

# AMA


— Art Media Agency —



NEWSLETTER

347

3 July 2023



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*Isca* (2001), Alex Katz

© Christie's. Courtesy Monaco Art Week

# AMA

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# MONTE-CARLO



*Petite femme* (1999-2011), Wang Keping  
« Monaco Sculptures » 2023 par Artcurial

Photo François Fernandez. Courtesy Monaco Art Week



## EVENT

Monaco Art Week 2023 \_\_\_\_\_ **14**

## INTERVIEW

Louise Gréther \_\_\_\_\_ **22**

## NOTEBOOK

Gallery exhibitions \_\_\_\_\_ **28**

## PORTRAIT

Éric Massholder \_\_\_\_\_ **38**

## MARKET

Monaco art market \_\_\_\_\_ **44**

## DATA

Fernando Botero \_\_\_\_\_ **52**

## ECOLOGY

Green exhibitions \_\_\_\_\_ **60**

## DISCUSSION

Kim KototamaLune \_\_\_\_\_ **66**

Two luxury metal mesh bracelets are displayed against a dark background. The bracelets are made of a fine, intricate metal mesh. Each bracelet features a large, ornate clasp with a central oval opening and decorative elements. The top bracelet is positioned in the upper left, and the bottom bracelet is positioned in the lower right, both curving towards the center.

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Esferas Estelares (

, 2023), Olga Sinclair

© Olga Sinclair. Kamil Art Gallery. Courtesy Monaco Art Week

# MONACO ART WEEK: A WINDOW ON MONACO'S ART WORLD

From 4 to 9 July 2023, Monaco Art Week will anchor the Rock in the international art scene. A fifth edition open to the diversity of artistic and cultural expressions.

The great convergence. For a whole week, galleries, artists, antique dealers and auction houses celebrate art in Monaco, welcoming an international audience of art lovers and collectors from all over the world to enjoy the 5th edition of Monaco Art Week. The event reflects the image of the principality: refined, cosmopolitan and at the crossroads of the world. "Monaco Art Week is aimed at an audience of art lovers and connoisseurs, which is why the initiative was born in parallel with the artmonte-carlo fair. We also want the programme to be accessible to art lovers. So we also offer guided tours open to the public. It is first and foremost a cultural promotion project," explains Caroline Jelmoni, General Secretary of Monaco Art Week. Because unlike the Gallery weekends that spring up all over Europe every summer, it's the entire artistic ecosystem that's getting down to work to defend the position of Monegasque art, from auction houses to galleries, from museums to the free port.

"Monaco offers an exceptional density of works and objects of very high quality, with active collectors on the international market. Monaco enjoys a remarkable image in the world. These are undeniable assets that explain why it is so attractive," says Nancy Dotta, Director of Christie's Monaco, which holds private summer sales during Monaco Art Week. "The market has become progressively more global. It is now fully international. In this ecosystem, Monaco has an important role to play. In addition to internationalisation, we are seeing the arrival of new generations on the cultural scene. They are increasingly active. In this respect too, Monaco is a catalyst."

On Avenue de la Costa, Artcurial is presenting a private Monegasque collection for the first time, bringing together the most emblematic pieces of transalpine design, including works of historic design represented by top architects and designers such as Gio Ponti, Gino Sarfatti, Fausto Melotti, Gabriella Crespi and the Campana brothers. Artcurial is also at the heart of the establishments and gardens of the Monte-Carlo Société des Bains de Mer, celebrating the fourth edition of the Monaco Sculptures sale. This new itinerary brings together a selection of iconic sculptures from the 20<sup>th</sup> and 21<sup>st</sup> centuries by François-Xavier Lalanne, Balthasar Labo, Wang Keping, Arman, César, Philippe Hiquily and Allen Jones. "Artcurial is a partner of Monaco Art Week and is taking part in the programme, including the vernissage on 4 July," explains Anne-Laure Guérin, Artcurial's Director of External Relations. "During this period, our works from the Monaco Sculptures sale will take pride of place in the Principality and we will be exhibiting pieces from the Design sul Mare collection. Finally, our exhibitions and sales of Watches, Time is feminine,

Jewellery, Hermès & Luxury Bags at the Hôtel Hermitage will be held from 14 to 19 July.”

Sotheby’s, which inaugurated its new gallery in 2022 with the Lalanne exhibition — and appointed its new director at the same time, Louise Gréther [see p.22] — is presenting a selection of works on paper by Marc Chagall that highlights the artist’s last three decades in the south of France. “The MAW has become a not-to-be-missed event in Monaco, and one that grows in stature every year, attracting more and more participants from both exhibitors and visitors,” says Axelle Comte

of the Adriano Ribolzi gallery. “It follows on from various events of this type (Point Art Monaco, European Art Fair...), but this time the organisation and everyone’s determination seem to augur well for continuing and improving the event in the future.” During Monaco Art Week, her gallery will be showcasing Jane Gemayel’s latest creations, including a series inspired by the work of Rodin in which the artist explores the sculptor’s lines to tell a new story that highlights women and sensuality.

Organised alongside the artmonte-carlo fair, Monaco Art Week has been running since 2018. “Monaco Art Week

was born from the eponymous association around a desire to unite the players in the Principality’s artistic life in order to promote and enhance their offering,” confides Caroline Jelmoni, General Secretary of Monaco Art Week. The first edition took place in spring 2018, at the initiative of by Laura de Jonckheere, Fabrizio Moretti and Vanessa Tubino in collaboration with the artmonte-carlo fair. Today, the event is steered by a board chaired by Louise Gréther, head of the Monaco office of Sotheby’s, with Fabrizio Moretti of Moretti Fine Art as vice-president and Sabine Steiner Toesca as treasurer. “We can also count on the support of our coordinator, Andrea Goffre, who has known the project from the outset and ensures that it runs smoothly,” adds the General Secretary.

### *Condo in Monaco*

A portrait gallery like no other. Until September, the New National Museum of Monaco (NMNM) is presenting the “Humanoids” exhibition at the Villa Paloma, devoted to the American artist George Condo. Abstract, offbeat, humorous... Grouped into six chapters, his portraits of humanoids retrace the continuity of a prolific body of work that ranges from “aliens” to the society directory, from Guido Reni to Bugs Bunny. According to George Condo, “the Humanoid is not a science-fiction monster, it is a form of representation that uses traditional means to bring deep emotions to the surface of a person.”

“Against Warhol, Condo chose the museum over the supermarket. It was a choice that augured well for his incessant wandering through the halls of the universal museum. His encyclopaedic knowledge of art history was the reservoir from which he drew his iconography,” says Didier Ottinger, the exhibition’s curator.

An exceptional monograph devoted to the “most European of American painters”, who produced several works for the exhibition. Although the NMNM retrospective is the first devoted to the artist in Monaco, the relationship between George Condo and the Principality dates back to the 1990s, when Jean-Christophe Maillot, choreographer director of Les Ballets de Monte-Carlo, asked George Condo to create a stage curtain. In 1998, the artist spent several weeks with the company’s dancers. His attachment to the principality continues with this exhibition.

#### **“George Condo: Humanoids”**

Until 1<sup>st</sup> October

NMNM, Villa Paloma

56, boulevard du Jardin Exotique

Monaco. [www.nmnm.mc](http://www.nmnm.mc)

Monaco Art Week has 16 members and offers 14 exhibitions. A newcomer this year: the Lebreton Gallery, which inaugurated its new Monegasque space last December. It offers a selection of works by artists who worked on the Côte d’Azur in the second half of the 20<sup>th</sup> century, including ceramics, sculptures and prints by Pablo Picasso, Suzanne Ramié, Madoura, Roger Capron, Jean Derval and Jean Cocteau [see p.26]. Also taking part for the first time, Élisabeth Lillo-Renner is unveiling unique pieces in collaboration with Martin Spreng and Margherita Burgener in a selection of jewellery that pays homage to nature, where coloured titanium meets precious stones.

The HOFA Gallery will be presenting Irish artist Mary Ranayne at YellowKorner Monaco. Some exhibitions are intended to reflect cultural events on the Rock, such as the exhibition dedicated to Impressionism by the Moretti Fine

Full Red Heart (2023), Jane Gemayel  
Courtesy Galerie Adriano Ribolzi, Monaco Art Week





Installation view "Paul McCarthy. Pirates Stew Pot"  
at Hauser & Wirth. Monaco Art Week 2022

Photo Alice Bensi. Courtesy Monaco Art Week





Photo Mark de Jong

“We have a lot of collectors in Monaco, who unfortunately buy mainly abroad. The principality now has a real international art fair thanks to Thomas Hug and Safia El Malqui. We would like to see these events grow and establish themselves as must-attend events, in order to attract international collectors and reverse this trend.”

— *Caroline Jelmoni*

Art Gallery in collaboration with Ward Moretti [see p.28], which echoes the summer Monet exhibition at the Grimaldi Forum. Pierre Bonnard, Pierre-Auguste Renoir, Camille Pissarro, Édouard Vuillard...

So many great masters to celebrate the 140<sup>th</sup> anniversary of Monet's first visit to the Côte d'Azur. “We're planning an exhibition dedicated to the Impressionists in our gallery to celebrate Monaco Art Week,” says Giada Forte of Moretti Fine Art. “This week is very important, especially with artmonte-carlo, as it creates a common thread between all the galleries and attracts even more people to Monaco.”

By appointment only, M.-F. Toninelli Art Moderne [see p.28] offers an inimitable collection of rare sculptures by Jean Arp, Constantin Brancusi, Giorgio de Chirico, Jean Ipousteguy, Asger Jorn, Jacques Lipchitz, Giacomo Manzú and Marino Marini. At the first floor of the Hôtel de Paris, Boghossian reveals its latest collection of jewellery evoking the tranquil waters and the clear skies of a blue summer.

Other exhibitions tell more contemporary stories. “This year we're working outside our walls by supporting a solo exhibition by the artist Julien Spiewak,” explains Clara Pacifico Natoli of NM Contemporary Gallery. Curated by Aldo Herlaut, the “Monaco Dolceacqua 500 years” exhibition, first held at the Prince's Palace in the spring, will be on view at Dolceacqua Castle until 2 September.

At the NMNM, George Condo unveils his Humanoids [see box p.16]. And the Kamil Gallery is inviting Panamanian artist Olga Sinclair, in collaboration with the Panamanian Embassy and the AMLA association. “This programme is also built around a network of groups and associations to whom we offer private visits, but also with the clientele of our sponsors, with whom we organise exclusive events,” says Caroline Jelmoni. “I'd really like to encourage the public to push open the doors of galleries and museums more easily.” One of the highlights of Monaco Art Week is the now classic Monaco Masters Show [see box p.58], organised by Opera Gallery and featuring works by Marc Chagall, Fernand Léger, Pablo Picasso, Yayoi Kusama, Manolo Valdès and Fernando Botero.

Highly anticipated this year, the Hauser & Wirth exhibition at One-Monte-Carlo presents a sensitive and little-known aspect of John Chamberlain's work [see p.28] produced at Black Mountain College in the 1950s, combining sculpture and poetry. It could be that the megagallery, which has decided to move to the Principality in 2021, may well draw other major players in the contemporary art world in its wake. “When we invited to play a role in the revival of Monaco's art scene, we saw that it was that this was an exceptional opportunity to present our artists in the heart of the city, to be associated with the dynamic

contemporary scene in the South of France and to strengthen our presence in Europe,” declared Iwan Wirth, Chairman of Hauser & Wirth, on the occasion of the inauguration of the vast 300 m<sup>2</sup> space a stone's throw from the Hôtel de Paris.

In recent years, the Monegasque art market has taken on a whole new dynamic [see p.44]. And the Principality is behind it. “The creation of the S.E.G.E.M. (Société d'Exploitation et de Gestion des Entrepôts de Monaco, the Monaco Freeport), a company wholly owned by the Monegasque State, reflects the Sovereign's desire, expressed at the time of his accession, to reaffirm the important place he intended to give to the Arts and to make Monaco a stronghold for creation and fine jewellery,” confirms Claude Valion, Director of the Monaco Freeport.

The week-long Monaco Art Week is a testament to these myriad initiatives. “It's a project that's just waiting to evolve, and we hope it will inspire other galleries to set up in Monaco,” says Caroline Jelmoni, the event's General Secretary.

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**Monaco Art Week**

Until 9 July. Monaco

[www.monaco-artweek.com](http://www.monaco-artweek.com)

# ANITA



Louise Gréther  
© Sotheby's

# “MONACO ART WEEK IS A SHARED FORCE”

Appointed to head Sotheby's Monaco in 2022, Louise Gréther also chairs Monaco Art Week and aims to unite all the Principality's art professionals around this joint project.

She is blowing out her first candle at the helm of Sotheby's Monaco. It has been a marathon year for Louise Gréther, who took up her post at the same time as the inauguration of the brand new gallery in summer 2022. Located on avenue de la Costa, the auctioneer's space now hosts several annual exhibitions around its private sales. Ancient, modern and contemporary art are all on show. After an inaugural exhibition devoted to sculptors Claude and François-Xavier Lalanne, the gallery has just presented previously unseen prints of Michael Schumacher taken by Vanessa von Zitzewitz in the intimacy of his preparation for the race on the Formula 1 circuit during the Grand Prix. Monaco is no stranger to luxury, with regular expertise days organised around jewellery, watches and handbags. Louise Gréther, a former director of Artcurial's Monaco office who also chairs Monaco Art Week, is proud of this diversity.

