

M E N N O U R

ART MONTE-CARLO

ALEXANDER CALDER

GASTON CHAISSAC

SIDIVAL FILA

ALBERTO GIACOMETTI

PETRIT HALILAJ

CAMILLE HENROT

ELIZABETH JAEGER

ANISH KAPOOR

TADASHI KAWAMATA

IDRIS KHAN

ALICJA KWADE

BERTRAND LAVIER

LEE UFAN

GRIMALDI FORUM MONACO

7-9 JUILLET 2025

JULY 7 - 9, 2025



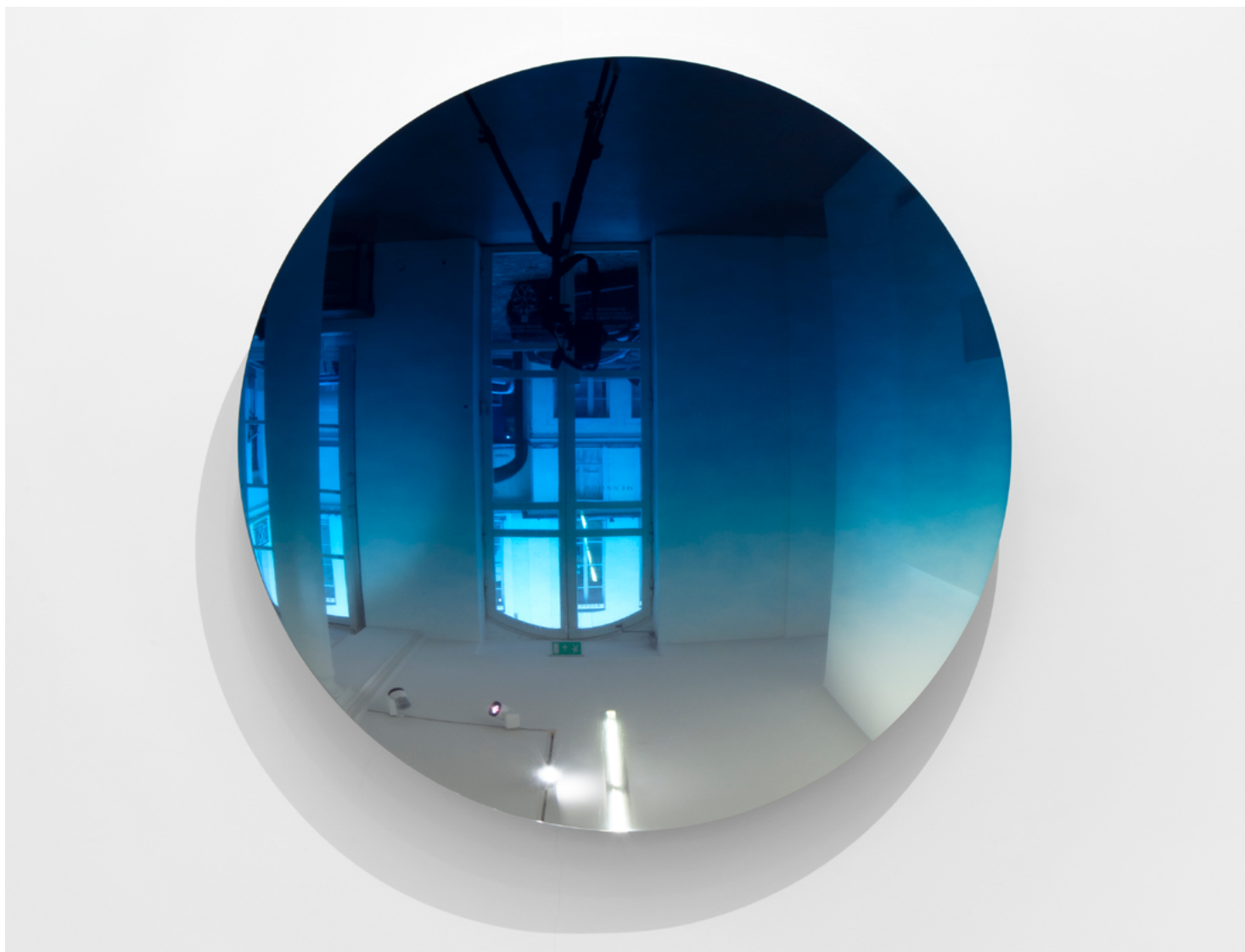
ANISH KAPOOR

Born in 1954

Anish Kapoor is one of the most influential sculptors of his generation, renowned for his audacious sculptures in form, meaning, and construction. He has reoriented the language of Minimalism, placing formal research at the service of meaning.

