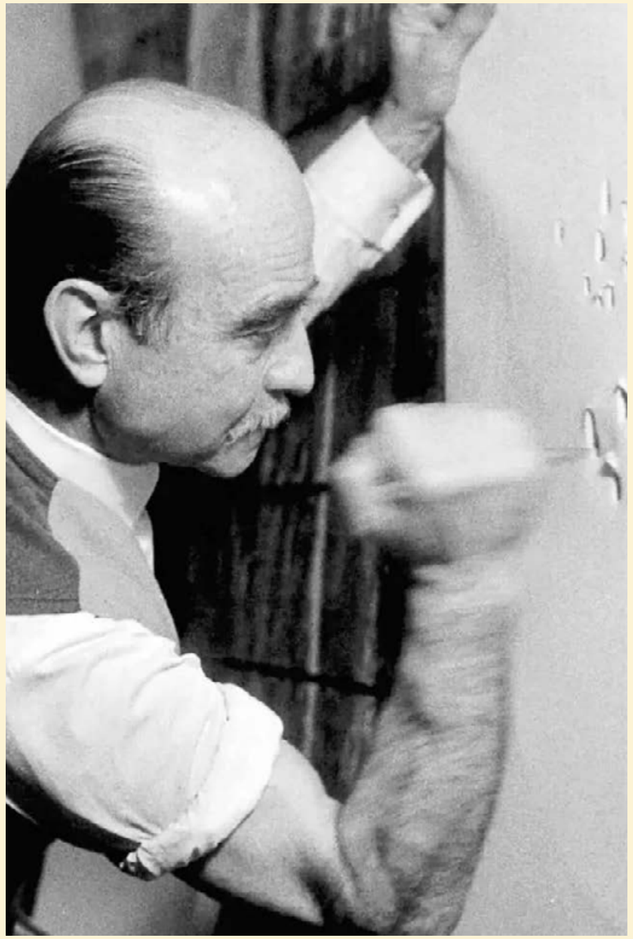
Internationally acclaimed, Joan Miró developed a highly personal artistic language often associated with Surrealism, while also engaging with elements of Fauvism and abstraction. Deeply interested in the unconscious and the childlike, he sought to free imagery from rational control through spontaneous signs, playful forms, and poetic invention.

In 1920, Miró traveled to Paris, where he met Pablo Picasso and became part of the city's avant-garde circles, associating with poets such as Max Jacob, Pierre Reverdy, and Tristan Tzara, and participating in Dada activities. He joined the Surrealist group in 1924, and his 1925 exhibition at Galerie Pierre marked a key moment for the movement. Following a trip to the Netherlands in 1928, Miró produced the Dutch Interiors series, reinterpreting Old Master paintings. From the 1930s onward, he increasingly experimented with collage, assemblage, and stage design. His first major retrospective was held at MoMA in 1941, followed by major retrospectives in Paris. Miró died in 1983 in Palma de Mallorca.



JOAN MIRO
La Funambule, 14 mai 1938
Aquarelle, encre de Chine, crayon et pastel sur papier perforé / Watercolor, India ink, pencil and pastel on perforated paper
41 x 33 cm (16 1/8 x 13 in.)
Encadré / Framed: 58,5 x 50 x 3 cm (23 x 19 3/4 x 1 1/8 in.)
(Inv n° JMI4)





LUCIO FONTANA

Born in 1899 in Rosario, Argentina

Died in 1968 in Comabbio, Italy

Lucio Fontana was the founder of Spatialism, known for his radical gestures of slashing, piercing, and perforating the canvas. Rejecting academic traditions, he sought to redefine art through light, time, and space, reflecting the spirit of postwar modernity. Trained at the Brera Academy in Milan and active between Italy and Argentina, he developed his ideas in the *White Manifesto* (1946) and later in the *Technical Manifesto of Spatialism* (1951), calling for a new art aligned with scientific progress.

His iconic *Concetto spaziale*, Attesa works transform the act of cutting into a meditative and irreversible gesture, emphasizing space beyond the surface of the canvas. Celebrated internationally, Fontana's work has been the subject of major retrospectives and is held in leading collections, including MoMA, the Guggenheim, the Centre Pompidou, and the Stedelijk Museum.



LUCIO FONTANA
Concetto spaziale, 1964
Mixed media (huile, perforations, graffitis sur toile) / Mixed media (oil, holes, graffiti on canvas)
81 x 65 cm (31 7/8 x 25 5/8 in.)
(Inv n° LUF9)



HENRI MATISSE

Born in 1869 in Le Cateau-Cambrésis, France

Died in 1954 in Nice, France

Henri Matisse, a leading 20th-century artist, was born in Cateau-Cambrésis. Originally a law student, he turned to painting during a convalescence and became a pupil of Gustave Moreau. With Derain and Vlaminck, he founded Fauvism, a movement where color exploded freely on the canvas — branded provocative at the 1905 Salon d'Automne. A tireless traveler, he journeyed through the Mediterranean, North Africa, and Tahiti, feeding a body of work vibrant with light. His ties to Picasso and major collectors built his international renown.

Painter, sculptor, engraver, and illustrator, Matisse invented, in his final years — bedridden yet still driven by creation — the famous cut-outs, a new way of "painting with scissors." Throughout his life, he sought to convey joy, balance, and beauty, a pursuit that still resonates today.



HENRI MATISSE
Portrait de femme, 1944
Encre sur papier / Ink on paper
52,7 x 40,3 cm (20 3/4 x 15 7/8 in.)
(Inv n° HMA7)





EUGÈNE CARRIÈRE

Born in 1849 in Gournay-sur-Marne, France
Died in 1906 in Paris, France

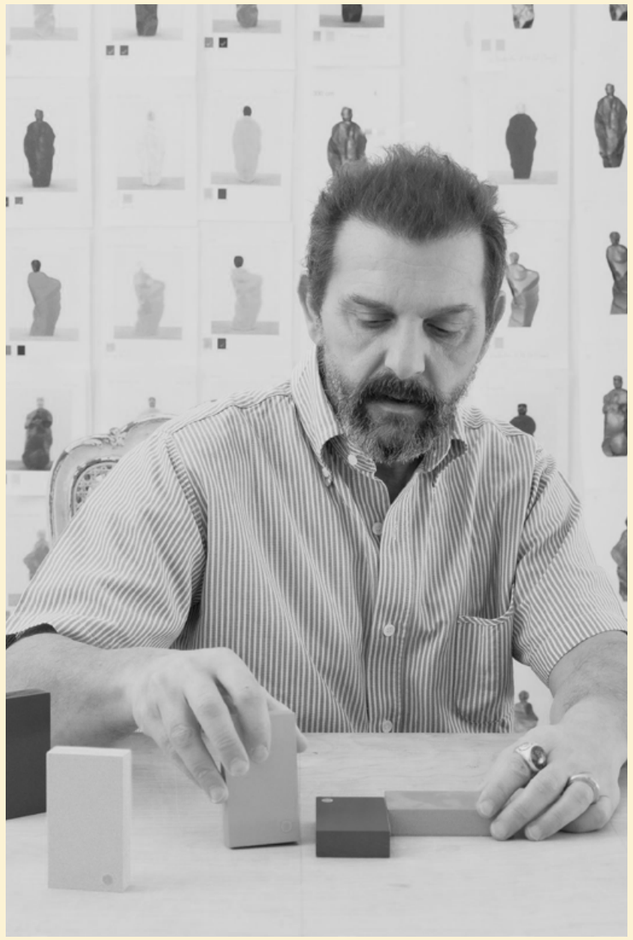
Eugène Carrière studied lithography in Strasbourg before entering the École des Beaux-Arts in Paris under Alexandre Cabanel. Working beyond any defined movement, he developed an atmospheric style marked by muted tones, soft modeling, and a masterful use of chiaroscuro. Closely linked to figures such as Rodin, Verlaine, and the Goncourt brothers, he captured psychological depth in intimate portraits, often of his own family, where forms seem to dissolve into light.

A precursor to Modernism, Carrière founded the Académie Carrière in 1890, where Matisse, Derain, and Jourdain trained, and Picasso absorbed his tonal subtlety. His ethereal figures, emerging from shadow like fleeting visions, continue to influence artists and attest to his poetic exploration of light and emotion.



EUGÈNE CARRIÈRE
Bonheur maternel ou Tendresse, c. 1892
Huile sur toile / Oil on canvas
81 x 100 cm (31 7/8 x 39 3/8 in.)
Encadré / Framed: 97,5 x 117 x 9 cm (38 3/8 x 46 x 3 1/2 in.)
(Inv n° ECA100)





UGO RONDINONE

Born in 1964 in Brunnen, Switzerland
Lives and works in New York, United States

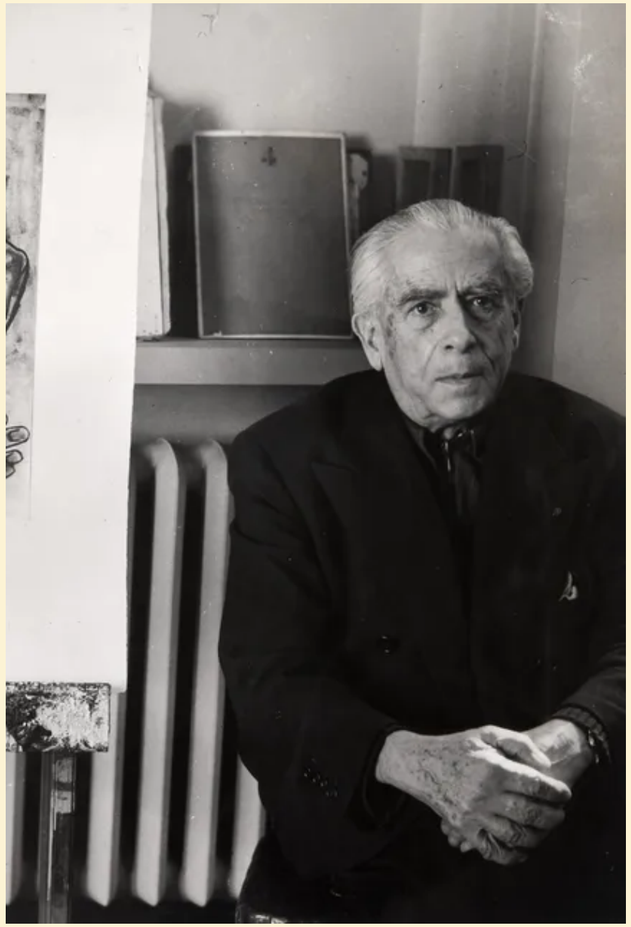
Ugo Rondinone is recognized as one of the major voices of his generation, an artist who explores nature and the human condition through a distinctive visual language that merges diverse sculptural and painterly traditions. His expansive vision has led to the creation of two- and three-dimensional works, installations, videos, and performances. Drawing from both ancient and modern cultural references, his hybrid forms balance pathos and humor, addressing fundamental questions of our time at the intersection of modernist and archaic expression.