#### **How did you get into the art market?**

My background is rather atypical. On a personal level, I've always been attracted to art from an early age, but I studied economics and did a master's degree in the United States. I worked for the BBC and then for an American consultancy specialising in business intelligence. Through a mutual friend, I met Maître François Tajan about ten years ago and he asked me to open Artcurial's Monaco office. I saw his proposal as a very great challenge, which I accepted with joy and enthusiasm. I spent seven years at Artcurial and for the past year I have been head of the Sotheby's office in Monaco.

#### **What have you learnt from your first year at Sotheby's?**

It's a very different company from Artcurial, Sotheby's being more international, open to the world and a little more focused on private sales. It's a real challenge, especially with the opening of the new gallery in Monaco. The aim is to bring this wonderful space in the heart of Monte Carlo to life with a programme of two flagship exhibitions a year. Between the two major annual events, we are organising expertise days, and giving local artists like Charlotte Barbier the chance to showcase their work. In September, we'll be welcoming Korean artist Minjung Kim. We're really looking forward to welcoming her, as her magnificent works on paper were exhibited at TEFAF New York. I really like the dynamism at Sotheby's.

#### **So your new gallery opened last year...**

In 2021, we opened our first pop-up gallery in the summer, and last year we opened the permanent gallery — just in time for my arrival! This new location really makes a difference:

“The Monaco Art Week project could not have been consolidated without the support of H.S.H. Prince Albert II of Monaco, who has honoured us with His High Patronage, and Madame Gamerdinger, Director of Cultural Affairs. Our special thanks go to our sponsors, CMB and SMT, who enable the event to continue and grow from one edition to the next.

— *Caroline Felmoni*

customers can come and see us and it's essential to be close to our collectors, humanly speaking. The relationships we build are obviously very important in our business.

**What is the profile of your clientele?**

Monaco is a very international place. Our customers come from all over the world, whether they are Monegasque residents or not. The clients of our private sales exhibitions come from all over the world. The digitisation of our sector obviously encourages this. It complements the highly personalised local services that we offer. Customisation is essential.

**What is your vision of the art market ecosystem in Monaco?**

I see that galleries and auction houses are particularly active in Monaco, especially in the summer. They are transforming the Principality

**How do you explain this convergence of art towards Monaco?**

Monaco is the whole Riviera. The Maeght Foundation in Saint-Paul-de-Vence, the Villa Sauber and the Villa Paloma, which are home to the New National Museum of Monaco, the proximity of Nice, Cannes and Antibes... so many absolutely wonderful places that bring Monaco and the Côte d'Azur to life.

**What is Sotheby's strategy in Monaco?**

We can't ignore the luxury sector in the Principality. We will always have an exhibition of jewellery and watches — a particularly popular sector here — as well as Hermès bags, which are another constant. Aside from luxury, the aim is to show the wide range of fields that Sotheby's represents. Last year, we devoted our summer exhibition to the sculptor couple Claude and François-

artists, and who are delighted to see the wealth of our offerings.

**What types of sales do you organise?**

We don't hold traditional auctions with an auctioneer. We offer private sales or exhibitions that show the works that will be sold in Geneva, London or Hong Kong. For the moment, apart from certain charity sales or RM Sotheby's sales, the company does not organise traditional auctions.

**Why is this?**

In the past, Sotheby's was the leading auction house in Monaco. The auctions then moved to Paris and Geneva, but I think that in the future, this is a conceivable option. Certainly, holding auctions in Monaco would send a strong signal to the art market as a whole. But for the moment, we are concentrating on our new gallery.

“I think it's wonderful for Sotheby's to be in such a magnificent location with these offices and this beautiful gallery, which gives us a lot of visibility. Contact with the works is essential for our clients.

— *Louise Gréther*

into a beacon for the art market. The arrival of Hauser & Wirth is a sign that the Monegasque art market is becoming very solid. Historically, the Principality has attracted highly reputed collectors, dealers and brokers. I recently spoke with Thomas Hug, who runs artmonte-carlo, and we share this analysis: the Principality has become an important art market. The idea behind Monaco Art Week was precisely to strengthen the Principality so that it becomes a destination of choice in the international careers of our collectors.

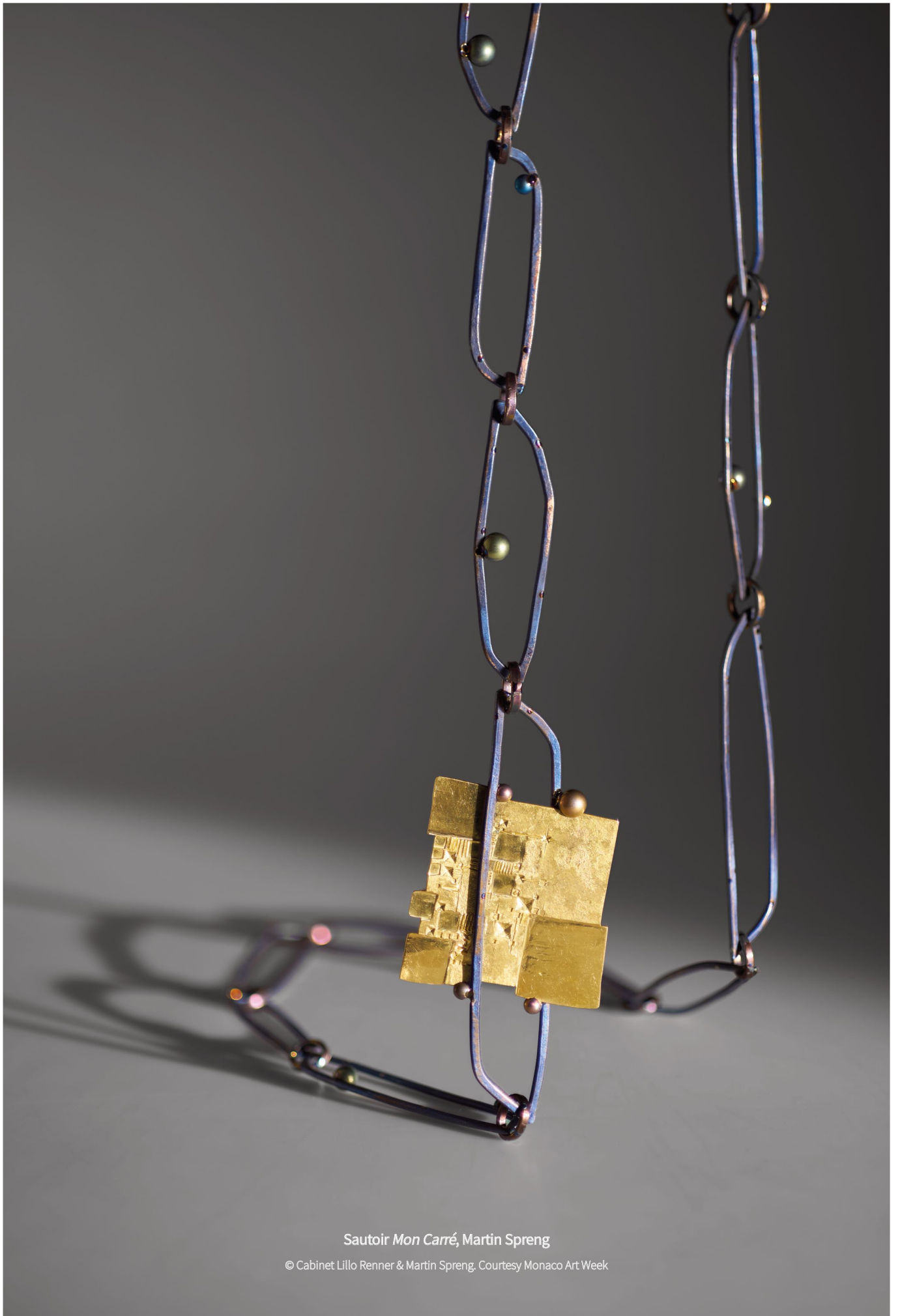
Xavier Lalanne, which was a great success. In the meantime, we had organised exhibitions of Old Masters, contemporary and modern art, and Impressionism. This summer, for example, we're showing around twenty waxed papers by Marc Chagall. In May 2024, we will be holding a sale with RM Sotheby's, the company's classic car department, at the same time as the historic Grand Prix. The idea is not to be satisfied with contemporary art alone, because here we have collectors who are themselves experts in periods and

**So the aim is to raise Monaco's profile on the international art market?**

That's why we've joined forces with Monaco Art Week to promote the Principality. We support all the members. With our counterparts, the other auction houses and the galleries, we are pooling all our energy to ensure that Monaco shines on the art market, under the patronage of the Prince and with the support of the Minister of Culture, Madame Françoise Gamerdinger.

Les Solstices (2015), Christian Lapie  
« Monaco Sculptures » 2022 par Artcurial  
Photo François Fernandez. Courtesy Monaco Art Week





Sautoir *Mon Carré*, Martin Spreng

© Cabinet Lillo Renner & Martin Spreng. Courtesy Monaco Art Week

We are pooling all our energy to ensure that Monaco shines on the art market. We invite collectors and the general public to discover a wide range of art for every taste, covering all periods of art history. We also organise private tours for groups or clients. The week is punctuated by events, conferences and round tables. It is this great variety that makes Monaco Art Week so rich. — *Louise Gréther*

**Tell us a little about Monaco Art Week 2023.**

This is the fifth edition and I've been president for three years, with Fabrizio Moretti as vice-president. The event is managed by two wonderful people, Caroline Jelmoni and Andrea Goffre, who is the driving force behind the organisation. We have more and more members, supporters and sponsors, like CMB this year — a private bank — and the art transport company SMT Fine Art. We are very grateful to them. Every year we learn a lot from this week when we all work together.

**How do you prepare for the event?**

We work all year round, with periods that are more intense than others, of course. In October-November we start preparing for the following year's event by listening to everyone's ideas and proposals, with exhibitions and projects that are always very different from one another. We're always ready to share our experiences, but also our customers! Because we can't work alone on this kind of project.

**Do you theme each edition of Monaco Art Week?**

In the programme, it's difficult to identify general themes, because the participants offer exhibitions of ancient, modern and contemporary art. It's also complicated for the auction houses, because sometimes collections are sold at the last minute. However, the idea of an original art trail brings us together. It's dynamic, because we invite collectors

and the general public to discover a wide range of art for every taste, covering all periods of art history. We also organise private tours for groups

or clients. The week is punctuated by events, conferences and round tables. It is this great variety that makes Monaco Art Week so rich.

*3 questions to... Caroline Jelmoni*

Caroline Jelmoni is the General Secretary of Monaco Art Week.

**The European art week season is in full swing.**

**What makes Monaco Art Week original (and special)?**

The originality lies above all in the idyllic setting of Monaco, where the proposed itinerary allows visitors to visit and sometimes discover various districts. Monaco Art Week brings together auction houses and galleries working in very different periods and media. The programme features a wide range of modern and contemporary art, design and fine jewellery. Visitors will discover paintings, sculptures and designer furniture, as well as ceramics, photography and exceptional jewellery. Above all, the aim is to showcase the diversity and richness of the Principality's artistic initiatives.

**What is the main thrust of your 2023 programme?**

The association is driven by the dynamism and commitment of its members and the programme is not subject to a theme, as is often the case with other events. To give just a few examples, some exhibitions reflect current cultural events, such as the exhibition dedicated to Impressionism by the Moretti Fine Art Gallery in collaboration with Ward Moretti, which echoes the Monet exhibition at the Grimaldi Forum; some reflect the modern history of the Côte d'Azur, like the Chagall collection unveiled by Sotheby's, or others tell contemporary stories, as is the case at Galerie Kamil where we are inviting Panamanian artist Olga Sinclair, in collaboration with the Panamanian Embassy and the AMLA association.

**What kind of public are you expecting?**

This programme is also built around a network of groups and associations to whom we offer private visits, but also with the clientele of our sponsors with whom we organise exclusive events. Monaco Art Week is aimed at a public of art lovers and connoisseurs, which is why the initiative was born in parallel with the artmonte-carlo fair. We also want the programme to be accessible to art lovers. So we're also offering guided tours open to the public; it is first and foremost a cultural promotion project. I'd really like to encourage the public to push open the doors of galleries and museums more easily.

# MONTE CARLO



*The Fiancée* (detail, 2023), Jane Gemayel

Photo 7.23 studio. © Jane Gemayel. Galerie Adriano Ribolzi. Courtesy Monaco Art Week



## 360° EXHIBITIONS

For Monaco Art Week, the galleries have pulled out all the stops with a rich and varied programme of exhibitions. Here is a small but inevitably subjective selection of exhibitions in the Principality.

### **“The French Riviera’s Light”: Earths of light**

The French Riviera, ancestral muse to generations of artists, is revealed in a new light in the luminous exhibition “The French Riviera’s Light”, currently on view by appointment at the Galerie Lebreton. Alain Lebreton and Karim Mehanna, the ardent curators at the head of the gallery, are pursuing their vocation of safeguarding and promoting Europe’s post-war artistic heritage by unveiling this dazzling collection of fine objects. The bountiful nature of the Côte d’Azur attracted many talented artists in the second half of the 20<sup>th</sup> century. The ubiquitous sunshine, enchanting landscapes and singular ambiances truly unleashed a whirlwind of creativity that continues to this day. In this frantic quest to capture the essence of Mediterranean light, “The French Riviera’s Light” brings together more than thirty ceramics, sculptures and prints, produced between the early 1950s and the late 1970s by some eminent figures. These include the versatile Pablo Picasso, whose incisive eye illuminates this exhibition, and Suzanne Ramié, whose expert handling of terracotta gave rise to sumptuous jewellery in the Madoura workshop. Another genius linked to this god-blessed coast is Roger Capron, whose ceramic pieces mingle with the spellbinding work of Jean Derval, renowned for his marriage of sculptural forms and ceramic motifs. Last but not least, the exhibition boasts a treasure trove of works by Jean Cocteau, a poet, film-maker and extraordinary creator who embraced every facet of art like a true chameleon. This journey through colour and form could not have found a better setting than the Galerie Lebreton. Founded with the conviction that art circulates through the ages, crossing borders and eras, this gallery reaffirms a

duty to remember and a vibrant dialogue with a heritage that still breathes the passion and poetry of the artists who shaped it.