Concave and convex mirrors are emblematic pieces by Kapoor. They reflect and distort the viewer, who is drawn into the composition of the work. The artist plays with concepts of depth and perception, fortifying the relationship between human beings and their environment, and producing powerful illusionary effects. Kamel Mennour and Anish Kapoor have been working together since 2011. “For many years, I’ve worked with concave mirror forms of all kinds, and concavity induces or invites interiority. The concave mirror as a painting, if you like, first of all turns the world upside down, but its space is in front of you, and it physically affects your body — it gives you vertigo, making you wonder, ‘Where is the object?’ And that’s what I’m particularly interested in.” Referring to the great masters of monochromatic painting — from Malevich to Barnett Newman and Ellsworth Kelly — Kapoor eliminates the distinction between two and three dimensions, between perception and experience. He plays with contrasts: between surface and depth, spirit and matter, inside and outside — so many dualities in which the energy of transformation resides.

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ANISH KAPOOR
Prussian Blue to Clear
2024

Acier inoxydable, laque
Stainless steel, lacquer
110 x 110 x 12,5 cm
(43 1/4 x 43 1/4 x 4 7/8 in.)
(Inv n° AK285)

ART MONTE-CARLO 2025







ALBERTO GIACOMETTI

Born in 1901 - Died in 1966

Drawing occupies a central place in the work of Giacometti, who is better known for his sculptures and paintings. Yet, at the end of his life, he wrote that “only drawing counts.” Indeed, the practice of drawing is both the foundation and the very essence of all his work, as well as an autonomous field of investigation and expression. Drawing was a daily practice, and the artist worked relentlessly at it, pursuing the same questions that preoccupied him as a painter and sculptor. The nervous strokes that run across the sheet seem to follow the back-and-forth of his gaze between subject and paper, as he attempted to capture in space the living presence of the being before him.

Drawing is a daily practice, and the artist works relentlessly at it, pursuing the same questions that occupy her work as a painter and sculptor. The nervous strokes that run across the sheet seem to follow the back-and-forth of his gaze between subject and sheet, attempting to capture in space the living presence of the being facing him. Giacometti wrestles with a model who, though stoic, always seems to be in motion.

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ALBERTO GIACOMETTI
Nature morte avec bouteille
1963

Crayon sur papier

Pencil on paper

Signé et daté en bas à droite "Alberto Giacometti 1963"

Signed and dated lower right 'Alberto Giacometti 1963'

49,5 x 31,5 cm

(19 1/2 x 12 3/8 in.)

Encadré / Framed:

71,5 x 52,5 cm

(28 1/8 x 20 5/8 in.)

(Inv n° GI37)

ART MONTE-CARLO 2025







ALICJA KWADE

Born in 1979

Her work investigates and challenges universally accepted notions of space, time, science, and philosophy by deconstructing frames of perception. Kwade's multifaceted practice spans sculpture, public installation, works on paper, video, and photography. In 2019, she was commissioned to create a monumental installation for the Metropolitan Museum of Art in New York.

In her *Carrier* series, Alicja Kwade combines raw natural materials with shaped everyday objects to pose fundamental questions about balance, stability, and the human position in the world. At the center of the work are bronze chairs whose seats are blocked by massive rocks or whose stability is undermined by the weight of the stone. The chair—symbolizing the human need for order, control, and a fixed place—is thus radically called into question in its functionality.

The *raw*, untamed structure of the stone contrasts with the clearly formed, human-made bronze. This juxtaposition of nature and culture opens a dialogue on different dimensions of time: bronze as a symbol of cultural longevity meets rock shaped over millions of years. From this confrontation emerges a powerful aesthetic tension that reflects on issues such as resilience, equilibrium, and the fragile relationship between humans and their environment.

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ALICJA KWADE

Carrier

2024

Bronze, pierres

Bronze, stones

91 x 45 x 58 cm

35 7/8 x 17 3/4 x 22 7/8 in.

Unique

(Inv n° ALK528)

ART MONTE-CARLO 2025





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ALICJA KWADE

1,372 s

2024

Bronze patiné, socle en marbre
Patinated bronze, marble plinth

18 x Ø 7,8 cm

(7 1/8 x 3 1/8 in.)

