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 | AVIER** LEE UFAN

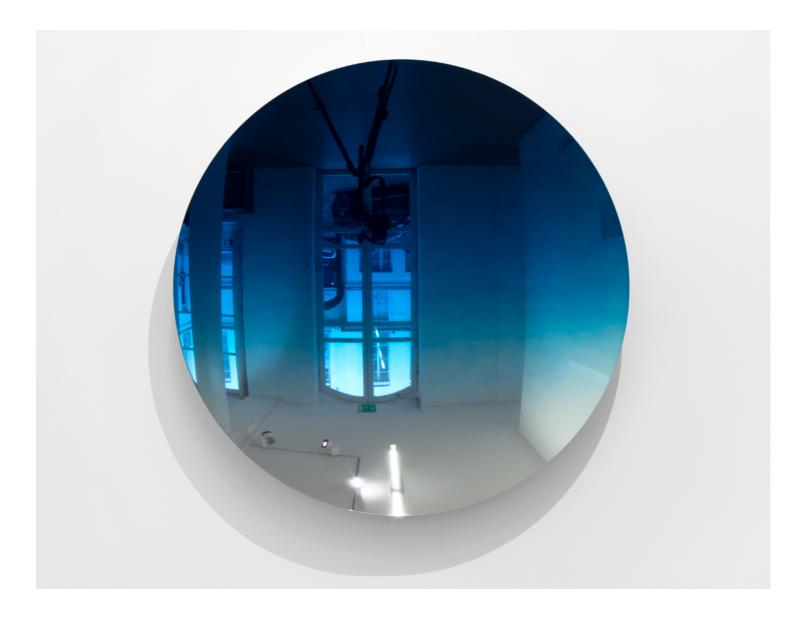
GRIMALDI FORUM MONACO 7-9 JUILLET 2025 JULY 7 - 9, 2025



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.

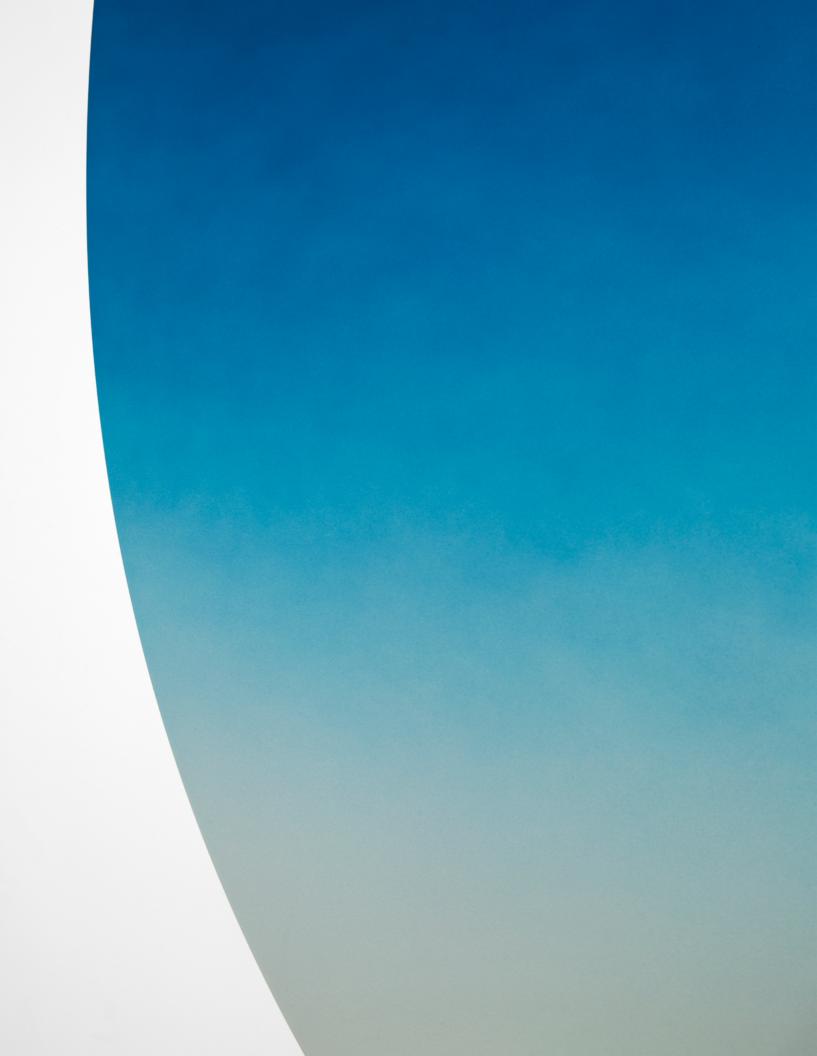
Concave and convex mirrors are emblematic pieces by Kapoor. They reflect and distort the viewer, who is drawn into the composition of the work. The artist plays with concepts of depth and perception, fortifying the relationship between human beings and their environment, and producing powerful illusionary 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.