### **“The French Riviera’s Light”**

By appointment only  
Galerie Lebreton  
31 boulevard Rainier III  
Monaco. [www.lebretongallery.com](http://www.lebretongallery.com)

### **“Impressionism: Painting from Nature”: Impressive Impressionism**

The Principality is decked out in colour and vibrating to the rhythm of Impressionist and post-Impressionist masterpieces during Monaco Art Week. The Moretti Fine Art and Ward Moretti galleries are joining forces to offer the public “Impressionism: Painting from Nature”, an event that coincides with the summer retrospective “Monet in full light” at the Grimaldi Forum [see box p.30]. This commemorates the 140<sup>th</sup> anniversary of the master’s first visit to the Côte d’Azur. A visit to

the Moretti Fine Art gallery in Monaco will plunge art lovers into the world of the greatest names in Impressionism. Among the gems in this collection is an emblematic work by Pierre Auguste Renoir: *Young Girl Reading* (1890), a subtle painting that pays homage to childhood and intellectual growth, depicting a young girl absorbed in reading her book. The exhibition goes on to feature other landscapes by Renoir, as well as bucolic scenes by Jean-François Millet, delicately capturing the very essence of the French countryside. On the other side of the Atlantic, American artist Childe Hassam brings a touch of freshness and lightness with his works imbued with the beauty of the natural world. The event also gives pride of place to the Post-Impressionist period, notably through Édouard Vuillard's painting *Madame Vuillard Sewing* (1895), which depicts a warm, intimate scene from everyday life, and Pierre Bonnard's poetic still life *Red Flowers* (1892), which adds a touch of colour, warmth and poetry to this unique collection. "Impressionism: Painting from Nature" is a major exhibition offering art lovers an un hoped-for opportunity to discover emblematic works from this pivotal period in the history of art, and to explore the paths of artistic creation from France to America.

#### "Impressionism: Painting from Nature"

Until 21 July

Moretti Fine Art. Park Palace

27 avenue de la Costa

Monaco. [www.morettigallery.com](http://www.morettigallery.com)

#### "The Poetics of Scale", John Chamberlain.

##### Crumpled poetry

The Hauser & Wirth Gallery in Monaco, located on Place du Casino in One Monte-Carlo, is hosting a brand new exhibition entitled "The Poetics of Scale", devoted to the American artist John

Chamberlain. In this retrospective, the gallery is highlighting key works from the artist's career, including his first poetic creations and his iconic Gondolas and Tonks. Created mainly during the 1980s, when Chamberlain was working from a vast studio in Florida, these pieces bear witness to the artist's resolutely lyrical approach to materials and scale. Hauser & Wirth is unveiling John Chamberlain's poems to the public for the first time. They reveal an intimate and little-known facet of the artist's work, developed at the prestigious Black Mountain College in the 1950s. A veritable artistic melting pot at the time, this institution enabled Chamberlain to rub shoulders with key figures such as Charles Olson, who became his teacher and introduced him to the art of poetry. The impact of this experience on the artist was such that he declared: "My teachers were Kline, de Kooning, Charles Olson". Throughout these texts, we can see the clear influence of this rich period on the artist's approach, who from then on infused his sculptural work with an irrefutable

poetry. Chamberlain drew on this literary exploration as a source of inspiration for his future artistic creations, particularly in his choice of titles for his sculptures. The artist pays particular attention to the names of his works, subtly combining and adjusting words and their meanings to create harmonious compositions. Like her sculptures, they reflect a search for "adequacy". By unveiling the poems and sculptures from this prolific period to the public for the first time, the Hauser & Wirth gallery is offering visitors a unique opportunity to grasp the whole of John Chamberlain's artistic approach and to plunge into the heart of his creative processes. Through the exhibition "The Poetics of Scale", art lovers will rediscover the talent of this key twentieth-century artist in a whole new light.

#### "The Poetics of Scale"

Until 2 September

Hauser & Wirth

One Monte-Carlo

Place du Casino

Monaco. [www.hauserwirth.com](http://www.hauserwirth.com)

### Monet at the Grimaldi Forum

"Monet in full light" retraces the Master's work through an exhibition of almost one hundred paintings, some of them never seen before, and immerses visitors in the luminous world of his stays on the Riviera. Curated by Claude Monet specialist Marianne Mathieu, the exhibition is both chronological and thematic. The extensive scenography, spread over 2,500 m<sup>2</sup>, provides a clearer understanding of the painter's quest to capture light and atmosphere rather than the motif.

It was during his stays in Monte Carlo, Roquebrune, Bordighera and Antibes between 1883 and 1888 that Monet discovered himself as a series artist, exploring the maturity of his art. His encounter with these southern landscapes prompted the artist to change his point of view, abandoning panoramas in favour of tighter framing, and concentrating on the reflections of water and light. More than twenty of the works on show come from Monet's stays on the Riviera, and will be exhibited for the first time close to the places that inspired them.

"Monet in full light" is certainly one of the most important monographs devoted to the artist in recent years, and without doubt the most daring, highlighting the richness and depth of his creative output.

#### "Monet in full light"

Until 3 September. Grimaldi Forum

10 avenue Princesse Grace. Monaco. [www.grimaldiforum.com](http://www.grimaldiforum.com)



Young Girl Reading (2022), Pierre-Auguste Renoir

Courtesy Ward Moretti, Monaco Art Week



*Karl Lagerfeld « Charlemagne » (2019), Axel Criege*

© Axel Criege. Courtesy Teos Gallery. Monaco Art Week

**‘Important Modern Sculptures’ 3D**

In the heart of the Principality, the M.-F. Toninelli Art Moderne gallery is hosting an exhibition showcasing the major talents of twentieth-century master sculptors. The flagship of modernism in the Scala district, the gallery reaffirms the inestimable quality of works by such timeless artists as Jean Arp, Constantin Brancusi, Giorgio de Chirico, Jean Ipousteguy, Asger Jorn, Jacques Lipchitz, Giacomo Manzú and Marino Marini. As part of Monaco Art Week, “Important Modern Sculptures” extends beyond this flagship contemporary art event, offering visitors and collectors a rare opportunity to discover and acquire these exceptional works in volume, testifying to the virtuosity and ingenuity of their creators and the stylistic and aesthetic developments of the 20<sup>th</sup> century. Among the treasures on display, visitors will be able to admire the biomorphic forms and organic abstraction characteristic of the work of Jean Arp, the founding father of modern abstract sculpture. Constantin Brancusi, meanwhile, dazzles visitors with his ongoing quest for purity and simplicity, the precursors of Minimalism. Giorgio de Chirico’s mysterious metaphysical scenes, both haunting and enigmatic, are sure to intrigue art lovers. The exhibition also highlights the richness of French production, including the work of Jean Ipoustéguy, whose carnal features and evocative power are matched only by his resolutely modern thematic choices.

In a completely different vein, the Danish artist Asger Jorn’s colourful, gestural freedom is reflected in his expressionist sculptures, which take the eye by storm. Finally, “Important Modern Sculptures” plunges visitors into the world of Italian artists, the essential seeds of modernism in sculpture. Giacomo Manzú’s feminine figures are seductive in their elegance and refinement, while Marino Marini’s horses and riders gallop with ardour and passion in the imagination

of every visitor. With its boldness and rigorous selection, “Important Modern Sculptures” is further proof of the M.-F. Toninelli gallery’s unwavering determination to make the absolute contemporaneity of modern art accessible to as many people as possible.

**‘Important Modern Sculptures’**

M.-F. Toninelli Art Moderne  
Palais de la Scala  
1 avenue Henry Dunant. Monaco  
[www.toninelliartmoderne.com](http://www.toninelliartmoderne.com)

**‘In the Heart of a Gaze’; Jane Gemayel.  
Poetry on paint**

The monographic exhibition “In the Heart of a Gaze” at Galerie Adriano Ribolzi is dedicated to the talent of artist Jane Gemayel. The curators have chosen some of the finest works by this Monegasque resident of Canadian origin, who has combined the quintessence of graphic art with literature and poetry. Inviting art lovers on a singular artistic journey, Jane Gemayel demonstrates an impressive finesse of line and a mastery of fluidity. Her creative wealth and her exploration of powerful and varied subjects fill the gallery’s picture rails, allowing the public to immerse themselves fully in the artist’s poetic universe. Through her work, Jane Gemayel evokes women, whom she sublimates by depicting them adorned with curves and voluptuousness, thus echoing an ideal of delicate beauty that they wear with grace. At the same time, the artist offers a satirical critique of our society, tackling its excesses and weaknesses without taboos, the better to bring out a glimmer of hope that is just waiting to blossom. During her artistic career, Jane Gemayel developed a passion for the graphic work of the famous sculptor Auguste

Rodin. Fascinated by the delicate, powerful and sensual dimensions of these works, the artist has captured their essence and reinterpreted them in her own way. This approach reflects a desire to pay tribute to the master while at the same time imposing her own artistic vision, in a creative exchange that is as audacious as it is harmonious. The exhibition “In the Heart of a Gaze”, presented at the Galerie Adriano Ribolzi, will amaze and win over those who have the chance to discover it. Under Jane Gemayel’s brush, everyday life is transformed into enchantment, and a benevolent gaze is cast on a society that, despite its imperfections, still holds out hope for a better future.

**‘In the Heart of a Gaze’**

Until 23 September  
Galerie Adriano Ribolzi  
3-7 avenue de l’Hermitage  
Monaco. [www.adrianoribolzi.com](http://www.adrianoribolzi.com)

**‘Axel Crieger’; Photo montage**

Under the auspices of Monaco’s Teos Gallery, a unique exhibition is set to captivate photography enthusiasts and discerning collectors alike. The gallery is currently hosting a monograph by Axel Crieger, an eminent German photographer renowned for his montages inspired by leading personalities and the luxury and fashion industries. Axel Crieger, whose reputation extends beyond Germany’s borders, has built up an incomparable professional career over the years. As a photographer, director and designer in every corner of the globe, he has exhibited in the most prestigious artistic metropolises: from New York to Los Angeles, *via* Paris, London and Milan. His talent attracted the attention of Andy Warhol, who published his work in his *Interview* magazine. History also

remembers the fascination Joseph Beuys felt for one of his exhibitions in 1980, to the point of repainting some of his creations and listing him in the pantheon as “Best of the Show”. Over the years, Axel Criegeer has developed new photographic and digital methods, working tirelessly on his creativity and technical know-how. His *Digital Paintings* are distinguished by their eclectic composition, mixing photographic quotations, drawings and special effects to give shape to images that have simply never existed before. More than mere technical feats, the artist’s works are icons of refinement, sensitivity and irony. Axel Criegeer’s works adorn the walls of collectors, critics and journalists in every corner of the globe. They are regularly found in the homes of celebrities, politicians, rock stars and athletes, and in some of the most respected photographic collections. The Teos Gallery exhibition is a rare opportunity for all photography enthusiasts in search of awe. By entering the world of Axel Criegeer, visitors are transported to the very heart of beauty, fusing the past and the contemporary to create an aesthetic experience that is as singular and captivating as it gets.

#### “Axel Criegeer”

Until 2 August  
Teos Gallery Monte-Carlo  
Fairmont Monte Carlo  
12 avenue des Spélugues  
Monaco. [www.teos.tv](http://www.teos.tv)

#### “Life in Motion”; Olga Sinclair.

##### Painting in the tropics

Kamil Art Gallery is unveiling the work of talented Panamanian artist Olga Sinclair for the first time in a monographic exhibition entitled “Life in Motion”. Winner of numerous international awards, witness to a prolific career and member of various cultural foundations, this illustrious pioneer of expressionist painting in

Panama invites visitors to plunge into the flamboyant world of her most recent abstract canvases. The fruit of a lifetime of artistic experience shared between three continents and enriched by the teachings of her mentor father, Alfredo Sinclair Ballestero, “Life in Motion” reveals a *virtuoso* of colour and movement. *Stellar Spheres*, *Acrobatics*, *Fly* and *Gust of Wind* explore the nuances of nature through a vivid palette, recalling the artist’s escapades, notably in Asia, America and Europe. During Monaco Art Week, art lovers will be able to discover the fruits of more than 200 group exhibitions and 50 solo exhibitions that have marked Olga Sinclair’s career. Prestigious showcases such as the Palazzo de Medici Ricardi in Florence, the Royal National Gallery in Amsterdam and the Casa de América Latina in Lisbon have all played host to her creations, testifying to the international renown of this major figure in contemporary art. Olga Sinclair’s work is characterised by abstract compositions in vibrant colours, the fruit of a skilful interplay of shapes and brushstrokes that give grace to movement. Using the impasto technique, the artist brings out a striking three-dimensionality of spellbinding intensity. While the majority of the works on show are large-scale, their visual impact is heightened by an unprecedented texture and feel. “Life in Motion” echoes a lifetime of commitment to the arts, as exemplified by the Olga Sinclair Foundation, which works to promote the arts from an early age in Panama. With the support of the Embassy of Panama and the AMLA Association for the dissemination and promotion of Latin American culture, the exhibition invites visitors to let themselves be carried away by the incomparable talent of Olga Sinclair and the striking power of her works.