Socle / Plinth:

110 x 13 x 13 cm

(43 1/4 x 5 1/8 x 5 1/8 in.)

Unique

(Inv n° ALK587)

ART MONTE-CARLO 2025





Alexander Calder with *21 feuilles blanches* (1953), Paris, 1954 Photograph by Agnès Varda © Agnès Varda

ALEXANDER CALDER

Born in 1898 - Died in 1976

Born in 1898, Alexander Calder emerged as one of the most innovative and influential American artists of the 20th century. Trained initially as a mechanical engineer, Calder's precision and understanding of structure deeply informed his artistic practice. He shifted to art in the 1920s, and his early drawings debuted in the *National Police Gazette*, reflecting a bold, fluid style that would later characterize much of his work.

Calder's drawings, often overlooked beside his monumental sculptures and mobiles, are vital to understanding his artistic vision. Many of his sketches are abstract studies - compositions of bold lines, sweeping curves, and vibrant color blocks that mirror the dynamic shapes of his mobiles. His use of ink, gouache, and pencil reflected the same energy and spontaneity as his sculptural work, often serving as blueprint for his larger pieces or existing as standalone works of art.

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ALEXANDER CALDER

Untitled

c. 1967

Encre sur papier

Ink on paper

Signé avec les initiales de l'artiste "CA" (en haut au centre)

Signed with the artist's initials 'CA' (upper center)

43,2 x 37,7 cm

(17 x 15 1/4 in.)

(Inv n° ACA3)

ART MONTE-CARLO 2025

CX







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LEE UFAN

Untitled

2011

Aquarelle sur papier

Watercolor on paper

Signé et daté en bas à droite

Signed and dated lower right

76,5 x 57 cm

(30 1/8 x 22 7/16 in.)

(Inv n° LU375)

ART MONTE-CARLO 2025





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CAMILLE HENROT

What is left

2021

Bronze

30 x 35 x 20 cm

(11 3/4 x 13 3/4 x 7 7/8 in.)

Edition 4 of 8 + 4AP

(Inv n° CH2359)

ART MONTE-CARLO 2025





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CAMILLE HENROT

Untitled (Biting the Hand that Feeds)

2021

Aquarelle sur papier

Watercolor on paper

Encadré / Framed:

49,8 x 39,8 cm

(19 5/8 x 15 5/8 in.)

(Inv n° CH2478)

ART MONTE-CARLO 2025

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CAMILLE HENROT

Untitled (Biting the Hand that Feeds)

2022

Aquarelle sur papier

Watercolor on paper

Encadré / Framed:

49,8 x 39,8 cm

(19 5/8 x 15 5/8 in.)

(Inv n° CH2490)

ART MONTE-CARLO 2025



IDRIS KHAN

Born in 1978

Idris Khan bases each work on a text, poem, or musical piece, which he re-transcribes onto an aluminum panel by striking it with oil paint on a stamp, thereby creating a rhythmic impression. He rarely reveals the original source material to the public; the written words or musical notes thus remain imperceptible. For Khan, this is a way of erasing the language or music and transforming it into abstraction—into something seen rather than read. Language becomes pattern, allowing us to encounter it not through comprehension, but through a return to unknowing, where only visual and emotional perception remain.

A captivating quality of Khan's compositions is the way they simultaneously convey and capture the fleeting movement of thought and process—the way they remain still, yet shimmer with unsettled energy. His works are shapeshifters, arriving in one form or medium only to recall their past and future lives as another: photographs of paintings, pages from books, words or music notes stamped and layered until they dissolve into paint. Each stroke is a gesture shaped by its own context and circumstance; a life, his works suggest, is made up of moments just as a book is made of words, or a symphony of notes.

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IDRIS KHAN
In the tears of things
2023

Encre à base d'huile sur gesso, sur aluminium
Oil based ink on gesso, on aluminium
82 x 68,5 x 5 cm
32 1/4 x 27 x 2 in.
(Inv n° IK7)

ART MONTE-CARLO 2025

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IDRIS KHAN
After the reflection X (a)
2025

Huile et encre sur papier
Oil and ink on mounted paper

Non encadré / Unframed:

47 x 39 cm

(18 1/2 x 15 3/8 in.)

Encadré / Framed:

56 x 48 x 6 cm

(22 x 18 7/8 x 2 3/8 in.)