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)







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 artsit 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.



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)







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.



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)







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)



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

ALEXANDER CALDER Born in 1898 - Died in 1976

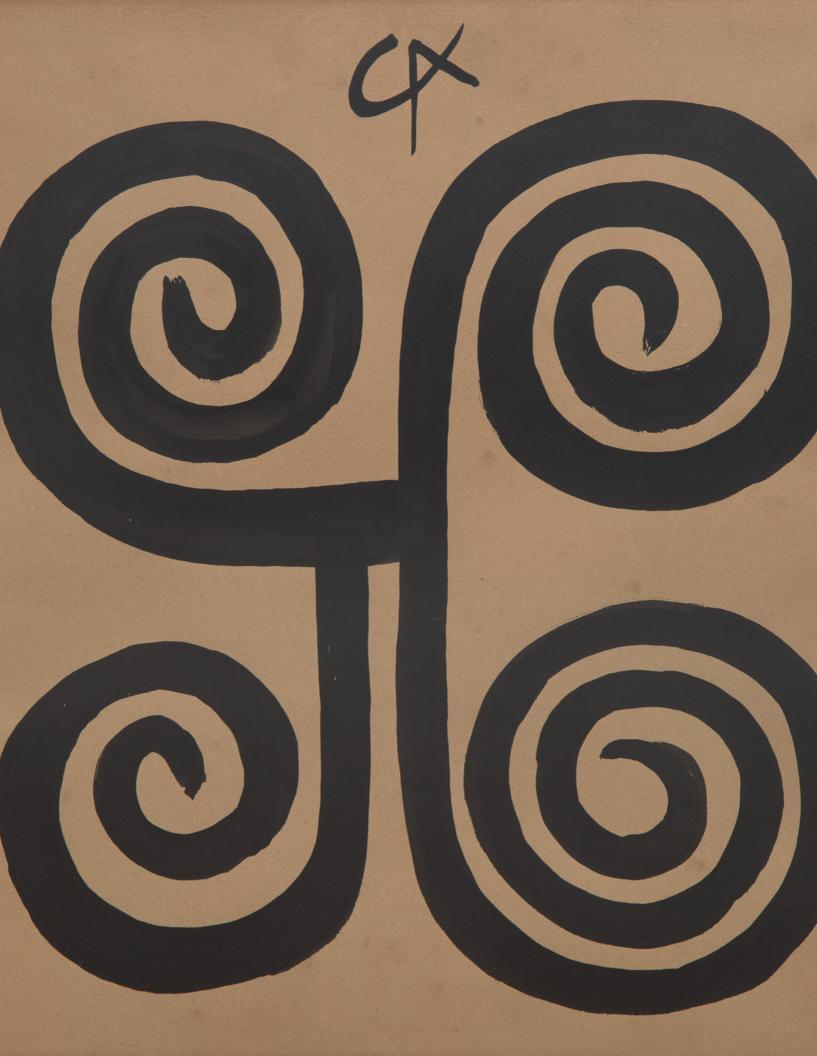
Born in 1898, Alexander Calder emerged as one of the most innovative and influential American artists of the 20th century. Trained initially as a mechanical engineer, Calder's precision and understanding of structure deeply informed his artistic practice. He shifted to art in the 1920s, and his early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

Calder's drawings, often overlook beside his monumental sculptures and mobiles, are vital to understanding his artisitc 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.