His work has been the subject of recent institutional exhibitions at Madoo Conservancy Botanical Gardens, New York, Pilane Heritage Museum, Sweden, The Galleria d'Arte Moderna, Milan, Arte Abierto, Mexico (2025), Aspen Museum, Colorado, The Kunstmuseum Lucerne, Switzerland, Museum Würth 2, Künzelsau, Museum SAN, Wonju (2024), The Städel Museum, Frankfurt, Storm King, New York, The Musée d'Art et d'Histoire, Geneva (2023), Scuola Grande San Giovanni Evangelista di Venezia, Venice, Petit Palais, Paris, Schirn Kunsthalle, Frankfurt, Tamayo Museum, Mexico City and Belvedere 21, Vienna (2021). In 2007, he represented Switzerland at the 52nd Venice Biennale.



UGO RONDINONE
the angelic, 2024
Pierre bleue, acier inoxydable et béton / Bluestone, stainless steel and concrete
403 x 104 x 67 cm (158 5/8 x 41 x 26 3/8 in.)
(Inv n° UR425)





FRANCIS PICABIA

Born in 1879 in Paris, France
Died in 1953 in Paris, France

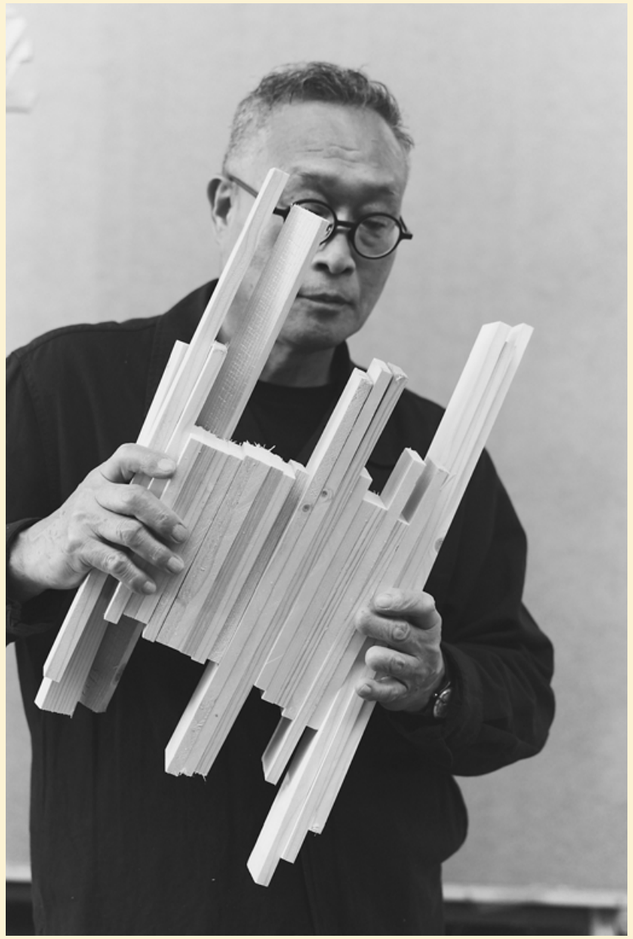
Francis Picabia was a major figure in the artistic upheavals of the 20th century, known for his constant reinvention and rejection of convention. Trained at the École des Beaux-Arts and the École des Arts Décoratifs in Paris, he initially gained recognition through Impressionist works influenced by Pissarro and Sisley, exhibiting at the Salon d'Automne and the Salon des Indépendants. Deeply marked by Symbolist ideas, he viewed art as a subjective expression rather than a reflection of nature.

A decisive turning point came through his encounter with Gabrielle Buffet, which led him away from Impressionism toward the avant-garde. He explored Cubism and Orphism, co-founding the Section d'Or with Marcel Duchamp, and later played a central role in the Dada movement before distancing himself from it to engage with Surrealism. Restlessly experimental, Picabia also embraced abstraction, poetry, photography, and cinema. His work embodies a radical pursuit of freedom and a persistent challenge to artistic norms.



FRANCIS PICABIA
La Prière, 1932
Pastel, pinceau et encre de Chine, fusain sur papier / Pastel, brush and India ink, charcoal on paper
63,8 x 46 cm (25 1/8 x 18 1/8 in.)
(Inv n° FP17)





TADASHI KAWAMATA

Born in 1953 in Hokkaidō, Japan

Lives and works in Tokyo and Paris

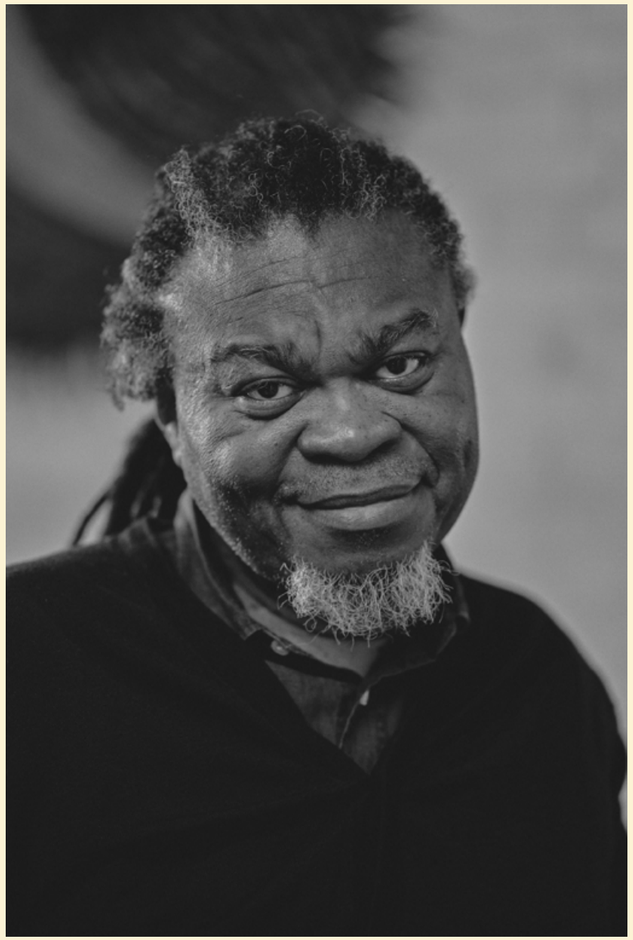
Since his days as a student of painting, in the 1970s, Tadashi Kawamata has been on an artistic journey that is remarkable for its lack of complacency. Taking nothing for granted, he engages us in a process that involves close consideration of the kinds of environments we make for ourselves, thereby raising questions of all-too-human need and desire. Kawamata's gestures and materials, given the contexts within which they occur, are always smartly chosen.

His work has been widely shown in major international institutions such as Palais de Tokyo, Paris, France (2026); GGL Foundation, Montpellier, France (2022); MAAT, Lisbon (2018); Pushkin Museum, Moscow, Russia (2018); Made in Cloister, Napoli, Italy (2017); the Thurgau Art Museum, Switzerland (2014); the Centre Pompidou, Paris (2010) and Metz, France (2016); the Toyosu Dome, Tokyo (2010,2013); the HKW, Berlin (2009); the Art Tower Mito, Japan (2001).



TADASHI KAWAMATA
Tree hut Plan no.122, 2026
Bois et peinture sur contreplaqué / Wood and paint on plywood
100 x 153 cm (39 3/8 x 60 1/4 in.)
(Inv n° TK1472)





YINKA SHONIBARE

Born in 1962 in London, United Kingdom

Lives and works in London, United Kingdom

Born in London to Nigerian parents, Yinka Shonibare moved to Lagos at age three before returning to London to study Fine Art at Byam Shaw School of Art and later earning an MFA from Goldsmiths, University of London. His interdisciplinary practice uses materials such as Dutch wax textiles and bronze to explore history, identity, colonialism, and cultural exchange.

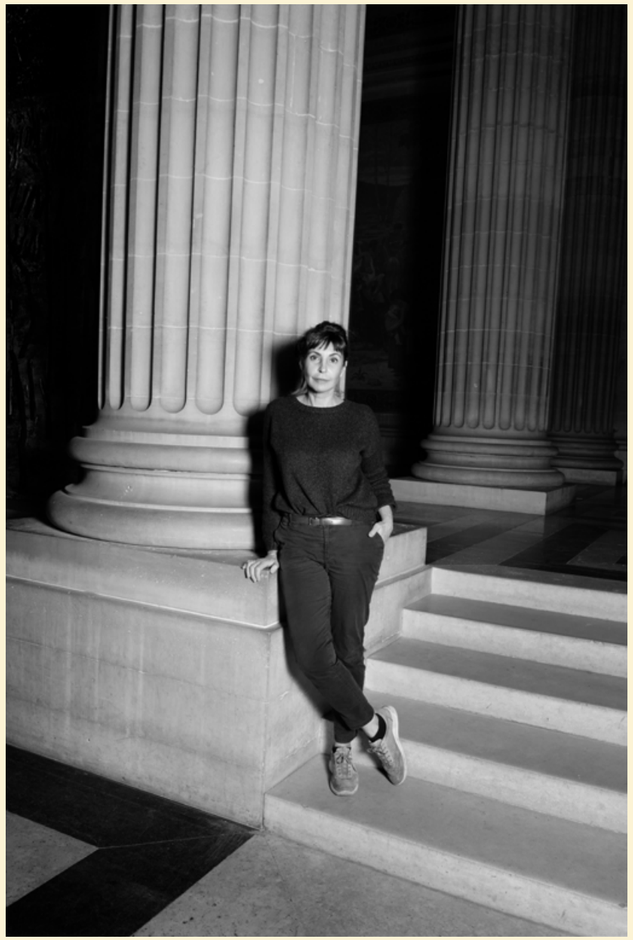
Shonibare gained international recognition through exhibitions including Documenta XI (2002), a Turner Prize nomination (2004), and major museum surveys in Sydney, New York, and Washington, D.C. His public sculpture Nelson's Ship in a Bottle was installed on Trafalgar Square's Fourth Plinth in 2010. He was elected a Royal Academician in 2013 and awarded a CBE in 2019.