(Inv n° IK79)

ART MONTE-CARLO 2025

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IDRIS KHAN
After the reflection III (a)
2025

Huile et encre sur papier
Oil and ink on mounted paper

Non encadré / Unframed:

47 x 39 cm

(18 1/2 x 15 3/8 in.)

Encadré / Framed:

56 x 48 x 6 cm

(22 x 18 7/8 x 2 3/8 in.)

(Inv n° IK58)

ART MONTE-CARLO 2025



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SIDIVAL FILA
Senza Titolo Seta Veneziano 04
2024

Soie vénitienne cousue sur châssis
Venetian silk sewn on stretcher
192 x 126,5 cm
(75 5/8 x 49 3/4 in.)
(Inv n° SDV104)

ART MONTE-CARLO 2025







PETRIT HALILAJ

Born in 1986

The story of Petrit Halilaj's life, marked by uprooting and trauma, mirrors that of his country, Kosovo, which was born almost simultaneously with him, and is unquestionably ingrained in his work. However, if his art demonstrates a great sensitivity when it comes to his background, cultural identity and bereavement, it never assumes a pitiful, hopeless aspect but rather looks towards the light.

Originally displayed in monumental size under the dome of Crystal Palace (Madrid) the legs worked as a fulcrum of Halilaj's nest-like installation, seeming to sustain and transcend the space at the same time. The legs brought forward the desire of the artist to integrate and blend the inside with the outside, and to transform the architecture into a giant imaginary bird.

In "Here to Remind You", this transformation has reached completion: the work is a scaled version of the same sculpture, in which the space of the architecture is now occupied by an individual and unique feather delicately emerging from the crown of the work and transforming each sculpture into a special character of the artist's personal mythology. Even in their gigantic scale, the legs retained a certain tenderness with the gesture of two fingers gently touching each other, symbolizing the union of two elements supporting each other and becoming one. This gesture is reiterated in the smaller version of the sculpture. Birds are a recurring figure in Halilaj's work, a metaphor of the ability to freely overcome geographical boundaries and sociocultural barriers. An attentive observer may notice that most of the artist's birds are deprived of their most conspicuous feature: wings. This gesture perhaps further aligns the birds to the human realm, and indeed, birds have for long carried meanings of intimacy and relationships for the artist.

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PETRIT HALILAJ

Here to Remind You (Anser Anser, Ara Macao)

2025

Laiton, plume, bois

Brass, feather, wood

Sculpture:

111,2 x 33,5 x 22,9 cm

(44 1/8 x 13 1/4 x 9 in.)

Base:

25 x 50 x 25 cm

(9 7/8 x 19 3/4 x 9 7/8 in.)

(Inv n° PH465)

ART MONTE-CARLO 2025





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TADASHI KAWAMATA
Tree hut in Montpellier n°20
2022

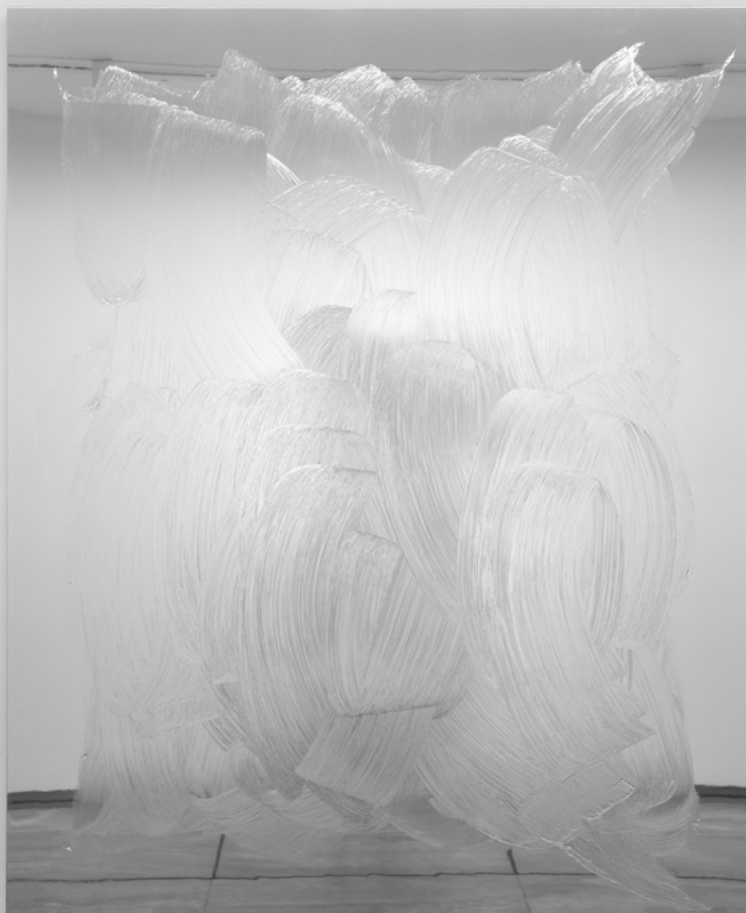
Maquette en bois, colle et peinture
Wooden model, glue and paint
100 x 153 x 8 cm
(39 3/8 x 60 1/4 x 3 1/8 in.)
(Inv n° TK1001)