#### “Life in Motion”

Until 4 August  
Kamil Art Gallery  
3 avenue Princesse Grace  
Monaco. [www.kamil.mc](http://www.kamil.mc)

#### “Faces”; David Bailey. Trunks

It’s not often that an exhibition manages to capture the very essence of such a complex creator, and yet this is undoubtedly the case with the monographic exhibition “Faces” devoted to the work of David Bailey, currently on show at the G & M Design Gallery in Monaco. The exhibition brings together both photographs and paintings, offering a glimpse of the prolific creativity of this multi-talented artist David Bailey who is best known for his singular portraits, often imbued with that distinctive British touch, which have had a profound impact on the art scene since the 1960s. The icons of music, fashion and the arts who have contributed to London’s renown feature prominently among the works on show, lending a historical dimension to this retrospective. Visitors will have the pleasure of contemplating the hypnotic aura of Jean Shrimpton, the animal magnetism of Mick Jagger, the ethereal androgyny of Johnny Depp, the explosive charisma of Oasis, the indomitable strength of Grace Jones, the elegance incarnate of Yves Saint Laurent, and many more. Each of these portraits is a revelation: here Bailey captures the very essence of each era, in a style that is unmistakable. Each of these portraits is a revelation: Bailey captures the very essence of each era, in a style that is unrivalled and unsurpassed. The contrast between the photographic portraits and the paintings on display is all the more striking. The deep blacks and whites, the vivid strokes and the bold compositions all reveal a new facet of David Bailey’s artistic talent.

#### “Faces”

G & M Design Gallery  
11 avenue Princesse Grace  
Monaco  
[www.gmdesign.pro](http://www.gmdesign.pro)

Water Carriers (c.1960), Jean Derval  
© Galerie Lebreton. Courtesy Monaco Art Week







Installation view "John Chamberlain. The Poetics of Scale"  
at Hauser & Wirth. Monaco Art Week 2023

© 2023 Fairweather & Fairweather. Artists Rights Society.  
Courtesy Chamberlain Estate. Hauser & Wirth. Monaco Art Week

# PORRAITRAIT

Dark side of the mount  
(Monte verità, 2015), Éric Massholder

## ÉRIC MASSHOLDER: SERIAL PAINTER

The unclassifiable Franco-German painter Éric Massholder plays with the codes and boundaries of art. His vision of the world is prophetic, and his universe is one of “disturbing strangeness”.

*Alien, Mickey Ganesh, Mighty Father and Son, Horned Shark, Monte Verità*... Behind these strange names emerge the works of painter Éric Massholder in a whirlwind of shapes and colours. Populated by bewildering creatures, chimeras that borrow from the animal kingdom as well as from classical art and contemporary myths, the artist's paintings, drawings and sculptures reveal a universe in perpetual turmoil.

“Éric Massholder's work is very rich, a syncretism of many things, a mixture of temporalities,” says Quebec art historian Fanny Curtat, who has undertaken a critical study of his body of work and works with the Monegasque gallery Kamil Art Gallery, which represents him [see box p.40]. His work is a “hyphen” between different periods, different styles and different expressions. For him, impressionism, surrealism and expressionism merge naturally. His tutelary figures? Dalí, Picasso, Van Gogh — Éric Massholder makes no secret of his admiration for the latter, reprinting his letters and portraits over and over again. “I kindly wanted to give Dalí's hand to Picasso. This wish is the strength of my work,” says the artist. With his white hair and piercing azure eyes, he doesn't hesitate to stage himself in front of his works, often in hilarious little video clips posted on the social networks. It's a mix of mischief and irreverence, playfulness and a keen eye for the world around us. “Every child is an artist. The problem is knowing how they're going to stay that way once they've grown up,” he likes to say.

### The urgency to paint

Éric Massholder is a serial painter. Historical figures, places of worship, literary texts — Dante's *Divine*

*Comedy*, Homer's *Iliad* and *Odyssey*, Goethe's *Green Snake*, letters from Vincent Van Gogh to his brother Theo... Whatever the starting point, he inexorably draws the spectator into the depths of his singular universe. Dreamlike, psychoanalytical, even nightmarish, his paintings exert an irresistible hypnotic power, a power reinforced by the abundance of works that make up his obsessive series.

“There's something almost prophetic about Eric Massholder at times,” says Fanny Curtat. “He's in search of something greater, something universal and also something spiritual, by going to the very essence of things. He has this need to connect, to play with threshold effects. This quest, in the literal and material sense of the term, is what he does in his serial work, to get to the end of the process, to see what will emerge from the images or from a theme.”

In his *Monte Verità* series, he is inspired by the historical utopia of this “hill of truth” located in the hills above heights of the village of Ascona

in Switzerland which, at the end of the 19th century, attracted a whole community of thinkers and artists in search of an alternative society. Bakunin and other Russian anarchists stayed there from 1869 to 1873, Nietzsche visited in 1871, and the writer Hermann Hesse, the dancer Isadora Duncan and the psychoanalyst Carl Gustav Jung all took up residence there. Éric Massholder brings a dark dimension to this fragile utopia of lost illusions.

realm of painting. Through accumulation, exploration and combination, he establishes correspondences and unexpected connections. It's a complete exploration of the medium. We're really in a case of substance/form, or content/container. His way of working is very instinctive, but there's always this question of series that pushes him towards something considered and constructed in parallel. It's a truly processual approach."

At a very young age, he learnt "the alchemy of painting" when his girlfriend at the time was doing a work placement in a gallery and came into contact with "studio" painting. Born in 1960 in Heidelberg, in the south-west of Germany, to a German father and a French mother, he travelled extensively in his youth, trips that also had a considerable influence on his work: Morocco, Sicily, Greece, Turkey and, above all, the three months he spent in India.

There is no beginning and no end... That means that when I start something, it has already started before. It's not the beginning. It's the eternal flow. — *Éric Massholder*

His work is punctuated by recurring themes and motifs, to which he adds signs and symbols such as the triangle, the sun, the moon, the fish, the peacock, the pyramid and the sphinx. Although allegorical, his works open up a critique of contemporary society and its crises. Fanny Curtat writes: "His shark equates the voracity of the business world with sexual power, and his monster dollar denounces the death-bringing world of international finance." In the *Apocalypse* series (2005-2015), hybrid, disarticulated silhouettes move around in a funfair atmosphere, mirroring consumer society. Tongues, tentacles and organs swallow and digest symbols — here a cross in *Offenbarung Revelation*, there an angelic cosmonaut in *The Red Position*, or a psychedelic version of *Cupid and Psyche*.

**"The alchemy of painting"**

A self-taught artist, Éric Massholder allows himself nothing and excels in painting, sculpture, drawing and printing techniques. "He recovers a lot of materials, paper, cardboard and rubbish, which he uses to cover certain canvases," says Fanny Curtat. "Despite everything, we're still in the

*3 questions to... Fanny Curtat*

Fanny Curtat is an art historian.

**What attracted you to Éric Massholder's work?**

His work is a kind of hyphen, a dotted line that combines elements of the past with modern excess. He touches on many different fields and iconographies. His research and approach are rich in plasticity and spatiality. He also plays with a multitude of registers: playfulness, eroticism, anguish. All of which combine to create an impression of "disquieting strangeness" in the face of his work. At some point, something crumbles. He works a lot with the unconscious in a very automatic way, leaving a lot of room for free association.

**How does he work?**

Éric Massholder fits in almost exactly with the image we have of the artist who wants to leave everything behind to concentrate solely on his practice, putting aside all the mundane things of everyday life to focus on his art. There's a frenzy of creation in him, a really fertile, rapid, accelerated rhythm. He is constantly engaged in the creative exercise, less in theoretical reflection. He has a surplus of everything: a surplus of expressions, a surplus of images, a surplus of colours. As he essentially works in series, this overflow is very palpable, even more so than when confronted with a single work. It's an organic experience, and it's true that the first impression of his series is always impressive.

**Do you have a favourite series?**

I think one of my favourite series is the *Monte Verità* series, which takes up a utopian project from the 19<sup>th</sup> century. This Swiss hill was taken over by all sorts of thinkers and painters of the time who were looking for alternatives to create a new modernity, not as a period, but as a way of thinking. There's something of dull anguish in this series, something that plays on the prevailing catastrophism, because it's difficult in a world in perpetual crisis to still have utopias. It's a relevant, contemporary and fair series — and one that I find very beautiful.



Éric Massholder  
Courtesy Galerie Kamil

## PORTRAIT

After returning to France to stay with his maternal grandmother, who owned a house on the Côte d'Azur, Éric Massholder decided to settle permanently in France in 1981. He studied for two years at the prestigious Villa Arson, the national art school in the hills above Nice. A few years later, he settled in Paris from 1987 to 1989 and worked for the art dealer Frédéric Nocera, who commissioned works from him and provided him with a studio and a house on rue de Vaugirard. He also worked for the gallery owner Anne Lettrée, before returning to the south of France.

“Once you get to know Éric Massholder, you’re amazed by his work,” says one of his collectors. “Despite the effervescence of the art world, it’s rare to come across an artist with such passion, such creative strength and such a frenzy of production. Each of his works bears the mark of this talent. The strength of Éric’s work will undoubtedly propel him to the highest spheres.”

Since then, his work has been shown in numerous European galleries – Heidelberg, Berlin, Frankfurt, Munich, Nuremberg, Brussels, Ghent, Lausanne, Venice, Paris, Strasbourg, Nice and, of course, Monaco. In 1997, he won the Special Jury Prize at the Montreux Arts Festival. The luxurious limited edition of illustrations to Van Gogh’s letters is now part of the archives of the MAMAC in Nice and the Centre Georges Pompidou in Paris. We can see an absolute will, throughout his career, he attunes his art to the pulse of the world, the “Alien Apocalypse” collection is proof of this. An artist in tune with his psyche and the world of his time.





*Wandering Utopia (Monte verità, 2014), Éric Massholder*

Courtesy Galerie Kamil

MAJESTY

AL

ARTCURIAL

Artcurial. Jewellery Auction, July 2022  
Maître Stéphane Aubert. Hôtel Hermitage

Courtesy Artcurial

LOT 578





## THE ART MARKET TAKES OFF IN MONACO

The Principality is no longer the sleeping beauty of the art market. Like other European strongholds, Monaco has the wind in its sails.

In the art market world, all eyes are on Monaco. Auction houses, once shy in the Principality, are expanding and opening new venues. Megagalleries are setting up shops and art fairs are filling up. There are many reasons for this dynamism: luxury for international collectors, a convention centre and an XXL cultural offer, museums, auction houses, a free port. . . Above all, there is a love affair between the Principality and art dealers that goes back several centuries. Because of its privileged geographical position on the Côte d’Azur, Monaco has always been an attractive place for artists and collectors alike. In the 19<sup>th</sup> century, Monaco became a popular destination for the European aristocracy and high society. Prince Albert I of Monaco, who reigned from 1889 to 1922, was himself an art enthusiast and helped to develop the Principality’s art scene. In particular, he created the Oceanographic Museum of Monaco, which houses a collection of works of art relating to the sea. It was in the 20<sup>th</sup> century, however, that the art market in Monaco underwent a significant expansion. In 1952, the Société des Bains de Mer (SBM) opened the Casino de Monte-Carlo, attracting a wealthy international clientele. The development of luxury tourism contributed to the influx of art buyers and collectors to Monaco.

In the 1960s, Prince Rainier III and his art-loving wife, Princess Grace of Monaco, played a key role in promoting arts and culture in Monaco. “The artistic scene was less visible, but is nevertheless consolidating year on year. The New National Museum of Monaco NMNM, the work of the Francis Bacon MB Art Foundation, the summer exhibitions at the Grimaldi Forum, and the contribution of the

artmonte-carlo fair are just some of the highlights,” says Caroline Jelmoni, General Secretary of Monaco Art Week. “The main international auction houses are present, and major galleries such as Moretti Fine Art and Hauser & Wirth have recently set up shop. The free port has also been a major factor in opening up to the international market,” she continues.

A major cog in this ecosystem, the Monaco Freeport acts as a real hub for the movement of works of art and collectors’ items. “The customs warehouse known as the Monaco Freeport, which is managed by S.E.G.E.M., a company wholly owned by the Monegasque State, is a much-appreciated tool available to all art and fine jewellery professionals and collectors,” says Claude Valion, its director, who is preparing for the opening of the new freeport in 2024. He continues: “The Monaco Freeport is mainly intended for the Principality’s economic players and neighbouring areas: art galleries, dealers, auction houses, family offices, collectors and all watchmaking, jewellery and fine jewellery professionals.” All warehousing operations are carried

“People like coming to Monaco because it’s like a bubble in the frenzy of the world. Some of our clients, who are used to buying from our 16 international galleries, spend several days a year here. Personally, I love Monaco, I come here three months a year with my family, it’s a pleasure! — Gilles Dyan

out by “competent and experienced” customs agents approved in Monaco, who offer a specific range of packaging, transport, insurance and customs formalities. Located in the Fontvieille district, this highly secure storage facility has been designed in line with the recommendations of Monaco’s specialist public safety and fire services. On request, customers can even adjust the temperature and humidity of each individual unit to preserve their precious collections. And when you say free port means low taxation. In concrete terms, all goods from outside the European Union (EU) are stored with full suspension of duties and taxes, and can leave Monaco Freeport temporarily for restoration, expert appraisal, exhibition or auction. And if the work of art or jewellery is purchased by an EU resident, duties and taxes are levied in Monaco.