In 2022, he founded Guest Artists Space (G.A.S.) Foundation in Lagos and Ogun State to support international artistic exchange. His work is held in major collections worldwide, including Tate, MoMA, and the Smithsonian.



YINKA SHONIBARE
African Bird Magic (Mauritius Fody, Raso Lark, Yellow Breasted Bunting with Head of an Oba), 2026
Patchwork, applique, quilting, soie teinte à la main, lin, coton et tissu « Dutch wax » / Patchwork, applique, quilting, hand dyed silk, linen, cotton and Dutch wax fabric
203 x 163 x 5,4 cm (79 7/8 x 64 1/8 x 2 1/8 in.)
(Inv n° YIN12)





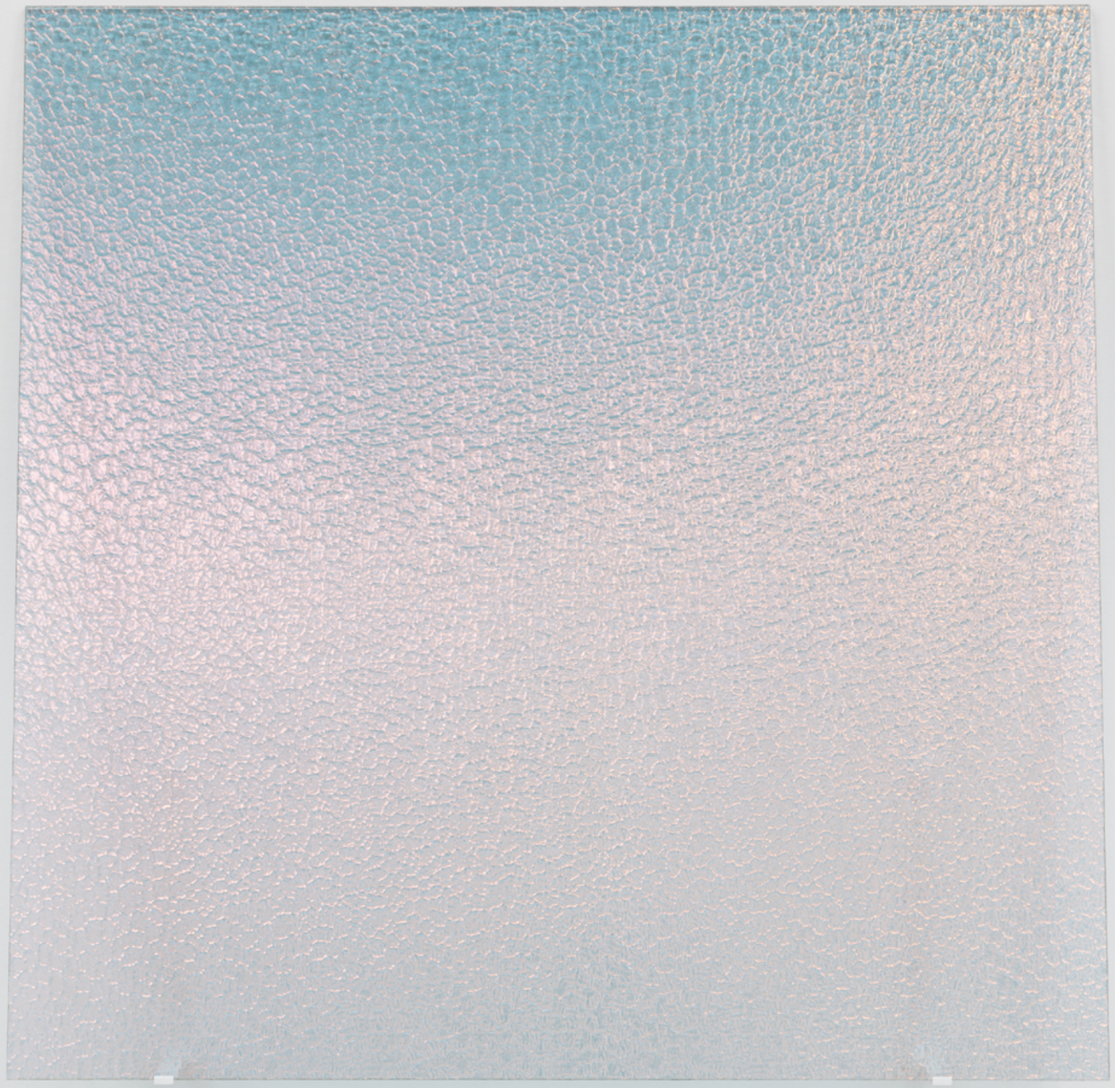
ANN VERONICA JANSSENS

Born in 1956 in Folkestone, United Kingdom

Lives and works in Brussels, Belgium

Since the late 1970s, Ann Veronica Janssens has been exploring the visitor experience. Her approach results in intangible works. Her site-specific installations, which play with reflections, light and transparency, are created using elusive elements such as light, artificial mist, sound and simple materials like glass and mirrors, which serve merely as means or media to lead visitors to experience the transience of the moment, the subjectivity of the perception of space and time, and their perpetual evolution. This transformation of the material by the immaterial leads to a loss of bearings and a sense of instability that shifts from the physical to the psychological. Visitors become active participants in a unique experience through their movements, interactions and perception of the installations devised by the artist, as well as the architecture and spaces she occupies.

His solo exhibitions include “50 km of atmosphere to give a deep blue” (performance), Kunstenfestivaldesarts, Brussels, in 2025; “Grand Bal” at the Pirelli HangarBicocca in Milan in 2023, at the Panthéon in 2022, at the South London Gallery in 2021, at the Louisiana Museum of Modern Art in 2020, at the Musée de l’Orangerie in 2019, at De Pont, Tilburg, in 2018, at the Institut d’Art Contemporain, Villeurbanne, in 2017; at the Nasher Sculpture Center, Dallas, in 2016; at the S.M.A.K. Museum of Contemporary Art, Ghent, in 2010; at the WIELS Centre for Contemporary Art in 2009; at the Museum Morsbroich in 2007; at the Musée d’Orsay in 2003; and at the Neue Nationalgalerie in 2001. In 2009, she co-founded the ‘Laboratoire Espace Cerveau’ with Nathalie Ergino at the IAC in Villeurbanne.Her work is currently shown in an personnal exhibition at Ginza Maison Hermès Le Forum in Tokyo and will be exhibited at the Bourse de Commerce – Pinault Collection in 2027.



ANN VERONICA JANSSENS
Ostende, 2025
Verre / Glass
150 x 150 x 1 cm (59 x 59 x 3/8 in.)
(Inv n° AV152)

CAMERON JAMIE

Born 1969 in Los Angeles, United States

Lives and works in Paris, France

For more than thirty years, Cameron Jamie has developed a body of work that moves freely between drawing, sculpture, film, performance, and installation. While each of these practices possesses its own autonomy, drawing undoubtedly remains their most enduring laboratory. It is the place where forms first appear and undergo transformation.

Major solo exhibitions and screenings of his work have been organised, notably at the Museum der Moderne Salzburg, Salzburg, Austria; at the NICC, Brussels, Belgium; at the Museum im Bellpark, Kriens, Switzerland; at the Kölnischer Kunstverein in Cologne, Germany; at the Palmenhaus in the Old Botanical Garden, Zurich, Switzerland; at the Kunsthalle Zurich, Switzerland; at the Cineteca Nacional, Mexico City, Mexico; at the Berlin Biennale, Germany; at the Musée d'arts de Nantes, France; at the Hangar Bicocca, Milan, Italy; at the 46th Gijón International Film Festival, Spain; at the Rotterdam International Film Festival, Rotterdam, the Netherlands; at the Walker Art Centre in Minneapolis, USA; at MoMA, New York, USA; at the Salzburger Kunstverein, Salzburg, Austria; at the Centre Pompidou, Paris, France; at the Yerba Buena Centre for the Arts, San Francisco, USA.



CAMERON JAMIE
The Soft Divide, 2024
Encre, peinture à l'huile et pigment sur papier / Ink, oil paint and pigment on paper
33 x 25,5 cm (13 x 10 in.)
Encadré / Framed: 47 x 39 x 4 cm (18 1/2 x 15 3/8 x 5/8 in.)
(Inv n° CJ72)



LIAM EVERETT

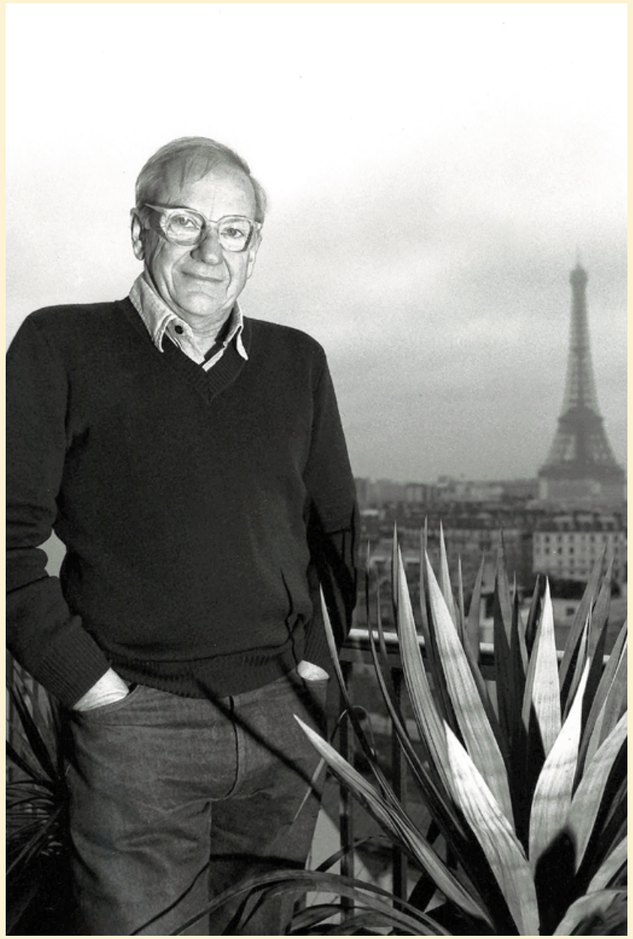
Born in 1973 in Rochester, New York
Lives and works in California, USA

Liam Everett lives and works in Northern California. His work has been included in exhibitions at the San Francisco Museum of Modern Art; the Biennale of Painting, Museum Dhondt-Dhaenens, Deurle, Belgium; U.C. Berkeley Art Museum and Pacific Film Archive; San Jose Institute of Contemporary Art; CCA Wattis Institute for Contemporary Arts, San Francisco. Everett is the recipient of the SECA Art Award at the San Francisco Museum of Modern Art (2017), the Richard Diebenkorn Teaching Fellowship at the San Francisco Art Institute (2013) and the San Francisco Artadia Award (2013). Everett's work is included in significant international public collections, including the Metropolitan Museum of Art, New York; San Francisco Museum of Modern Art; Dallas Museum of Art; Musée des Beaux-Arts, Rennes, France; Fondation Carmignac, Paris; Kistefos Museum, Jevnaker, Norway, and U.C. Berkeley Art Museum and Pacific Film Archives.