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)









"The brush is created between the body and the canvas. The brush is not the extension of the hand. It begins where the hand ends. Between the brush and the hand, there is, as well as between the canvas and the brush, a distance equal to the one between the stars." — Lee Ufan, *Un art de la rencontre*, Actes Sud, 2019

"Lee Ufan's art is universal, it reaches far beyond our contemporary time. It is characterised by a stylistic autonomy that while imbued with modernity, it eschews the imperious gesture and the dictatorship of the ego that have often accompanied it. This art of slowness and silence aims to situate itself in our relationship to the world, in dialogue with nature, the elements, the body. (...) His two faces, painting and sculpture, have in common a language of emptiness, a formal economy that only makes the impact of the painted trace on the blank space of the canvas and of natural stone placed on a sheet of steel all the more intense."

- Alfred Pacquement, extract from *Lee Ufan : Response*, exhibition at Mennour, Paris 2022



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)





CAMILLE HENROT

Born in 1978

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 overstimulated world.

"What is Left" is a sculpture from the series "System of Attachement" (2019-2021), about the muscle of love, attraction and attachement. "What is Left" refers to love as a force that is tender, violent, tragic and comical, all at once. This force of love is a squeezing together, a pressing-into one another. It is an urge and an effort to become something else, together. The shape of the sculpture recalls an ice cream cone, reminding us that love is also something that we consume, and are consumed by.

The series *Biting the Hand That Feeds* evolved into an exploration of the idea of the blood orange, and the vampiric relationship between child and parent – the way they "eat" each other. The relationship of power is located in the mouth and in the stomach symbolically for us. The orange is something we eat, something that gives us energy, power and vitamin C, and it is also reminiscent of a globe, which, in Baroque drawings, was representative of power.



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)







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)



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)





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.



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)



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)



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)







Pieces of fabric made shiny by the patina of time, and kept in storerooms are given new life in the hands of Sidival Fila who, through a meticulous process of sewing. Between Arte Povera and Informal Art, Fila's practice maps out its poetic and personal path in the wake of all those paintings without paint that operated outside the limits of the canvas. The artist invents, mends, arranges, places in tension pieces derived from both liturgical garments and precious fabrics as well as ordinary bedsheets.

Born in 1962, in Paraná, Brazil, Sidival Fila is a Franciscan friar minor, artist and President of the philanthropic foundation that carries his name. He lives and works at the Convent of the Franciscan friars of San Bonaventura al Palatino, in Rome.



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)







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 transformingeach 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.



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)





TADASHI KAWAMATA Born in 1953

Working on the permanent tension between the powerful force of landscape and our both vulnerable and destructive civilisation, Tadashi Kawamata mentions that the human need for permanence in spite of the forces of nature has ecologically fatal consequences. The artist has always worked on architecture, and more particularly on community spaces such as favelas, slums or shelters. In 1987, for documenta 8, he smothered the ruins of a bombed church in Kassel with lengths of timber, ivy-like, as if to counteract the effects of time. In 1991, in Ottawa and Houston, he built structures he called *Favelas*: "The idea comes from São Paulo and Rio de Janeiro. I was in residence close to the favela area; the police came and destroyed everything. After a week they started to rebuild... I found in this nomadic situation, this time cycle, a great influence." He did this again in Kassel the following year, this time called People's Garden. These favelas gesture toward the idea of community, which is present in all of the artist's projects.

With the *Tree huts plans*, the models remain as the only material evidence, as seen at the Centre Pompidou or in Tremblay. Huts occur suddenly in urban space and make everyone rediscover and question it. Impermanence contributes to the reflection on the social context and human relationships.



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)





BERTRAND LAVIER Born in 1949

Since the late 1960s, Bertrand Lavier's œuvre has subverted the traditional categories of artistic classification. Exploring the relationships between painting and sculpture, representation and abstraction, life and art, "[...] one of the most important and elementary principles for [him] is precisely [that he doesn't] want to be the prisoner of any aesthetic" (*Bertrand Lavier depuis 1969*, Centre Pompidou, 2012). Moving fluidly from one medium to the next within the controlled space of his exhibitions, he continuously develops and experiments with strategies of translation, transposition, and conversion, ultimately disrupting our familiar ways of perceiving and conceiving art.

This work consists of a mirror covered in a translucent gel, with a brush stroke-like touch. Lavier was careful however, to leave a paint-free reserve in the margins, in a way that reveals the original support.