#### A breeding ground for auction houses

The Hôtel des Ventes de Monaco, also known as the Maison de Ventes de Monte-Carlo, is another essential facility for the market. This is an important institution in the Monaco auction scene, with a history that goes back several decades. Founded in 1971 by Maître Rémy Camard, a French auctioneer, it was the first auction house to be established in the Principality of Monaco — although Sotheby’s had set up a first office in 1967. He played an important role in the development of the market in Monaco. “The market has gradually become more global,” observes Nancy Dotta, Director of Christie’s Monaco. “It is now fully international. Monaco has an important role to play in this ecosystem. As well as internationalisation, we are also seeing the arrival of new generations on the

cultural scene. They are increasingly active. In this respect too, Monaco is a catalyst. Monegasque collectors have a very diverse appetite. In Monaco, we organise almost 50 visits by experts every year. They cover fields as varied as sales of collections, contemporary art, decorative arts and design, jewellery and watches.”

With its international clientele, its reputation for luxury and top-of-the-range products, and its proximity to Paris and Geneva... “Monaco offers an exceptional density of very high quality works and objects, with collectors active on the international market. Monaco enjoys a remarkable image throughout the world. These are undeniable assets that explain its attractiveness,” adds Nancy Dotta. Monaco has become a major source of buyers for Anglo-Saxon auction houses. However, they do not hold auctions in Monaco. For the time being, as Louise Gréther, Director of Sotheby’s in Monte Carlo [see p.20] and President of the MAW, explains: “Sotheby’s has a long history in the State. A few years ago, the decision

was made not to hold any more sales in the Principality, because the art market was mainly focused on Paris, London and New York. But why not? It would send out a strong signal to the Monegasque market.” The strategy of Sotheby’s, which has just opened a new gallery on Avenue Costa, is based on private sales and exhibitions of works that will be sold at auctions elsewhere in the world.

“The proximity of Paris, which is one of our main sales locations, explains why we don’t organise sales locally,” confirms Nancy Dotta. “That said, we are very pleased and proud to once again be supporting the Only Watch auction, which celebrates its nineteenth edition in 2023. We are also organising more and more private sales.” Christie’s Monaco will also be holding its summer private sales during Monaco Art Week.

Like its Anglo-Saxon counterparts, the house founded by the late François Tajan sells luxury in all its forms, from jewellery to watches, bags and fashion accessories, but

### *The Eiffel Plate at Monaco Sculptures*

To coincide with Monaco Auction Week from 16 to 19 July, the Monegasque capital is once again opening its gardens to Monaco Sculptures. Centred around the leading artists of the 20<sup>th</sup> century, this fourth edition will feature a unique work by César. This welded iron plate, over 3 metres high, was assembled in 1989 from the former staircases and beams of the famous *Dame de Fer* following lightning work in 1983. This iron plaque was produced by the artist as a continuation of the monumental work he designed for the Fondation Cartier in Jouy-en-Josas in 1984. “We are very proud to be able to pay tribute to both the great engineer Gustave Eiffel and the immense artist César through this majestic *Eiffel Plate*,” says Martin Guesnet, director of Artcurial Europe. Estimated at between €350,000 and €550,000, it will be auctioned by Artcurial on 18 July at the Hôtel Hermitage in Monte-Carlo. It is a tribute to Gustave Eiffel, whose 100<sup>th</sup> birthday is being celebrated this year.



*Eiffel Plate, César*  
"Monaco Sculptures" 2023 by Artcurial

© Artcurial



The art market has gradually globalised. It is now fully international. In this ecosystem, Monaco has an important role to play. Beyond internationalisation, we also observe the emergence of new generations in the cultural scene. They are becoming increasingly active. In this regard as well, Monaco is a catalyst. — *Nancy Dotta*

also organises sales of design, classic cars and even ... comic strips. Not forgetting the classic fields of modern and contemporary art. "Artcurial's development in Monaco has always been part of the auction house's growth strategy. Over the years, Artcurial has become a privileged partner of the Principality and the Société des Bains de Mer," says Olga de Marzio, Director of Artcurial. The company organised its first auction in the city in 2006. It's a double *coup* for Artcurial in 2019, with the inauguration of a new exhibition space open to the public on Boulevard des Moulins and the first edition of the Monaco Sculptures trail. This off-site artistic project, organised in partnership with the Société des Bains de Mer, will showcase contemporary sculptures throughout the Principality, which will then be sold at auction. "Monaco is in the process of carving out an increasingly important place for itself on the international art market, as it attracts key international players. Monaco has a unique concentration of passionate players and a wealth of intellectual, economic and material resources that can't be found anywhere else," adds Olga de Marzio.

#### Galleries pulling together

It's obvious: Monaco is home to internationally renowned art galleries. It is the very essence of Monaco Art Week that brings them together. Some international heavyweights have been here for a long time, like the Marlborough gallery, a venerable London gallery founded in 1946, which opened a branch in the Principality in 2004. "In just a few square kilometres, there are more than fifteen art galleries, some of them internationally renowned, the major international auction houses have at

least one office in the Principality, and art fairs and festivals are multiplying every year," observes Axelle Comte of the Adriano Ribolzi gallery.

Opera Gallery moved to Monaco fifteen years ago. Its director, Gilles Dyan, has witnessed changes in the market: "It wasn't an easy town to start with, as buyers were used to buying in the big places like London, New York and Paris, but for some time now we've been doing really well. We have a lot of Monegasque and resident clients. We invite our big clients during the summer or during the Grand Prix. We have 600 m<sup>2</sup>, which is rare in Monaco where space is limited. We offer a wide range of works from the 20<sup>th</sup> century. Our annual 'Masters Shows' are opened each year by Prince Albert."

In the world of Monegasque art dealers, Louis Toninelli is a truly historic figure. This pioneer, who now prefers to wear the hat of a consultant and leave the reins of the M. F. Toninelli gallery to his daughter Gaia, moved to Monaco in the 1990s "mainly for personal reasons". The family gallery, founded by his father in Milan in 1945, was first transferred to Rome before coming to the Principality. Francis Bacon and Giorgio de Chirico have graced its walls. In the meantime, the profession, like Monaco, has changed a great deal. "My father was great because he was interested in artists, and in return, the artists were very grateful," recalls Louis Toninelli. "The human relationship between artists and gallery owners is not the same today. Above all, they are different professions: it's one thing to represent and defend an artist, it's quite another to buy and sell in collections. This is how mega-galleries came into

being, representing dozens and dozens of artists."

"Many galleries have opened, including Hauser & Wirth, which presents the greatest contemporary artists, making Monaco a platform like Paris, London and New York," confirms Giada Forte, head of the Moretti Art Monte-Carlo gallery. She continues: "Monaco aims to become a small capital of the international market, focusing mainly on modern and contemporary art with influences from the ancient art we represent." These dealers, who specialise in painting and sculpture from the third to the eighteenth centuries, do not hesitate to add a few Impressionist or modern touches to their fine antique collections. "Monaco's position in the international art market ecosystem is more important than ever before, thanks to the major cultural and commercial events organised here. Every year, the Grimaldi Forum organises a major exhibition, this year dedicated to Monet. What's more, artmonte-carlo generates a significant amount of business."

Everyone is eagerly awaiting the arrival of Almine Rech. The gallery owner, who has just opened a space in Gstaad, another luxury destination, is going to invest in the Carré d'Or to set up her offices there. "The Principality of Monaco is legendary, not least because at the beginning of the 20th century, artists and art and ballet enthusiasts stayed and still stay in Monaco and the surrounding area," says the gallery owner, who will be taking part in the artmonte-carlo 2023 fair. "Today, the Principality, which has always supported dance and modern art with ambitious exhibitions at the Grimaldi Forum and local museums, has integrated

# MARKET

contemporary art into its cultural programme. It was this favourable cultural context that prompted us to open offices for the gallery,” confides Almine Rech.

## High cultural density

This cultural aura is also linked to the dense network of artistic institutions in Monaco and the region. The Oceanographic Museum of Monaco, the New National Museum of Monaco (NMNM), the Grimaldi Forum, the Villa Sauber, the Villa Arson in Nice, the Maeght Foundation... Not to mention a host of summer cultural events, such as the third edition of the Saint-Paul-de-Vence International Biennial, which runs until 1<sup>st</sup> October 2023 and promotes contemporary art. For four months, twelve international artists, including Xavier Veilhan and James Webb, will be presenting their works in the open air and in the heart of the town's galleries. “The Principality benefits from the influence of major cultural institutions such as the Ballets de Monte-Carlo, the Printemps des Arts de Monte-Carlo festival, the Orchestre Philharmonique de Monte-Carlo, the Festival international du Cirque de Monte-Carlo and the Rencontres philosophiques de Monaco,” says Caroline Jelmoni, General Secretary of Monaco Art Week.

The fairs also play an important role in this dynamic. The artmonte-carlo fair will celebrate its seventh anniversary on 8 and 9 July 2023 at the Grimaldi Forum Monaco under the high patronage of Prince Albert II of Monaco. Directed by Thomas Hug, who is also the founder of artgenève — the fair that inspired the Monaco event — the fair brings together local dealers and leading gallery owners from the international contemporary art scene, including Esther Schipper, Nathalie Obadia, Perrotin, Almine Rech, White Cube, Hauser & Wirth and Kamel Mennour, to name but a few. These are just some of the many players who are contributing to the vitality and growth of the Monegasque art market.

AMA







# DAIJA

A family (detail, 2016), Fernando Botero  
Courtesy Opera Gallery



## FERNANDO BOTERO

At 90, Fernando Botero is one of the leading artists of Latin American scene. A unique style, identifiable at first glance and acclaimed by the market.

The prolific Colombian artist turned 90 in 2022. Known the world over, his painted and sculpted works, populated by characters with exaggeratedly voluminous and voluptuous forms, readily cite the great references in the history of art, from the *Mona Lisa* to Velázquez's *Meninas*. Her paintings also take up popular themes and everyday South American life, where, beneath an apparent lightness, tragedy and social criticism shine through. His smooth, round figures, with their impassive expressions, are reminiscent of pre-Columbian art. In Botero's work, the heaviness of the body becomes airy and swirls through space. A visual grammar of the human comedy. Madrid, Florence, New York, Paris... This tireless traveller, curious about everything, now lives and works in Monte Carlo. With sales of €299.7m, he is one of the leading names in Latin American art.

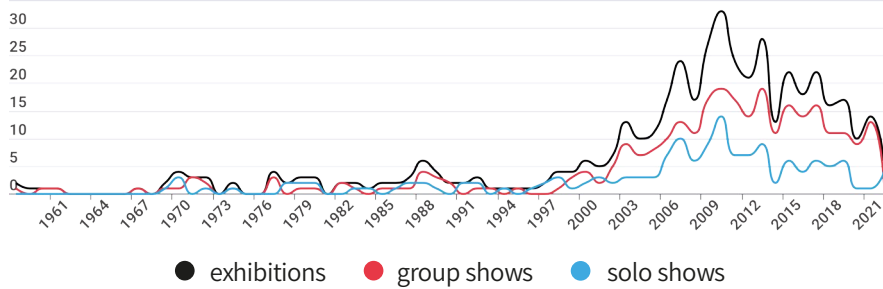
Born in 1932 in Medellín, Colombia, he was educated by the Jesuits and went to bullfighting school in his teens — bullfighting would remain recurrent themes in his work. He began drawing at this time. The influence of Mexican muralists such as Diego Rivera was felt, and he began exhibiting his paintings in his home town in 1948. In June 1951, he left for Bogotá and presented his first solo exhibition, comprising twenty-five drawings, watercolours, gouaches and oil paintings, at the Leo Matiz gallery. The following year, he returned to Europe. The 1950s were marked by his discovery of the Old Masters. He studied art in Madrid at the Real Academia de Bellas Artes de San Fernando. At the Prado, he studied Velázquez and Goya, then spent time in Paris, where he immersed himself in the works of the Louvre and the Musée d'Art Moderne, before travelling to Florence

to analyse Renaissance frescoes. The influence of Piero della Francesca and Paolo Uccello would become prominent in his work.

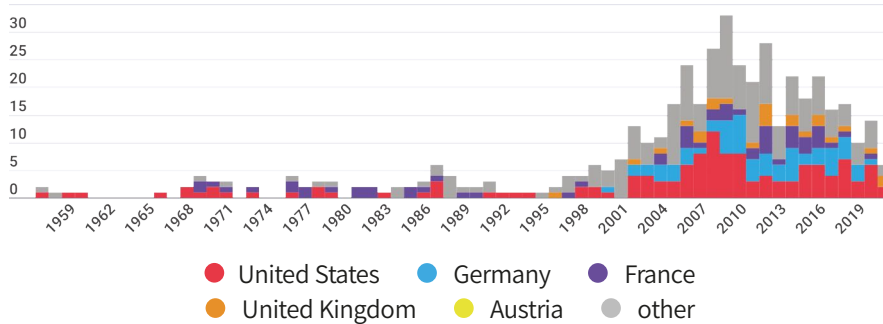
Fernando Botero returned to Bogotá in 1955. His 1957 *Still Life with Mandolin* was the first manifestation of his work inspired by pre-Columbian and popular art. "Through still life, this ancient exercise, Botero arrives at something very personal, in other words, an understanding of how objects can be deformed to make them more beautiful, more sensual," explained Cecilia Braschi, curator of the exhibition "Botero, Dialogue with Picasso" organised in 2018 at the Hôtel de Caumont in Aix-en-Provence, on France Culture.