LIAM EVERETT
Untitled (between the faces of men), 2025
Encre, huile, sable sur lin / Ink, oil, sand on linen
157,5 x 157,5 cm (62 x 62 in.)
(Inv n° LIV149)





FRANÇOIS MORELLET

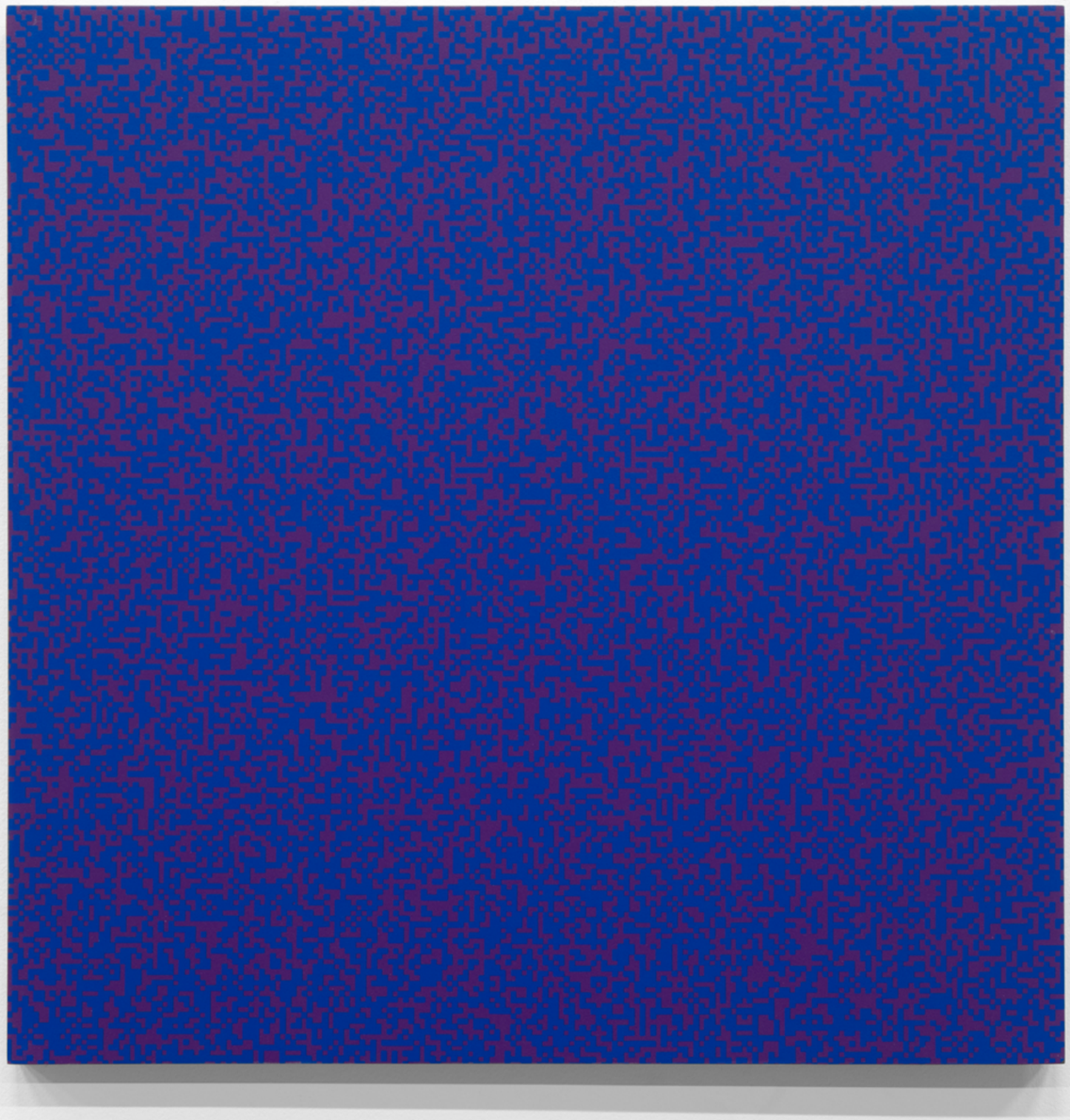
Born in 1926 in Cholet, France

Died in 2016 in Cholet, France

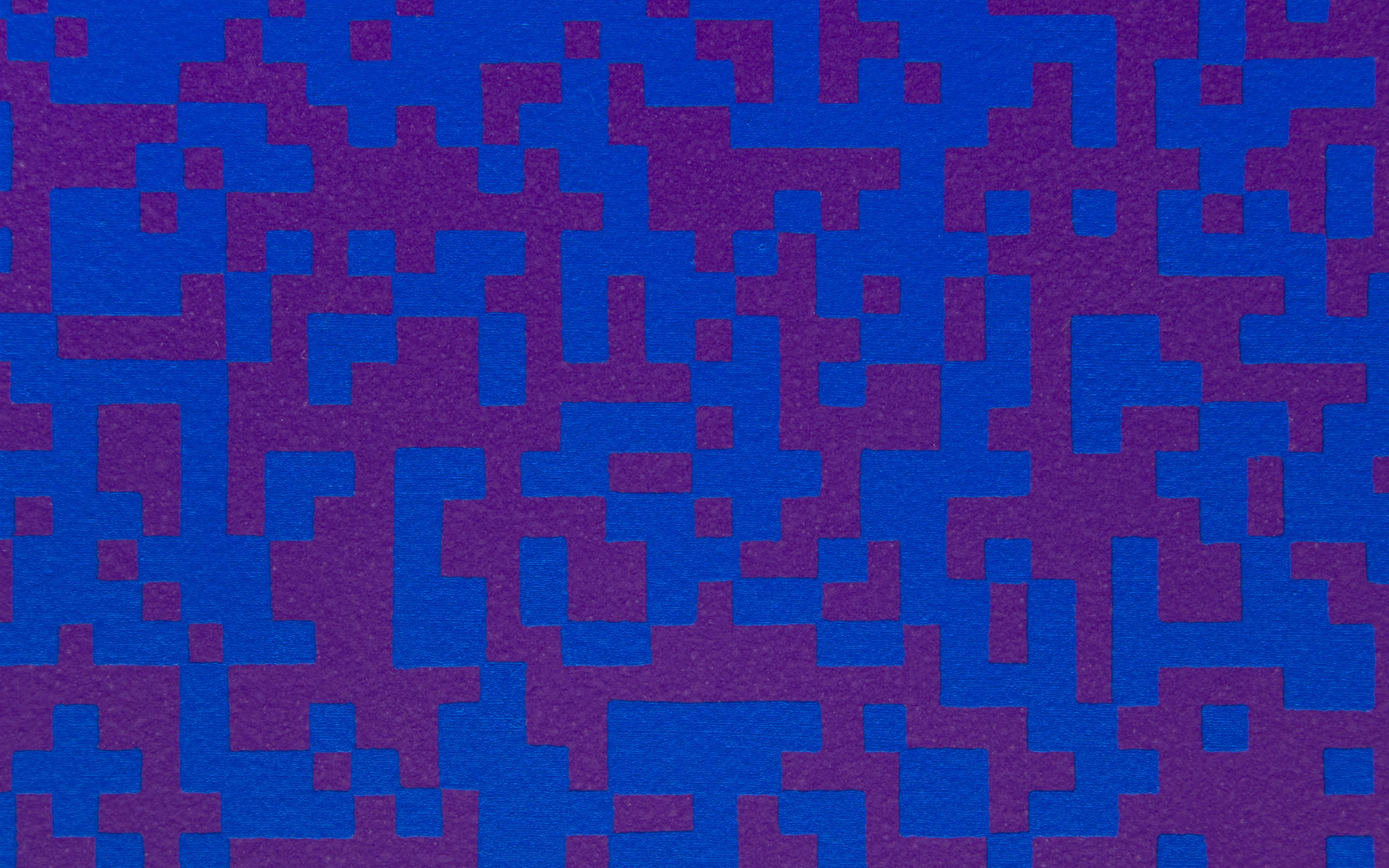
Born in Cholet, France, in 1926, François Morellet was a pioneering figure of postwar geometric abstraction and conceptual art. A founding member of the GRAV (Groupe de Recherche d'Art Visuel) in 1960, he explored systems, grids, chance, and repetition, creating installations that challenged traditional notions of art and authorship.