The objective is to materialise the gap between the visitor's real reflection in the mirror and the new reflection through the pictorial gesture.



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 x2 3/32 in.) (Inv n° BL122)





UGO RONDINONE Born in 1962

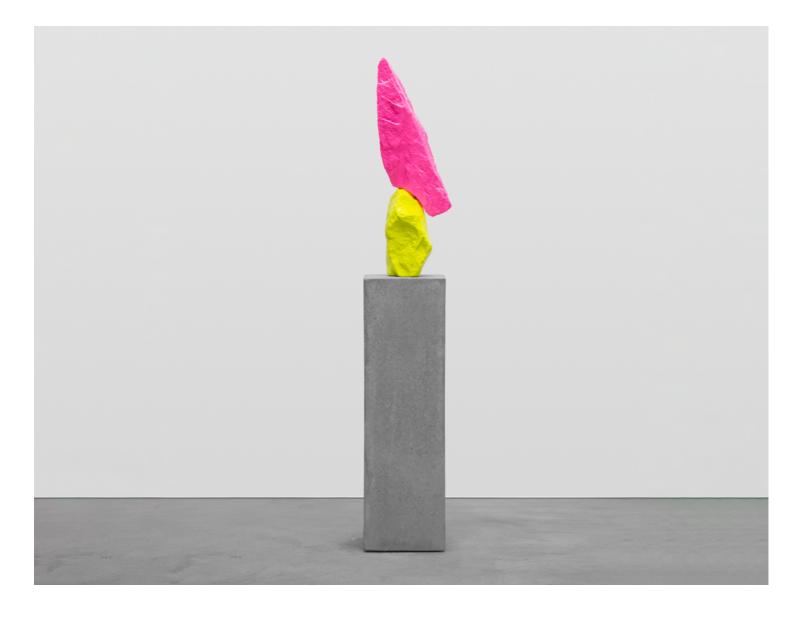
Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions. The breadth and generosity of his vision 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.



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)



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 17/50 x 11 13/16 x 11 13/16 in.) (Inv n° UR418)



ELIZABETH JAEGER

Born in 1988

Elizabeth Jaeger's bronze panels are made with patina - a corrosive process that transforms metal into a spectrum of colour. She applies the acid in an unorthodox, intuitive way, working quickly as it flows, then slowing down to sand it back and reveal the luminous surface of the bronze. Between guiding the puddles with brushes and using high-intensity power tools, the process is both painterly and cathartic.

Jaeger is driven by a quest for moments when the mind quiets and perception sharpens: the hum of crickets, the wind in grass, warm dewy nights as the sun rises. Once that feeling settles into the surface, the artist adds cast forms through lost-wax casting. These sculptural interruptions act like punctuation – rhythm is key. In this series, she places bodily, floral forms in ways that evoke music, breath, gesture – something felt more than seen.

Elizabeth Jaeger has participated in numerous solo and group exhibitions including *prey* at Mennour, Paris ; *Licking the Walls* at Callie's, Berlin; *Persona and Parasite* at White Space, Beijing; *How To Survive* at the Sprengel Museum, Hannover; *Mirror Cells* at the Whitney Museum of American Art; *Greater New York* at MoMA PS1; *In Practice: Fantasy Can Invent Nothing New* at Sculpture Center, New York; *99 Cents or Less* at the Museum of Contemporary Art Detroit, and *Zombies: Pay Attention!* at the Aspen Art Museum.



ELIZABETH JAEGER Lateral dawn (aube latéral) 2025

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









Gaston Chaissac is a singular figure in 20th-century art, often associated with Art Brut, though he always emphasized a personal approach, resisting any attempt to categorize his work. Hailing from a modest background and being self-taught, he developed a prolific body of work that blended painting, drawing, and writing.

He was a self-taught artist from a modest background, whose emblematic work blends painting, drawing and writing. From an early age, he developed a personal visual language, close to a pictoral alphabet, which he developed throughout his life. Nourished by the avant-gardes of his time, he explored a variety of forms: Chineses ink drawings, totemic figures made from retrieved materials, compositions mixing abstraction and figuration, all animated by flat areas of color and strong black line, the signature of his unique style.



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)







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 ground-breaking 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.



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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