In April 1957, Botero travelled to Washington, where his first North American exhibition was organised by the Pan-American Union, but recognition only came in 1958, when he won first prize at the Salon of Colombian Artists and was exhibited at the Guggenheim's International Award. This marked the start of a long — and prolific — career

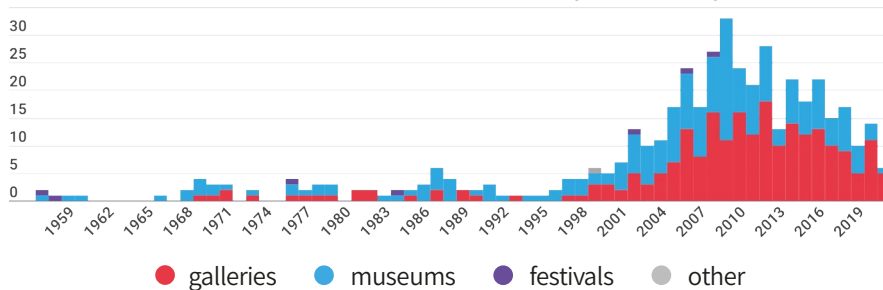
Evolution of the number of exhibitions by type



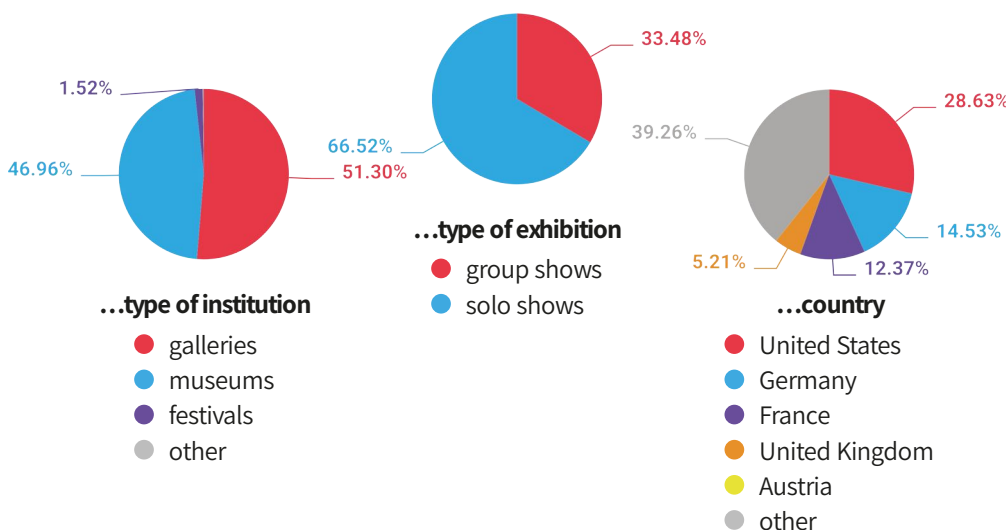
Evolution of the number of exhibitions per country



Evolution of the number of exhibitions by institution type



Distribution of the number of exhibitions by...



spanning almost 70 years, which is reflected in the 460 exhibitions devoted to him by museums and galleries around the world, over a third of them solo shows. Botero's institutional and commercial exhibitions are particularly well balanced, although there is a slight over-representation of monographic exhibitions in museums (58.5% in institutions compared with 41.5% in galleries), where exhibitions also last longer (around three months compared with two months in galleries). The number of Botero exhibitions rose from the end of the 1990s, reaching a peak in the early 2010s before declining steadily. The increase in the number of exhibitions is due as much to solo shows as to group shows, which is quite rare.

In terms of international galleries, London's Hanover Gallery was the first to devote a solo show to his work, in 1970. This exhibition opened the doors to Europe, with two museum exhibitions in Germany (at the Kunstverein in Hamburg and the Kunsthalle in Düsseldorf). The following year saw his first collaboration with the Brusberg gallery (Berlin, Hanover, Kubus), with whom he exhibited 17 times and with whom he worked actively until 1991. 2002 marked the beginning of his relationship with Marlborough, the gallery that exhibited him the most (35 times in all). It was not until 2006, however, that it devoted its first solo show to him. Opera Gallery, the other gallery that most represents Botero's universe, with 33 exhibitions in all (including 5 solo shows), organised its first solo show for him in 2010. Last autumn, at its Geneva venue, it dedicated another solo show to Botero. For its part, the Brusberg gallery, which was mainly active in the early part of the artist's career, has devoted 16 exhibitions to him, including 4 solo shows.



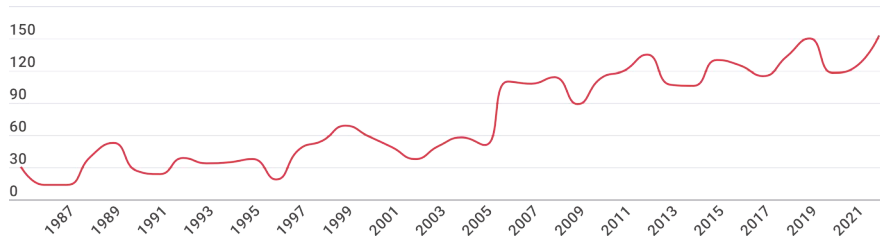
Portrait of Picasso (1988), Fernando Botero  
Courtesy Opera Gallery

Fernando Botero's work has been acclaimed by the institutional world. In 1958, he exhibited at the 29<sup>th</sup> Venice Biennale, before taking part in the Sao Paulo Biennale the following year. In 1961, he was included in MoMA's winter exhibition. In 1967, again at MoMA, he reappeared in an exhibition devoted to Latin American art. His first institutional monographic exhibition took place at the America Society in 1969. The MAT (Museo de Arte del Tolima, Colombia) is by far the museum that has shown the artist the most, with no fewer than 11 exhibitions (and only one retrospective in 2008). Conversely, the Museo de Antioquia, Colombia and the Berkeley Art Museum are the institutions that have devoted the most monographs to Botero. Among recent institutional exhibitions, Tokyo's Bunkamura Museum celebrated the artist's 90<sup>th</sup> birthday in the summer of 2022 with "Botero Magic in Full Form", where *Mona Lisa's Profile* (2020) was presented as the world premiere of a museum exhibition. Currently, the "Melancholy and Sensuality" exhibition at the Bancaja Foundation in Valencia is offering a historic retrospective of Botero's work until September 2023.

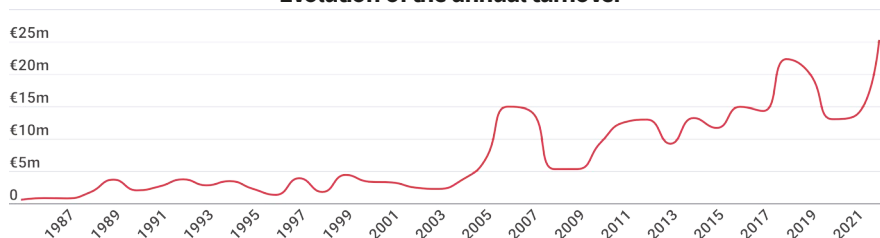
Botero's work can also be found in major public collections such as the Smithsonian Institution (Washington), the Kunsthalle Nuremberg, the Museo d'Arte Moderna del Vaticano (Rome), the Museum Moderne Kunst (Vienna), the Neue Pinakothek (Munich), the Metropolitan Museum of Art (New York), the Museum of Modern Art (New York) and the Solomon R. Guggenheim Museum, to name but a few. Surprisingly, museums in France, one of Botero's adopted homelands, have not included him in their collections.

Fernando Botero has mainly been exhibited in the United States (132 exhibitions, including 41 solo

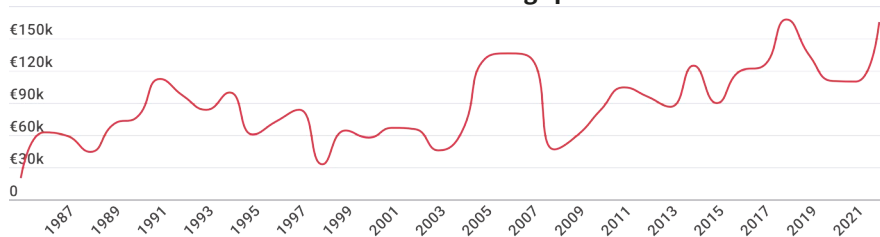
Evolution of the number of lots offered for sale



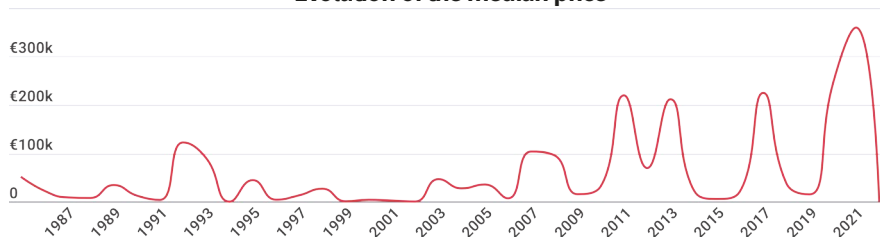
Evolution of the annual turnover



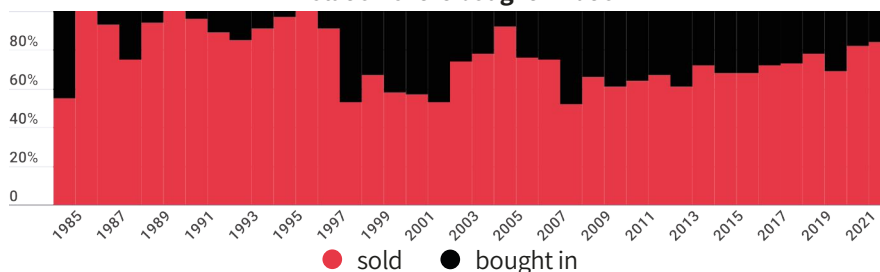
Evolution of the average price



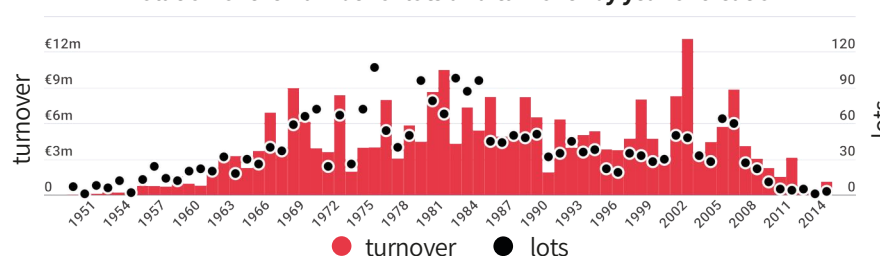
Evolution of the median price



Evolution of the bought-in ratio



Evolution of the number of lots and turnover by year of creation



shows), Colombia (67 exhibitions, including 13 solo shows) and Germany (57 exhibitions, including 18 solo shows). Monaco — his new home — will have devoted no fewer than twenty exhibitions to him on its small territory, mainly with group presentations, including Opera Gallery, which showed him at its Monaco Masters Shows in 2018 and 2022. Only three monographs have been devoted to him in the Principality, notably by the Bartoux galleries with “Botero in Monaco” in 2019. In France, the retrospective exhibition on Latin American art at the Centre Pompidou in 1992 gave pride of place to the Colombian artist. In 2015, the Musée Würth in Erstein, Alsace, exhibited works from its collection and Botero’s

mainly to sculpture. In one year, he produced twenty-five works. His first exhibition dedicated to the medium was held at the Grand Palais in 1977, but the general public discovered his monumental formats in open-air exhibitions in Florence (1991), Paris on the Champs-Élysées (1992) and New York (1993). His large sculptures also are on permanent display in public spaces in Tokyo, Lisbon and Madrid.

Paintings, watercolours, charcoal, sculptures... Given the artist’s long and prolific career, there are many of his works on the market: of the nearly three thousand lots offered for sale, 2,115 found buyers at auction (a rate of 27.3% unsold), for total sales of €299.7m and an average price of €141,680.

slightly more marked since the mid-2000s, rising from €3.6m in 2004 to €25.3m in 2022. The number of lots has risen similarly, in an almost linear fashion (from 14 in 1986 to 153 last year). Each time, 2022 — the year in which the artist celebrated his 90<sup>th</sup> birthday — was the best-performing year. The average price follows the same pattern (€36,570 in 1985, €197,675 in 2022).

Several creative periods are sought after by collectors, but his most recent works achieve better results than those from his early career. For example, works created after 1989 have an average price 62.8% higher than the overall average price (€141,680). More specifically, works created between 1999

“Taking a painting by another painter as a model, which is something I often do, means measuring oneself against the pictorial power of a work. If the aesthetic position you take is absolutely original in relation to the one you are confronted with, the work you produce is itself original. — *Fernando Botero*”

studio, including the *Boterosutra* series inspired by the *Kâma-Sûtra*. In 2018, the Hôtel de Caumont in Aix-en-Provence presented “Botero, dialogue with Picasso”, with around sixty works by the artist echoing some twenty works by the Madrid artist. In 2022, it will be the turn of the BAM in Mons to pay tribute to him with “Fernando Botero. Beyond Forms”.