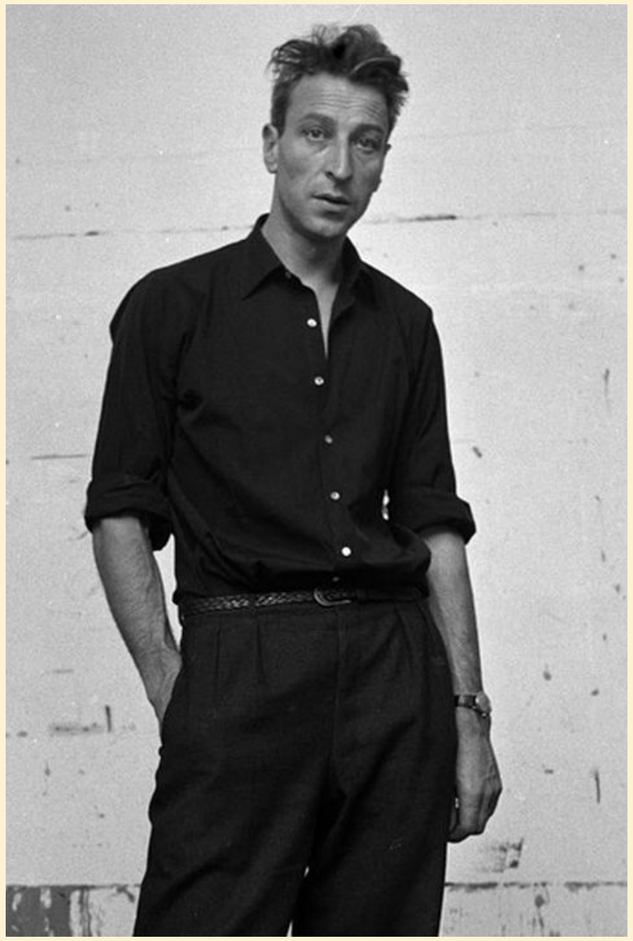
Self-taught, Morellet exhibited internationally from the 1950s onward. His work was presented at major institutions including the Musée d'Art Moderne de Paris, Centre Pompidou, MoMA, the Tate, and the Guggenheim. He participated in numerous international exhibitions, including the Venice Biennale and Documenta.

Morellet's art is characterized by rigorous geometric structures, often activated by light, space, and mathematical systems. His work is held in major public collections worldwide. He received the Praemium Imperiale for Contemporary Art in 2008 and died in Cholet in 2016.



FRANÇOIS MORELLET
Répartition aléatoire de 40000 carrés suivant les chiffres pairs et impairs d'un annuaire de téléphone, 50% violet, 50% bleu, 1961
Encre sérigraphique sur bois / Screen printing ink on wood
80 x 80 cm (31 1/2 x 31 1/2 in.)
(Inv n° FM464)





NICOLAS DE STAËL

Born in 1914 in Saint-Petersburg, Russia
Died in 1955 in Antibes, France

Nicolas de Staël is regarded as one of the leading figures of postwar abstraction in France. Of Russian origin and associated with the École de Paris, he developed a distinctive pictorial language balancing abstraction and the perception of reality, characterized by luminous color harmonies and dense, layered compositions.

After studying at the Royal Academy of Fine Arts in Brussels, he settled in Paris, where early support from gallerist Jeanne Bucher allowed him to pursue his artistic path despite financial hardship. Initially influenced by figuration, he soon turned toward abstraction, drawing inspiration from artists such as Robert Delaunay and Georges Braque.

During World War II, he worked in Nice among avant-garde artists before returning to Paris, where larger-format paintings established his reputation internationally, notably in New York. Later works, created in Provence, reveal his sustained exploration of light, color, and structure, placing him among the most singular voices of modern painting.



NICOLAS DE STAËL
Marine en Gris (Seascape in Gray), 1955
Huile sur toile / Oil on canvas
22,3 x 33,1 cm (8 3/4 x 13 in.)
(Inv n° ND4)



MATTHEW LUTZ-KINOY

Born in 1984 in New York, United States

Lives and works in Paris, France

Matthew Lutz-Kinoy's practice embraces collaboration as a way to expand knowledge and techniques, resulting in a wide range of materials and references. His ceramics reflect influences from artists in Europe and Brazil, while his large-scale paintings—often installed as backdrops, tapestries, or suspended panels—explore pleasure, color, intimacy, and motion. Drawing on histories of representation from Rococo and Orientalism to Abstract Expressionism, Lutz-Kinoy challenges boundaries between art, society, and the self. Performance is central to his work, informed by queer and collaborative histories and his background in theatre and choreography. His live pieces examine narratives formed between individuals and social spaces.

Recent solo exhibitions include Heavenly Biches, Sogetsu Plaza, Tokyo (2025); *Princess PomPom: Medecine Blue*, Mennour, Paris (2025), *Filling Station* at The Kitchen, New York, and Dia Beacon (2023); *Plate is Bed, Plate is Sun, Plate is Circle, Plate is Cycle* at Mennour, Paris (2022); projects at Cranford Collection, London; Art Basel Parcours, and Villa Era; as well as shows at Museum Frieder Burda, Vleeshal, and Le Consortium.



MATTHEW LUTZ-KINOY
Sokhwa felines make wishes for good things to happen on the walls of everybody's household, 2026
Acrylique et crayons de couleur sur toile / Acrylic and colored pencil on canvas
230 x 170 cm (90 1/2 x 66 7/8 in.)
(Inv n° MLK237)







MOHAMMAD ALFARAJ

Born in 1978 in Birmingham, United Kingdom

Lives and works in London, United Kingdom

AlFaraj graduated with a BA in mechanical engineering from King Fahd University of Petroleum and Minerals in 2017. His work has been shown in various international solo and group shows, including Art Jameel, 2025; Islamic Arts Biennale, 2023; 16th Biennale de Lyon, 2022; Jameel Arts Centre, 2022; 21,39 Jeddah Arts, 2020; Athr Gallery, Jeddah (2020, 2018); the Sharjah Islamic Festival, 2019; the Sharjah Art Foundation, 2019; Le Murate Pac, Florence, 2019; 21,39 Jeddah Arts, 2017 & 2019; Saudi Film Festival, Dammam, 2015 and Dubai International Film Festival, 2014. He participated in 2019 in the Can Serrat – International Art Residency, Barcelona, and the AlUla Art Residency in 2022. In 2025 he was awarded Gold in the Emerging Artist category at the Art Basel Awards. His solo exhibition “I’d rather be a dragonfly than a lion” is currently on display at the Fondation Louis Vuitton in Paris until 18 January, 2027.



MOHAMMAD ALFARAJ
Three palms, 2026
Fusain sur papier / Charcoal on paper
42 x 29,7 cm (16 1/2 x 11 3/4 in.)
(Inv n° MAF124)



IDRIS KHAN

Born in 1978 in Birmingham, United Kingdom

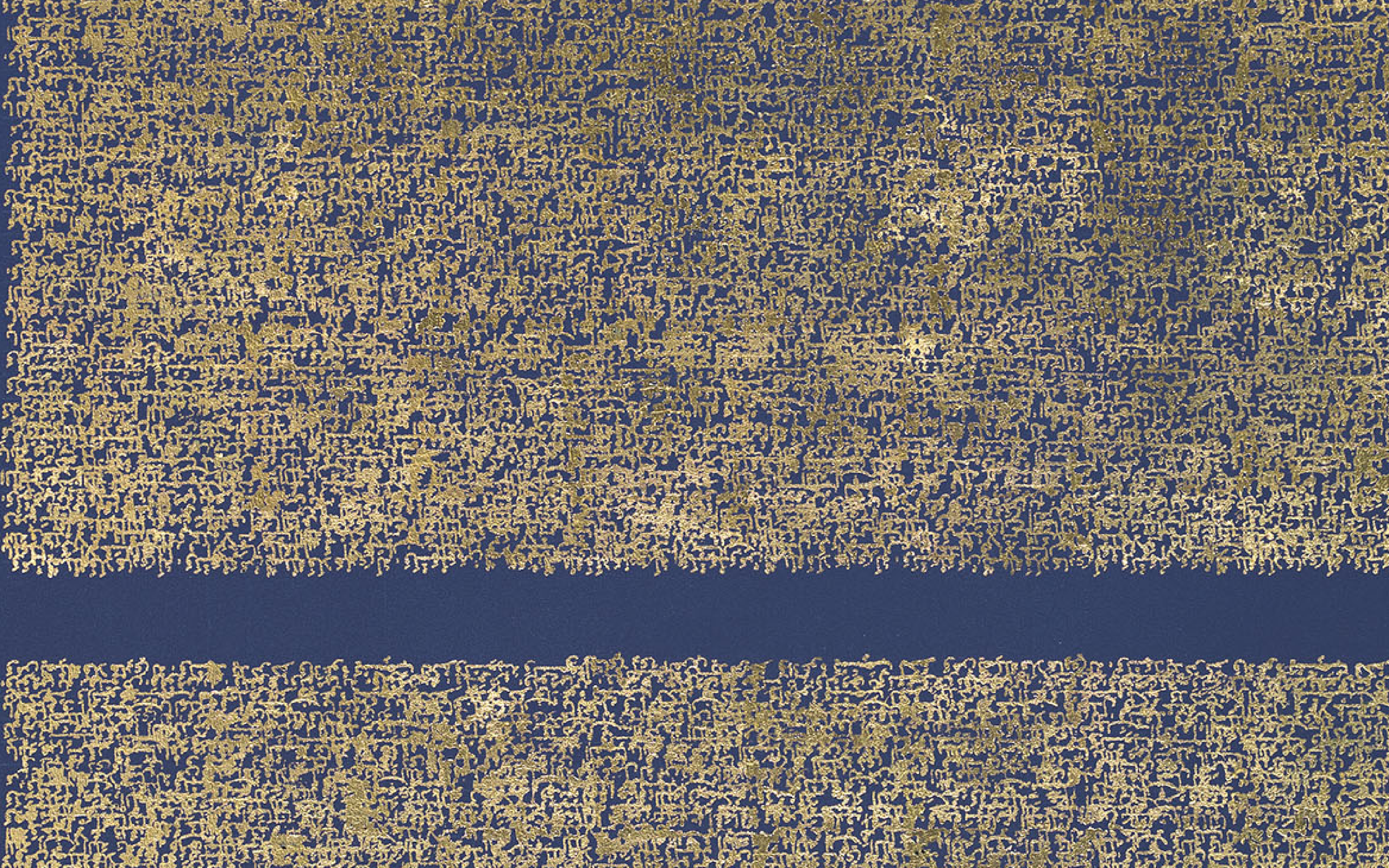
Lives and works in London, United Kingdom

Idris Khan creates work inspired by philosophical and theological texts, music and art. Khan's artistic process is characterized by a continuous interplay of creation and erasure, where he skilfully layers new elements while preserving traces of what has come before. His art invites viewers to contemplate the intricate layers of memory, creativity, and human experience, while leaving a lasting impression on the contemporary world.