ART MONTE-CARLO 2025





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BERTRAND LAVIER

Arrowhead

2020

Gel acrylique sur miroir

Acrylic gel on mirror

149,3 x 121,8 x 5,3 cm

(58 25/32 x 47 19/20 x 2 3/32 in.)

(Inv n° BL122)

ART MONTE-CARLO 2025





M E N N O U R

UGO RONDINONE

Born in 1962

Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision of human nature have resulted in a wide range of two-dimensional and three-dimensional objects, installations, videos, and performances. His hybridized forms, which borrow from ancient and modern cultural sources alike, exude pathos and humor, going straight to the heart of the most pressing issues of our time, where modernist achievement and archaic expression intersect.

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UGO RONDINONE

achtundzwanzigsterseptemberzweitausendundvierundzwanzig
2024

Acrylique sur toile
Acrylic on canvas
60 x 120 cm
(23 5/8 x 47 1/4 in.)
(Inv n° UR411)

ART MONTE-CARLO 2025

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UGO RONDINONE
yellow pink mountain
2022

Pierre peinte, acier inoxydable, socle en béton
Painted stone, stainless steel, concrete base

Sculpture:

81 x 29 x 22 cm

(31 7/8 x 11 3/8 x 8 5/8 in.)

Pedestal:

105 x 30 x 30 cm

(41 7/50 x 11 13/16 x 11 13/16 in.)

(Inv n° UR418)

ART MONTE-CARLO 2025



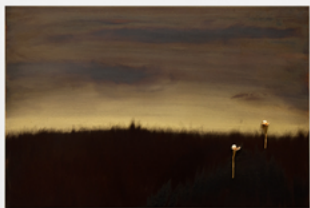
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ELIZABETH JAEGER
Lateral dawn (aube latéral)
2025

Bronze
30,5 x 45,7 cm
(12 x 18 in.)
(Inv n° EJ253)







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GASTON CHAISSAC

Sans titre

1961

Gouache sur papier

Gouache on paper

Signé en bas au centre

Signed lower center

60 x 50 cm

(23 5/8 x 19 11/16 in.)

(Inv n° GAC9)

ART MONTE-CARLO 2025







ZINEB SEDIRA

Born in 1963

Over the past 25 years, Zineb Sedira has developed a sensitive practice centered on migration, storytelling, and challenging official histories. Born in France to an Algerian family and based in London since the mid-1980s, she began by exploring themes of identity and memory through intimate works featuring herself, her mother, and daughter (such as *Mother Tongue*, 2002; *Retelling Histories*, 2003). Her practice soon expanded to broader notions of transit, focusing on charged locations like shipwrecks and scrapyards, and engaging with diverse archives to question dominant narratives. Over time, her work grew to include sculpture, installation, and performance.

Producing art is an act of resistance for the artist Sedira: against forgetting, against hegemonies, and any status quos. This is particularly visible in *Dreams Have No Titles* (2022), the groundbreaking film, set design installations, and performance piece that received a special mention from the jury at the 2022 Venice Biennale, where the artist represented France. For this project, she researched militant cinema co-produced by France, Italy, and Algeria in the wake of the Algerian independence. The resulting piece is a 'film about films', Sedira says – it's a love letter to cinema in which iconic scenes are restaged by the artist and her friends in an act of transformative appropriation.

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ZINEB SIDERA

No Matter What (Dreams Have No Titles)
2023

Caisson lumineux et ampoules

Lightbox, and lightbulbs

30 x 50 x 12 cm

(11 3/4 x 19 3/4 x 4 3/4 in.)

AP2, Edition of 3 + 2AP

(Inv n° ZS774)

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