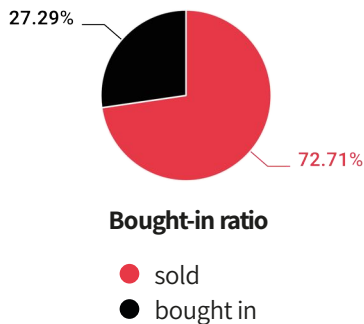
Monumentality is another characteristic of Botero’s work, present in both his paintings and his sculptures. He began working as a statuary artist in the 1960s, a medium that enabled him to assert his massive, three-dimensional aesthetic. Living in Paris from 1973, he turned to bronze. Between 1976 and 1977, Botero devoted himself

Botero’s auction market really took off in 1985 with several sales at Sotheby’s [it is likely that Botero’s works were auctioned earlier, but the information is not available]. On 28 and 29 May 1985, 6 of the 16 lots sold generated sales of €141,300 (average price: €23,550). A month later, on 27 June 1985, the painting *El infierno* (1978) was sold at Sotheby’s London for £30,000 (€42,822, or €47,104 including costs). At the end of the same year, again at Sotheby’s, but this time in New York, 17 lots were offered for a total of €428,300 (9 lots sold, average price: €47,590).

Sales of Botero’s works have risen steadily since they first appeared at auction. The increase has been

and 2003 have an average price of €292,250 (more than twice the general average price). For the next creative period, covering the years from 2012 to 2016, the works triple, with an overall average price of around €612,000. And the works created in 2012 alone are six and a half times higher than the overall average (€1.05m)! For example, a 2012 work, *Dancers*, passed the \$2m mark at Sotheby’s New York on 17 May 2018 (\$2.05m, or €1.74m excluding fees, or €2.1m including fees).

Botero’s most expensive works at auction corroborate these observations. His highest bid, *Man on a Horse* (1999), was achieved at Christie’s New York



Paintings accounted for the highest number of lots (755 or 25.5%) and the largest share of Botero's sales (€150.3m or 50.2%). Sculpture, by contrast, fetched a slightly higher average price (€267,070 vs. €264,645) with a smaller number of lots (605), representing sales of €118m. Drawings, which were much more numerous (1,050 lots),

35 countries and 300 auction houses offered his works for auction. Here, the traditional duopoly of the international art market is virtually exclusive. Between them, Christie's and Sotheby's accounted for more than half of Fernando Botero's lots and more than 80% of his sales (€247.4m). A special mention must go to the Hôtel des Ventes de Monaco

"I had always tried to render the monumental in my work. One day, after a lot of work, I picked up a pencil at random and drew a very large mandolin as I always did. But when it came to drawing the hole in the middle of the instrument, I made it much smaller and suddenly the mandolin took on proportions of extraordinary monumentality.

— *Fernando Botero*

on 11 March 2022 for \$3.55m (€3.25m, or €3.96m including fees). This record for the artist is followed by *Adam and Eve* (2003), sold for £1.7m (€1.94m, or €2.34m including fees) by Bonhams London on 26 March 2018. An earlier version of this work, *Adam and Eve* (1990), was sold for \$2.15m (€1.74m or €2.08m including fees) by Christie's New York on 24 November 2014.

or 35.4%), generated just 10.2% of sales (€30.6m).

Fernando Botero's market is concentrated in the United States, with more than half the lots and more than 80% of his sales (€240.6m), although in all, more than

(HVMC) which, with just 9 lots, achieved sales of €1.8m (0.6%), giving an excellent average price of €369,800. This is a fine recognition for the artist, who has made his home on the Rock, where his large *Adam and Eve* bronzes (1981) greet the strollers in the Casino gardens.

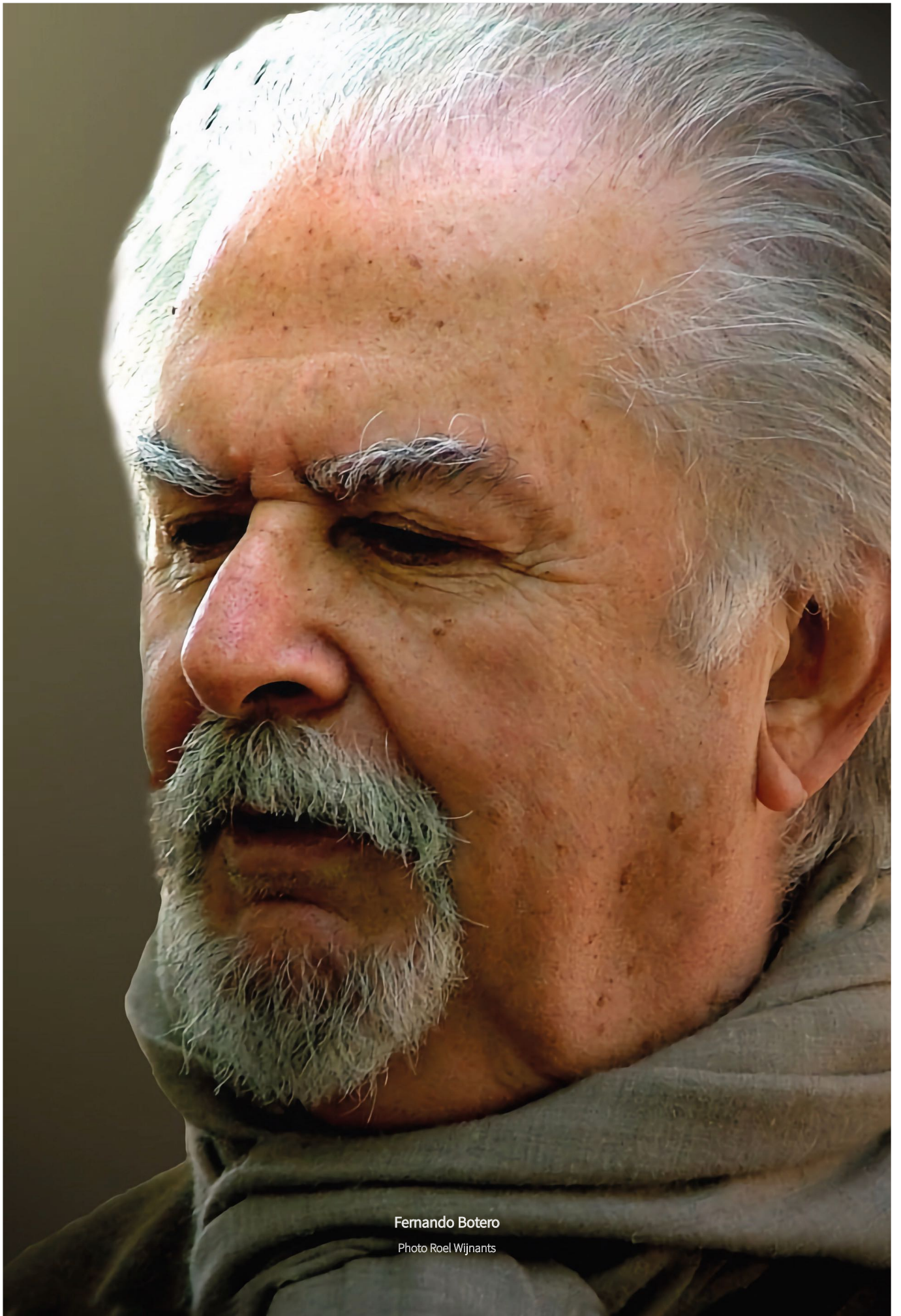
The 28 lots (0.94%) sold above €1m alone accounted for 13.1% of total sales (€39.1m). These included *Leda and the Swan* (1996), which sold for \$2m (€1.69m, or €2.06m including fees) at Sotheby's New York on 17 November 2020; *The Rape of Europa* (1992), sold for \$1.7m (€1.54m or €1.86m including fees) by Sotheby's NY on 15 November 2019 and *Tablao flamenco* (1984) sold for \$1.7m (€1.54m or €1.86m including fees) by Christie's New York on 20 November 2019. These are all mythological and popular subjects dear to the artist's heart. But the bulk of Botero's sales came from the 404 lots (13.6%) sold between €200 and €500,000, accounting for 40.8% of the total (€122.3m).

### "Monaco Masters Show"

As part of Monaco Art Week, which this year celebrates its fifth edition from 4 to 9 July 2023, Opera Gallery presents its now-classic Monaco Masters Show, a selection of modern and old masters assembled each year by the gallery during Monaco Art Week. Some fifty canvases by masters and contemporary artists will be on display, building bridges between Marc Chagall, Fernand Léger, Pablo Picasso, Yayoi Kusama and Manolo Valdès. And, of course, Fernando Botero, whom the gallery has championed for many years. For Gilles Dyan, founder of Opera Gallery, which has sixteen branches around the world, from New York to London, via Dubai, Geneva and Seoul, "this annual event is one of the most important in the group." And it's for a good cause: for eleven years now, Opera Gallery Monaco has been committed to sharing a percentage of the profits from its Masters Show with the Monegasque charity Mission Enfance.

#### "Monaco Masters Show"

Until 31 August  
Opera Gallery Monaco  
Palais de la Scala. 1 avenue Henri Dunant  
Monaco. [www.operagallery.com](http://www.operagallery.com)



Fernando Botero

Photo Roel Wijnants

# COLLEGE



## EXHIBITIONS: GREEN ISSUES AT EVERY STAGE

As mirrors of the times and the institutions that run them, exhibitions are gradually being examined through the prism of sustainable development. Whether permanent or temporary, they incur variable energy costs that professionals must now take into account, from design to final dismantling.

Space planning and the use of equipment, loans of works, human movements, management of flows and temperature within the space... Among the various functions of the museum, the exhibition is certainly the most visible, but the energy consumption it involves is often overlooked. Professionals are gradually getting to grips with the subject and practices are becoming more aware. In light of this growing ecological awareness, what are institutions and players in the art world doing to design and organise their exhibitions?

### Ecological Impact

There are a number of stages involved in creating and organising an exhibition, and the ecological impact is multi-layered. On the one hand, it is linked to the design of the event itself, including the production of the materials that will make up the exhibition route — frames, picture rails, panels, labels, etc. — and their use throughout the exhibition opening period — in particular the lighting, sound and video projections. The loan of certain works also needs to be taken into account, and a decision needs to be made about the possibilities for transport — by lorry at best, or by plane — and the costs involved, both financial and in terms of energy.

The exhibition space itself also has an ecological impact. The flow of visitors and their movements will determine the temperature regulation of the infrastructure, both for the comfort of the public and the preservation of the works. Travel outside the exhibition space also needs to be taken into account: journeys to and from the exhibition site, which can take from a few minutes to several hours, involve a

considerable amount of transport and expense. They even represent the largest carbon footprint in the balance sheet of temporary exhibitions. The same is true of art fairs, which attract professionals, collectors and art lovers from all over the world.

While the presence of a large audience is a guarantee of success, it also seems to contradict any ecological approach. Blockbuster exhibitions, in particular, are highly publicised and designed to draw in the crowds, like “Munch. A poem of life, love and death” at the Musée d’Orsay between September 2022 and January 2023, which attracted more than 700,000 visitors; and the Morozov collection at the Louis Vuitton Foundation, which attracted more than 1.25 million visitors last year, breaking attendance records. So how can we combine the museum’s various missions — or those of cultural events — to disseminate its works with an ecological approach?

### Responsible Exhibitions

In November 2021, the Shift Project, a think tank working to decarbonise the economy, published its latest





report, *Decarbonising Culture!*

It highlighted a number of points: relocating activities, slowing down travel, reducing the scale of events, and eco-design by documenting the ecological impact of all activities. These are all elements that directly involve the production of an exhibition.

The energy consumed by exhibitions is apparent at every stage: when they are installed, when they are open and when they are dismantled. The fate of equipment produced for specific purposes, for a particular scenography, also raises questions. Exhibition curators and institutions need to take an ecological approach right from the design stage, so that the equipment they use can be reused. Their quality and adaptability to other modes of presentation must be taken into account to limit waste.

Spearheading this movement in France, the Palais des Beaux-Arts in Lille opened “Goya Experience” in February 2022, an exhibition bearing the eco-responsible stamp, using materials that are reusable, low in pollutants and sourced in France. The choice of bio-sourced, recyclable and sometimes recycled materials, responsible manufacturing and short supply chains are all part of a greener approach to creating exhibitions ... but they also entail additional financial costs. The “Goya Experience” also proposed an innovative form of exhibition, using new technologies to compensate for the lack of a wide choice of paintings. Immersive and sensory, it focused on two paintings. It was a way of overturning the current exhibition model, which is based on offering a very wide range of works on loan.

#### Digitalisation: a viable alternative?

To limit the need to transport works of art, digital technology appears to be a possible option. As well as appealing to audiences who are usually far from cultural venues and offering an alternative to loans, digitisation also offers a more immersive experience, accompanying

the visitor and enabling them to approach the works in a different way, as close as possible to the details. A relationship that is the very opposite of the traditional museum exhibition, and one that many museums are now embracing in monumental installations such as the Atelier des Lumières in Paris, a site entirely dedicated to this new model.

The health crisis has greatly accelerated this transformation, giving pride of place to digitised art that can be accessed directly from a computer. Many museums have embraced this new approach, going even further and offering online exhibitions as virtual tours, offering an alternative way of reducing the need for visitors to travel and helping to spread art on a global scale — at the risk of undermining the experience of the physical object in the process.

In fact, the possibilities offered by new technologies are double-edged: they make works more accessible to audiences who are socially or physically distant from cultural venues, but at the same time alter the relationship with the object by transforming the experience of the work in favour of the sensational. Between data storage, energy consumption and obsolescence, the carbon footprint of digital technology is also very real. And in an exhibition using such tools, the electricity used over the duration of the opening increases the financial and ecological costs.