Idris Khan is the author of numerous monumental public art commissions, such as 65000 photographs at One Blackfriars, London, and the sculpture for the Memorial Park in Abu Dhabi. Khan has also worked on significant multi-disciplinary collaborations.He had numerous solo shows including at the British Museum, London; the Milwaukee Art Museum, USA; the Whitworth Gallery, Manchester; the New Art Gallery Walsall, UK; the Gothenburg Konsthall, Sweden; the Museum of Contemporary Canadian Art, Toronto; the Kunsthaus Mürz, Mürzzuschlag; the K20, Düsseldorf; and the Obama Presidential Center, Chicago.



IDRIS KHAN
Down up Down, 2025
Encre à base d'huile et feuilles d'or 23 carats sur gesso, sur aluminium / Oil based ink and 23ct gold leaf on gesso, on aluminium
80 x 66 x 3 cm (31 1/2 x 26 x 1 1/8 in.)
Encadré / Framed: 94 x 80 x 6 cm (37 x 31 1/2 x 2 3/8 in.)
(Inv n° IK88)



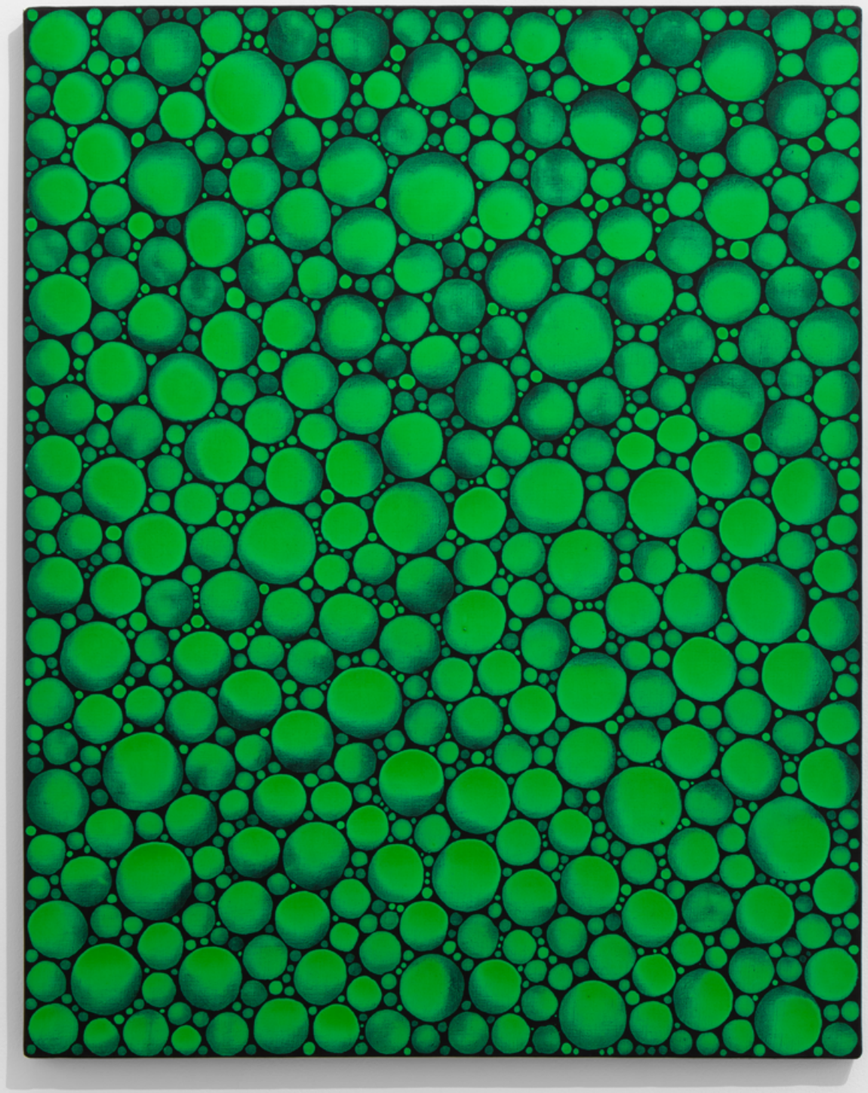


YAYOI KUSAMA

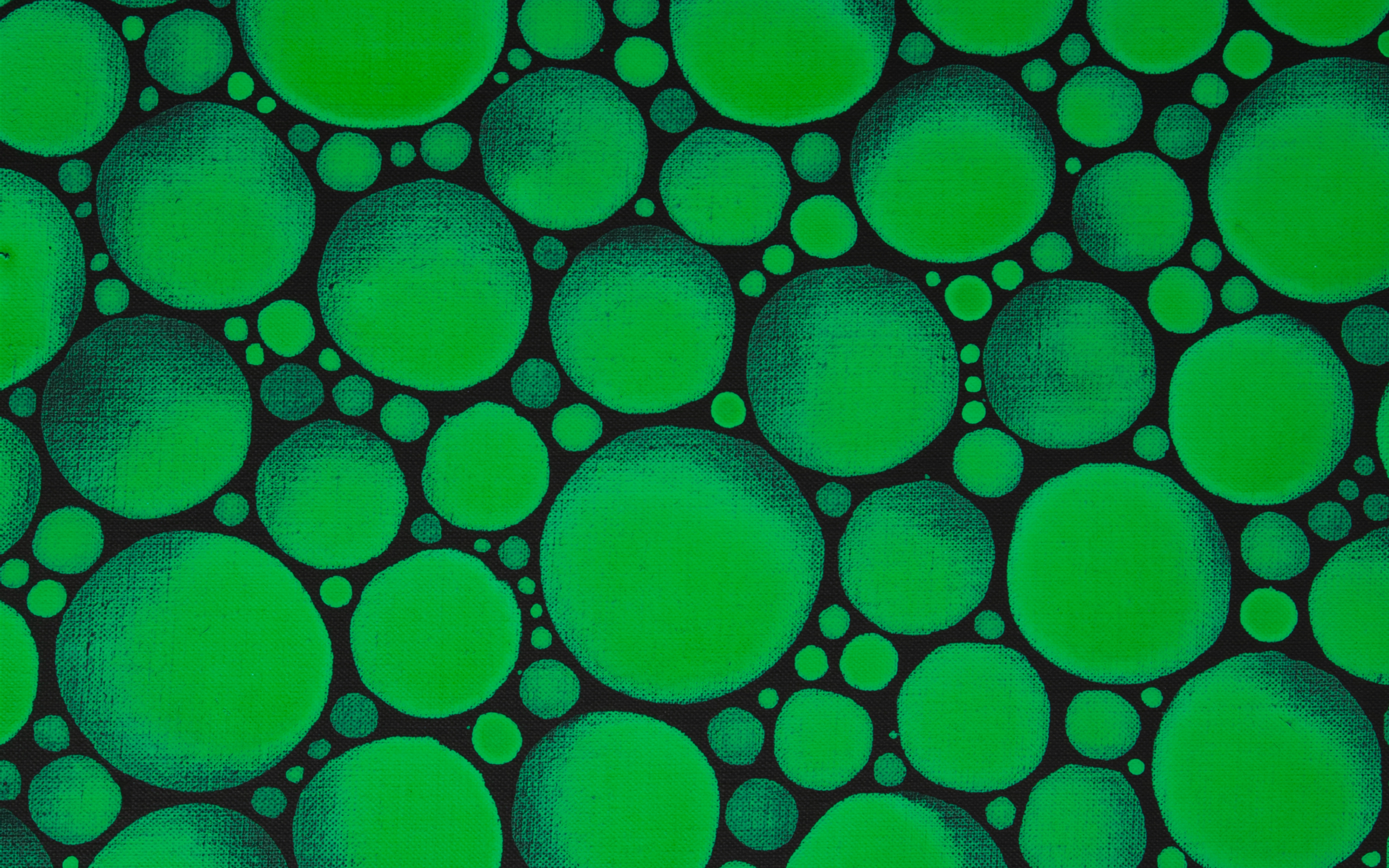
Born in 1929 in Matsumoto, Japan
Died in 2026 in Tokyo, Japan

Yayoi Kusama was a Japanese artist renowned for her immersive installations and obsessive use of repetition, particularly her iconic polka dots and infinity motifs. Trained in the Nihonga tradition in Kyoto, she left Japan in 1958 for New York, where she quickly became part of the avant-garde scene. Rejecting the dominance of Abstract Expressionism, she developed her own language through large monochromatic canvases known as the Infinity Nets, inspired by hallucinations of endless patterns.

In the 1960s, Kusama expanded her practice across painting, sculpture, performance, film, and fashion, often staging provocative Happenings in which she covered bodies with polka dots. Returning to Japan in the 1970s, she continued to produce an extensive body of work while also writing poetry and fiction. Celebrated worldwide, Kusama has been the subject of major retrospectives at institutions such as MoMA, Tate Modern, Fondation Beyeler and the Centre Pompidou, establishing her as one of the most influential artists of contemporary art.



YAYOI KUSAMA
Dots Accumulation (MX2), 1999
Acrylique sur toile / Acrylic on canvas
90 x 72,5 cm (35 3/8 x 28 1/2 in.)
(Inv n° YK8)





ZINEB SEDIRA

Born in 1963 in Paris, France

Lives in London and works between Algeria, Paris and London

Over the past 25 years, Zineb Sedira has developed a sensitive practice addressing migration, storytelling, and the bias of official histories. Born in France to an Algerian family, she relocated to London in the mid-1980s. Her story and that of her family quickly became a fertile ground for artistic experiments. Since then, Sedira's work has reached out beyond the confines of her singular experience and embraced the idea of transit in all its forms. She turned her lens to locations and objects pregnant with loaded journeys.

Zineb Sedira's work was shown in several solo exhibitions including Tabakalera, San Sebastian (2026), the Calouste Gulbenkian, Lisbon (2025), Hamburger Bahnhof, Berlin (2023); Whitechapel Gallery, UK (2023–2024); the De La Warr Pavilion, Bexhill-on-Sea, UK (2022–2023); Bildmuseet, Umeå, Sweden (2021); the SMoCA (Scottsdale Museum of Contemporary Art), USA (2021); and the Jeu de Paume, Paris (2019).

Her work is currently on display for the Tate Britain 2026 Commission until January 2027. Her installation Dreams Have No Titles is also currently on view at Friche la Belle de Mai, Marseille.



ZINEB SEDIRA
Exil has wounded my heart (Les mains libres), 2023
Caisson lumineux et ampoules / Lightbox, and lightbulbs
70 x 100 x 20 cm (27 1/2 x 39 3/8 x 7 7/8 in.)
(Inv n° ZS740)

MENNOUR

ART BASEL PARIS, PUBLIC PROGRAM

IN FRONT OF THE GRAND PALAIS
AVENUE WINSTON CHURCHILL, PARIS 8
22–27 OCTOBER, 2026



YINKA SHONIBARE
Abstract Bronze VIII, 2026
Bronze peint à la main avec un motif Dutch wax / Bronze, hand-painted with Dutch wax pattern
200 x 146,8 x 126,4 cm (78 3/4 x 57 3/4 x 49 3/4 in.)
(Inv n° YIN8)





ALICJA KWADE
L'élévation des Mondes, 2026
De haut en bas / From top to bottom: Rainbow Sandstone, Azul Macaubas, black marble, Viscount White, Fusion Wow, Pink Bubble, Carrara marble, Vasa, Verde Maculato, Breccia
447 x 162 x 162 cm (176 x 63 3/4 x 63 3/4 in.)
(Inv n° ALK665)





MANOUCHER YEKTAI
Untitled, 1962
Huile sur toile / Oil on canvas
135,9 x 121,3 cm (53 1/2 x 47 3/4 in.)
(Inv n° MYE2)



LEE UFAN
Response, 2026
Acrylique sur toile / Acrylic on canvas
Signé et daté sur la tranche; titré, daté et signé au dos / Signed and dated on the side; titled, dated and signed on the back
162 x 130 cm (63 3/4 x 51 1/8 in.)
(Inv n° LU411)



LEE UFAN
With Winds, 1988
Huile et pigments minéraux sur toile / Oil and mineral pigments on canvas
Signé et daté en bas à droite « LUFAN 88 » / Signed and dated "LUFAN 88" in the bottom right-hand corner
227 x 182 cm (89 3/8 x 71 5/8 in.)
(Inv n° LU416)



ALICJA KWADE
Siège du Monde, 2026
Acier inoxydable peint, Azul Macaubas / Painted stainless steel, Azul Macaubas
143,8 x 80 x 80 cm (56 5/8 x 31 1/2 x 31 1/2 in.)
(Inv n° ALK669)



BROOKLIN A. SOUMAHORO
Untitled (Window, Pnk/Brn, 3.26), 2026
Huile sur lin / Oil on linen
152,4 x 121,9 cm (60 x 48 in.)
(Inv n° BAS14)



CAMILLE HENROT
You Were Found II, 2026
Bronze
Edition 1 of 8, with 2 AP
50 x 25 x 25 cm (19 3/4 x 9 7/8 x 9 7/8 in.)
(Inv n° CH2706)



DANIEL BUREN
Peinture aux formes variables, 1965
Peinture sur toile de coton tissée à rayures blanches et grises alternées et verticales, de 8,7 cm de large chacune / Painting on cotton canvas woven with alternating vertical white and grey stripes, each 8.7 cm wide
227 x 184 cm (89 3/8 x 72 1/2 in.)
(Inv n° DB484)



ALEXANDER CALDER
Turkish Delight, 1974
Tôle peinte et fil métallique / Painted sheet metal and wire
Signé du monogramme de l'artiste et daté « CA 74 » (sur l'élément blanc situé tout en haut) / Signed with artist's monogram and dated "CA 74" (on the uppermost white element)
31,7 x 40,6 x 22,8 cm (12 1/2 x 16 x 9 in.)
(Inv n° ACA5)



SIDIVAL FILA
Metafora Avorio 14, 2025
Lin ancien, cousu sur toile, sur châssis / Antique linen, sewn on canvas, on stretcher
160,5 x 200 cm (63 1/4 x 78 3/4 in.)
(Inv n° SDV197)



GERHARD RICHTER
Fuji (839-13), 1996
Huile sur alucobond / Oil on alucobond
Signé « Richter » au verso, numéroté « 13 » sur une étiquette de l'artiste apposée au verso / Signed "Richter" on the reverse, numbered "13" on an artist label affixed to the reverse
29,1 x 37,2 cm (11 1/2 x 14 5/8 in.)
(Inv n° GR7)



PETRIT HALILAJ
Here to Remind You (Garrulus glandarius, Calyptorhynchus banksii), 2026
Laiton, plume naturelle, bois / Brass, natural feather, wood
Sculpture : 102 x 40 x 25 cm (40 1/8 x 15 3/4 x 9 7/8 in.)
Socle / Plinth: 75 x 28 x 28 cm (29 1/2 x 11 x 11 in.)
(Inv n° PH523)



MOHAMED BOUROUISSA
Juliette Wagman, 2023
Tirages photographiques argentiques sur éléments de carrosserie, tirages sur Sublichrome, tôles en aluminium, plexiglass, peinture, vernis, rivets, tiges et cadre en métal / Silver photographic prints on car body parts, Sublichrome prints , aluminium sheets, plexiglas, paint, varnish, rivets, metal rods and frame
190 x 140 x 58 cm (74 3/4 x 55 1/8 x 22 7/8 in.)
(Inv n° MOB1069)



ANISH KAPOOR
Random Triangle Mirror, 2026
Acier inoxydable et résine / Stainless steel and resin
120 x 120 cm (47 1/4 x 47 1/4 in.)
(Inv n° AK304)



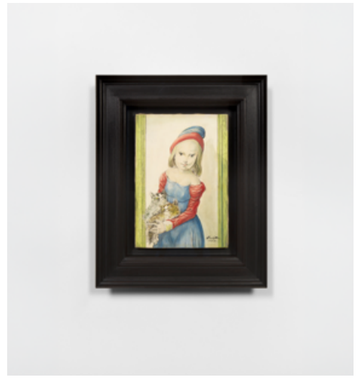
SONIA DELAUNAY
Rythme couleur, 1973
Huile sur toile / Oil on canvas
Signé en bas à droite / Signed in the lower right corner
65 x 54 cm (25 5/8 x 21 1/4 in.)
(Inv n° SD6)



THÉO MERCIER
VotoXXX, 2026
Tirage partiel d'un Apollon de Piombino en résine et poudre de marbre, pierre calcaire, acier brut, main de vierge sculptée en bois du 17è siècle espagnol, boule votive en pierre de l'époque gallo-romaine, boulet en pierre du 16è siècle issu de la fouille archéologique du naufrage du navire génois la Lomellina (don du MUCEM à l'artiste) et socle en travertin / Partial cast of an Apollo of Piombino in resin and marble powder, limestone, raw steel, 17th-century Spanish carved wooden hand of the Virgin, votive stone sphere from the Gallo-Roman period, 16th-century stone cannonball from the archaeological excavation of the wreck of the Genoese ship Lomellina (donated by MUCEM to the artist), and travertine base
175 x 40 x 47 cm (68 7/8 x 15 3/4 x 18 1/2 in.)
(Inv n° TME1)



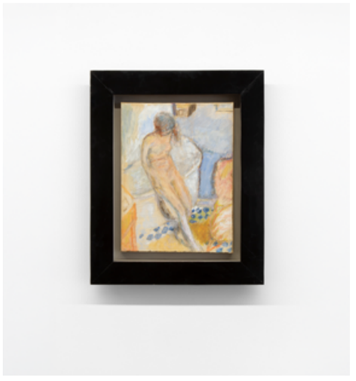
FÉLIX VALLOTTON
Petites baigneuses, c. 1893
Huile sur toile / Oil on canvas
Signé deux fois « F.VALLOTTON » en bas à droite / Signed twice "F. VALLOTTON" in the lower right corner
27 x 21,5 cm (10 5/8 x 8 1/2 in.)
(Inv n° FV2)



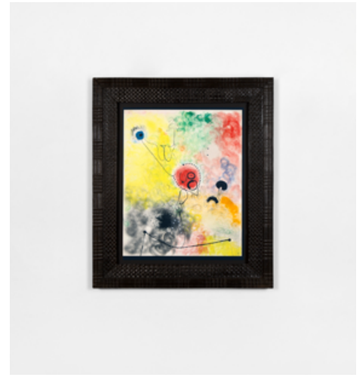
LÉONARD TSUGUHARU FOUJITA
Fillette aux deux chats, 1956
Huile sur toile / Oil on canvas
Signé et daté en bas à droite « Foujita 1956 » / Signed and dated in the lower right corner "Foujita 1956"
35 x 24 cm (13 3/4 x 9 1/2 in.)
(Inv n° LFO10)



GERMAINE RICHIER
La Feuille, 1948
Bronze patiné foncé / Dark patinated bronze
Signé « G. Richier » et « Susse Fondeur Paris », numéroté 4/8, et portant l'estampille de la fonderie « Susse Fondeur Paris ». / Signed "G. Richier" and "Susse Fondeur Paris," numbered 4/8, and bearing the foundry's mark "Susse Fondeur Paris."
141,5 x 37 x 26,5 cm (55 3/4 x 14 5/8 x 10 3/8 in.)
(Inv n° GRI3)



PIERRE BONNARD
Étude pour le « Nu à la baignoire », c. 1931
Gouache, aquarelle et graphite sur papier
Gouache, watercolor and pencil on paper
Signé « Bonnard » en bas à gauche / Signed "Bonnard" in the lower left corner
24,3 x 33 cm (9 5/8 x 13 in.)
Encadré / Framed: 46,5 x 38 cm (18 1/4 x 15 in.)
(Inv n° PBO1)



JOAN MIRÓ
La Funambule, 14 mai 1938
Aquarelle, encre de Chine, crayon et pastel sur papier perforé / Watercolor, India ink, pencil and pastel on perforated paper
Signé Miró (en haut à gauche) et signé, intitulé et daté JOAN MIRO, « La Funambule » 14/5/1938 (au verso) / Signed Miró (upper left) and signed, titled and dated JOAN MIRO, "La Funambule" 14/5/1938 (on the verso)
41 x 33 cm (16 1/8 x 13 in.)
Encadré / Framed: 58,5 x 50 x 3 cm (23 x 19 3/4 x 1 1/8 in.)
(Inv n° JMI4)

MENNOUR



LUCIO FONTANA
Concetto spaziale, 1964
Techniques mixtes (huile, perforations, graffitis sur toile) / Mixed media (oil, holes, graffiti on canvas)
Signé en bas à droite « L. Fontana », signé et intitulé au verso : « L. Fontana / « Concetto Spaziale » / Signed lower right "L. Fontana", signed and titled on verso: "L. Fontana / "Concetto Spaziale"
81 x 65 cm (31 7/8 x 25 5/8 in.)
(Inv n° LUF9)



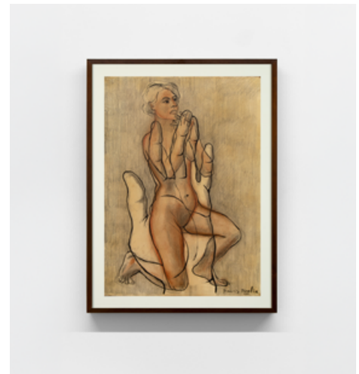
HENRI MATISSE
Portrait de femme, 1944
Encre sur papier / Ink on paper
Signé « H Matisse » et daté en bas à gauche / Signed "H Matisse" and dated in the lower left corner
52,7 x 40,3 cm (20 3/4 x 15 7/8 in.)
(Inv n° HMA7)



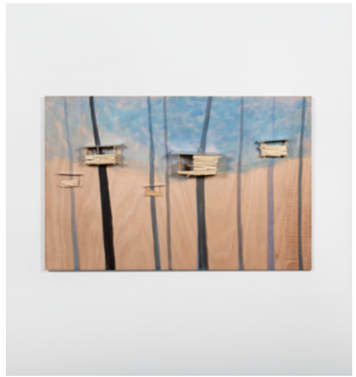
EUGÈNE CARRIÈRE
Bonheur maternel ou Tendresse, c. 1892
Huile sur toile / Oil on canvas
Signé en bas à gauche / Signed lower left
81 x 100 cm (31 7/8 x 39 3/8 in.)
Encadré / Framed: 97,5 x 117 x 9 cm (38 3/8 x 46 x 3 1/2 in.)
(Inv n° ECA100)



UGO RONDINONE
the angelic, 2024
Pierre bleue, acier inoxydable et béton / Bluestone, stainless steel and concrete
403 x 104 x 67 cm (158 5/8 x 41 x 26 3/8 in.)
(Inv n° UR425)



FRANCIS PICABIA
La Prière, 1932
Pastel, pinceau et encre de Chine, fusain sur papier / Pastel, brush and India ink, charcoal on paper
Signé et daté « Francis Picabia 1932 » en bas à droite / Signed and dated "Francis Picabia 1932" in the lower right corner
63,8 x 46 cm (25 1/8 x 18 1/8 in.)
(Inv n° FP17)



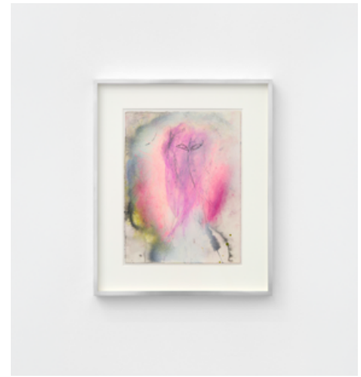
TADASHI KAWAMATA
Tree Hut Plan no. 122, 2026
Bois et peinture sur contreplaqué / Wood and paint on plywood
100 x 153 cm (39 3/8 x 60 1/4 in.)
(Inv n° TK1472)



YINKA SHONIBARE
African Bird Magic (Mauritius Fody, Raso Lark, Yellow Breasted Bunting with Head of an Oba), 2026
Patchwork, applique, quilting, soie teinte à la main, lin, coton et tissu « Dutch wax » / Patchwork, applique, quilting, hand dyed silk, linen, cotton and Dutch wax fabric
203 x 163 x 5,4 cm (79 7/8 x 64 1/8 x 2 1/8 in.)
(Inv n° YIN12)



ANN VERONICA JANSSENS
Ostende, 2025
Verre / Glass
Edition of 1, with 2 AP
150 x 150 x 1 cm (59 x 59 x 3/8 in.)
(Inv n° AV152)



CAMERON JAMIE
The Soft Divide, 2024
Encre, peinture à l'huile et pigment sur papier / Ink, oil paint and pigment on paper
33 x 25,5 cm (13 x 10 in.)
Encadré / Framed: 47 x 39 x 4 cm
(18 1/2 x 15 3/8 x 5/8 in.)
(Inv n° CJ72)



LIAM EVERETT
Untitled (between the faces of men), 2025
Encre, huile, sable sur lin / Ink, oil, sand on linen
Unique
157,5 x 157,5 cm (62 x 62 in.)
(Inv n° LIV149)



FRANÇOIS MORELLET
Répartition aléatoire de 40000 carrés suivant les chiffres pairs et impairs d'un annuaire de téléphone, 50% violet, 50% bleu, 1961
Encre sérigraphique sur bois / Screen printing ink on wood
80 x 80 cm (31 1/2 x 31 1/2 in.)
(Inv n° FM464)



NICOLAS DE STAËL
Marine en Gris (Seascape in Gray), 1955
Huile sur toile / Oil on canvas
Portant le cachet de l'atelier de l'artiste « Staël » (au verso) / Stamped with the artist's studio stamp "Staël" (on the reverse)
22,3 x 33,1 cm (8 3/4 x 13 in.)
(Inv n° ND4)



MATTHEW LUTZ-KINOY
Sokhwa felines make wishes for good things to happen on the walls of everybody's household, 2026
Acrylique et crayons de couleur sur toile
Acrylic and colored pencil on canvas
230 x 170 cm (90 1/2 x 66 7/8 in.)
(Inv n° MLK237)



MOHAMMAD ALFARAJ
Three palms, 2026
Fusain sur papier / Charcoal on paper
42 x 29,7 cm (16 1/2 x 11 3/4 in.)
(Inv n° MAF124)



IDRIS KHAN
Down up Down, repeat, 2025
Encre à base d'huile et feuilles d'or 23 carats sur gesso, sur aluminium / Oil based ink and 23ct gold leaf on gesso, on aluminium
80 x 66 x 3 cm (31 1/2 x 26 x 1 1/8 in.)
Encadré / Framed: 94 x 80 x 6 cm (37 x 31 1/2 x 2 3/8 in.)
(Inv n° IK88)



YAYOI KUSAMA
Dots Accumulation (MX2), 1999
Acrylique sur toile / Acrylic on canvas
Signé, intitulé et daté « 1999 » au verso / Signed, titled and dated "1999" on the reverse
90 x 72,5 cm (35 3/8 x 28 1/2 in.)
(Inv n° YK8)



ZINEB SEDIRA
Exile has wounded my heart (Les mains libres), 2023
Caisson lumineux et ampoules / Lightbox, and lightbulbs
Edition 1 of 3, with 1 AP
70 x 100 x 20 cm (27 1/2 x 39 3/8 x 7 7/8 in.)
(Inv n° ZS740)



YINKA SHONIBARE
Abstract Bronze VIII, 2026
Bronze, peint à la main avec un motif Dutch wax / Bronze, hand-painted with Dutch wax pattern
200 x 146,8 x 126,4 (78 3/4 x 57 3/4 x 49 3/4 in.)
(Inv n° YIN8)



ALICJA KWADE
L'élévation des Mondes, 2026
De haut en bas / From top to bottom: Rainbow Sandstone, Azul Macaubas, black marble, Viscount White, Fusion Wow, Pink Bubble, Carrara marble, Vasa, Verde Maculato, Breccia
447 x 162 x 162 cm (176 x 63 3/4 x 63 3/4 in.)(Inv n° ALK665)

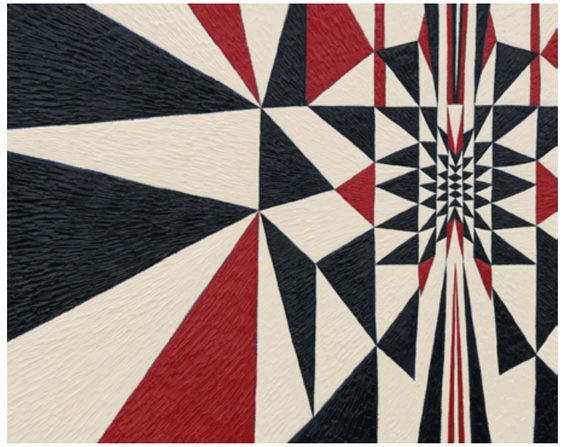
MENNOUR - EXHIBITIONS ON VIEW



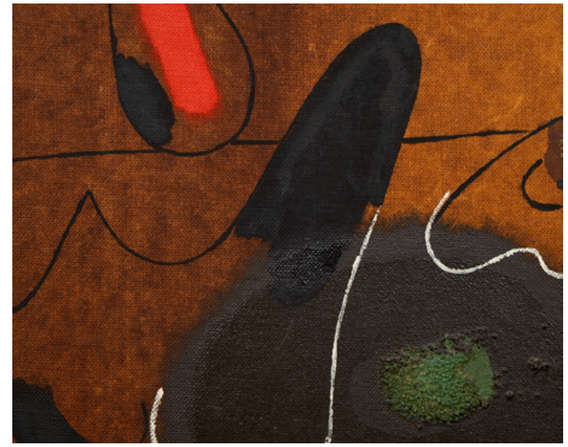
ANISH KAPOOR
13 October - 28 November , 2026
6 rue du pont de Lodi, Paris 6



YINKA SHONIBARE
The Wind, the Earth and the Fire
13 October - 28 November, 2026
5 rue du pont de Lodi, Paris 6



BROOKLIN A. SOUMAHORO
Let There Be
13 October - 5 December, 2026
47 rue Saint-André-des-Arts, Paris 6



INAUGURAL EXHIBITION - GROUP SHOW
L'insaisissable Nature du Réel
19 October - 28 November, 2026
26 avenue Matignon, Paris 8