#### Challenges of a sustainable approach

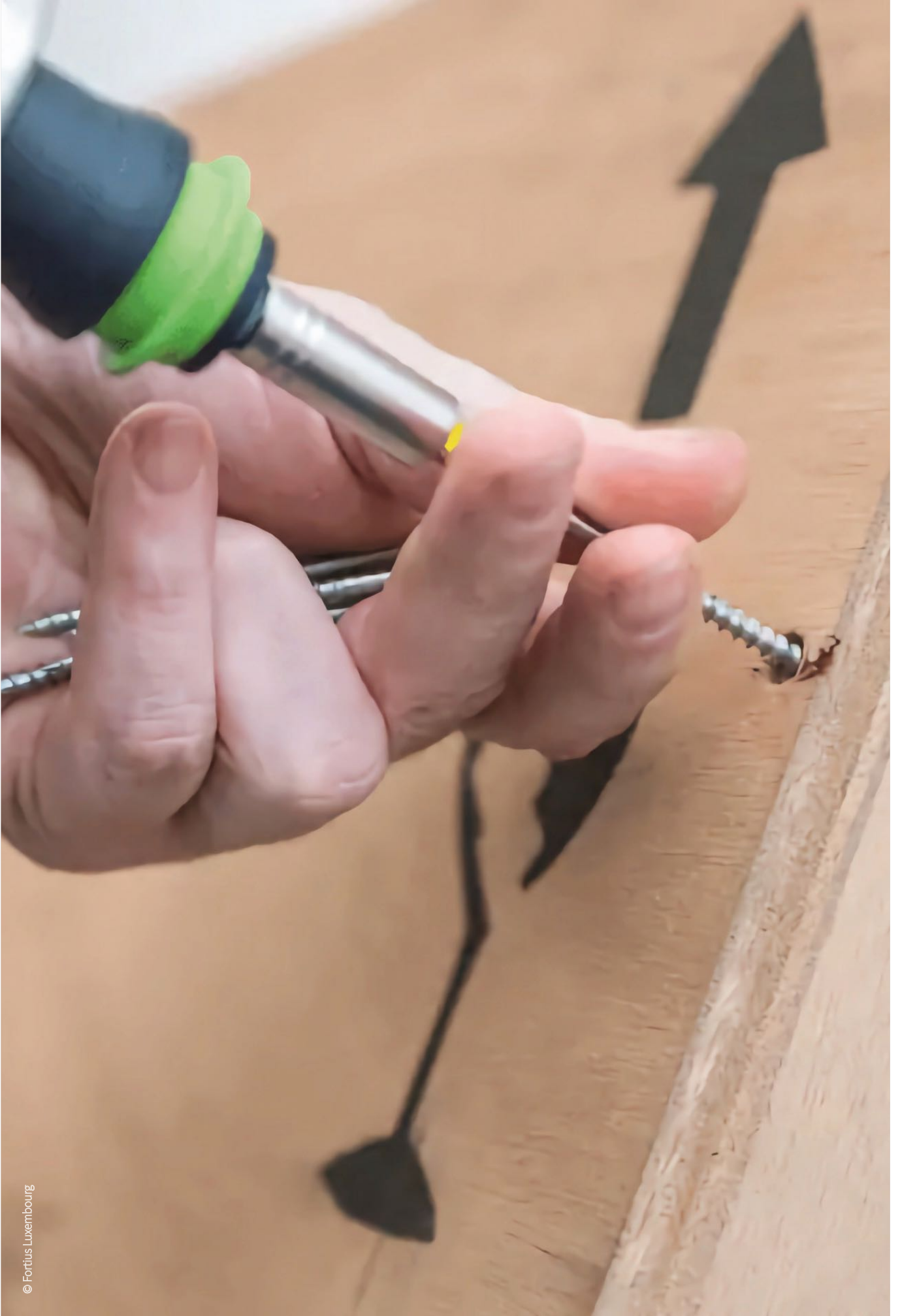
Ecological awareness, precipitated by the health crisis, is a relatively recent phenomenon in the cultural sector. CIMAM, a forum for modern and contemporary art collections and exhibitions, has produced a guide for professionals on how to manage the carbon footprint of an exhibition. The Palais des Beaux-Arts in Lille is offering workshops on the theme of museum sustainability. Generally speaking, the introduction of courses on green issues seems to be a fundamental step towards

rethinking exhibitions from the perspective of sustainable development.

However, the cost of the ecological transition remains a major issue for institutions. The Amcsti bulletin on the sustainable approach to exhibitions published in February 2022 highlighted the lack of financial investment by public authorities to support private sustainable initiatives. The institutions, for their part, “are asking professionals [...] to be a driving force in eco-design because they do not have enough in-house resources [and] are lowering [...] the remuneration of professionals, which they continue to regard as proportional to the amount of work rather than to the “time spent””. This is still a delicate situation for the professionals involved in finding solutions, which are still time-consuming and more costly.

In an age of globalisation and constant displacement, those working for sustainable development are also stressing the importance of relocation – a central theme for art today, but also for the economy as a whole. The Shift Project proposed relocating activities to local areas, shortening distances travelled, reducing scales, eco-designing works, integrating mobility issues and ... giving up. Dynamics that engage contemporary creators, professionals and audiences alike. And, ultimately, the opening up of other exhibition models to embody new relationships with the world.

In the light of the challenges facing the world of culture today, the green initiatives taken at every stage in the organisation of exhibitions need to be made visible in order to raise awareness among professionals and the public alike of the energy costs involved. At a time when contemporary art is increasingly concerned with the environment, ecology and the relationship between man and the living world, it would seem that institutions too should follow suit and give concrete expression to the works they exhibit.



# DISCOURSED

Hors-Sol (2022-2023), Kim KototamaLune  
Photo Axel Fried. Courtesy MusVerre





## KIM KOTOTAMALUNE, GLASS VIRTUOSO

Virtuoso of glass but also of new technologies, Kim KototamaLune is constantly experimenting at the frontier of material and immaterial, between technique and concept. While her exhibition at the Soissons Museum is on display until 3 September, let's meet with an unparalleled artist.

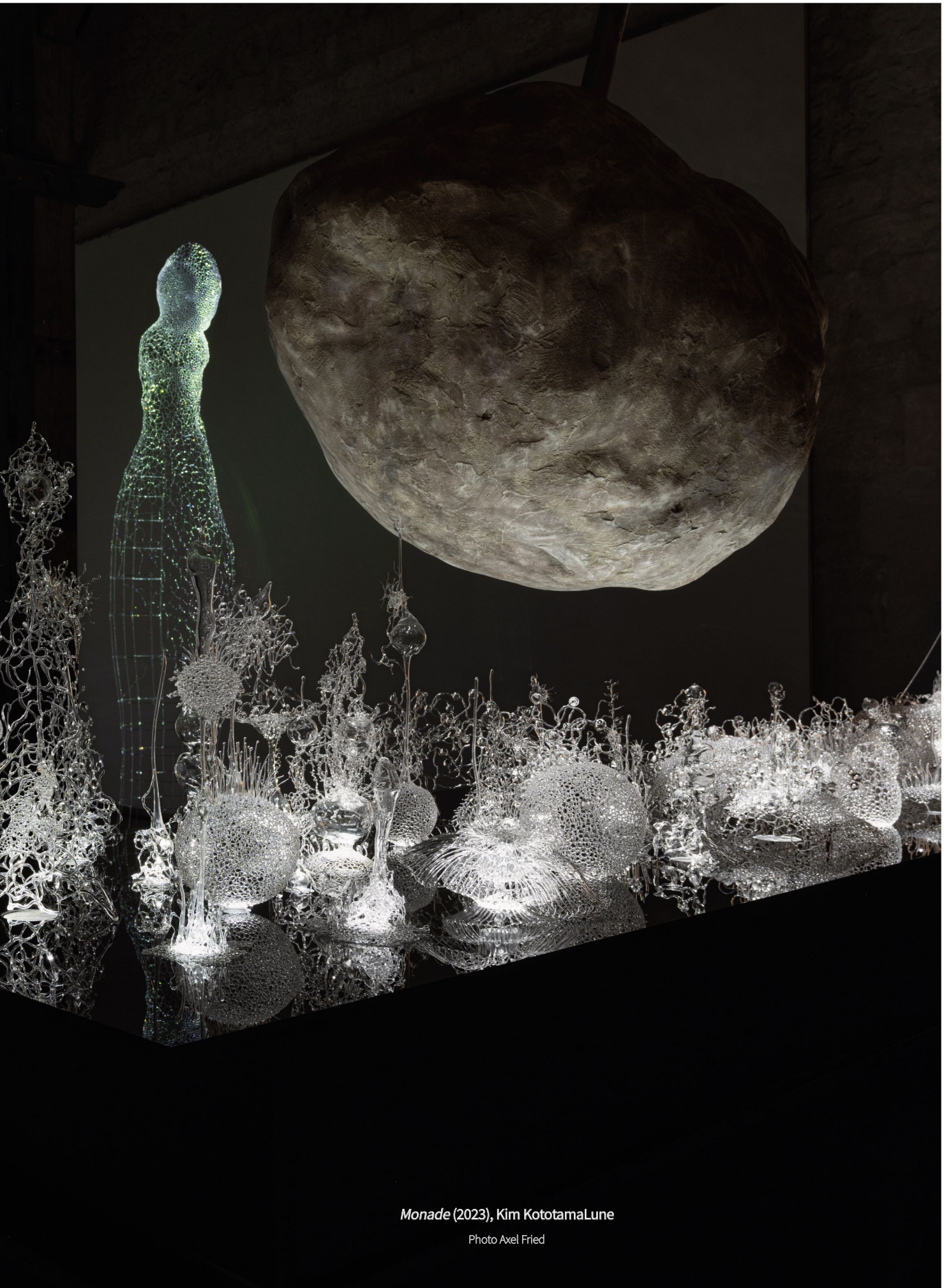
The Museum of Soissons is hosting throughout the summer the exhibition "3.5" imagined by artist Kim KototamaLune and the Bones and Cloud collective. Monumental glass sculptures, plastic installations, and video projections intertwine for an immersive experience that transports the visitor between introspective journey and digital reverie. In relation to the body, nature, self, and others, Kim KototamaLune, Jean-Benoist Sallé, and Stéphane Baz are questioning the public on a wide range of existential themes. This exhibition combines the embodied material of Kim's spun glass sculptures and the immateriality of digital through the diffusion of sounds and video content. It's a way for the artist to illustrate her view on the virtuality of an increasingly dematerialised society, while the individual seems to be in search of meaning in this ocean of information. Under the scientific curatorship of Clément Thibault and the general curatorship of Christophe Brouart, the exhibition was made in partnership with MusVerre, Museum of Contemporary Glass. It is also part of the official ISEA program and has received support from the Regnier Fund for Creation. Meeting.

### **Tell us about your path.**

Actually, it is a little dense. I started with a HEC prep, then I switched to applied arts. Along the way, I nourished myself with many traditional techniques, whether in the fields of sculpture, painting, textiles, or modelling. I eventually became interested in everything related to applied arts and that could make me discover material through gestures. However, over time, I realised that I was not finding myself there. My partner went to fine arts school and little by little, I was sensitised to installations

and everything related to plastic arts. I was already working on transparency, but rather with plexiglas. Then, twenty years ago, I met glass. Questions about immateriality and what the matter was saying became increasingly present in my approach. In parallel, I learned to write many languages, including Japanese, Chinese, Persian, or Hebrew. The idea was to understand how a language system was thought. With my partner, Jean-Benoist, we also trained for three years in massage techniques and reflexology. This holistic approach, which looks at the body in a global way, has nourished us a lot. There was a desire to link my Asian origins to the Western society of which I am deeply imbued. Then, five years ago, the meeting with Clément Thibault brought to light the questions I had about the virtual. When he proposed this exhibition to me, I thought it was the opportunity to combine everything. To rediscover the body and the intimacy of the body in a world where the virtual tends to completely disembodied this body. The installations make a place immersive to become aware of the body through emotions.





*Monade* (2023), Kim KototamaLune

Photo Axel Fried

**You practice spun glass sculpture, what is the peculiarity of this technique?**

In reality, it's about two techniques. I use a hand torch, with rods of different sizes and diameters that I heat so that the viscosity of the glass becomes sufficient and it is malleable to form it, then I come to weld on the glass itself. That's how I gradually build my sculptures and installations. The difficulty lies in welding, so that there are no angle drops, the risk being thermal shocks and breakage. We also have to take into account gravity, since ultimately the body is fully engaged.

I also worked with blown glass on the torch, a table torch, and tubes of different diameters. I use traditional glass techniques, so I pull points and then I blow. From there, I use other rods, which I will weld one to another in order to draw in space. From a glass point of view, it's much more technical, because as soon as you blow, the thermal shocks are greater. So I'm going to make different pieces that I'm going to reheat in an oven, before assembling them to make larger and larger pieces.

For large pieces, it's a real sculpture work. When I implement blowing, I assemble different parts with wire.

**What is the genesis of this exhibition and who is the target audience?**

Clément did the first part of "Deus ex Machina" three years ago, which was a group exhibition with about thirty artists on the question of the virtual. For the second part, the director of the Museum of Soissons wanted it to be a monograph. That's how he thought of me. I was delighted because these topics interest me. I knew the place, and I found it sublime. Everything is immersed in darkness, conducive to the rest of the mind. Except that I didn't see myself investing some 500 m<sup>2</sup> of surface, only with glass. For a long time, I had precisely this

desire to integrate video into my work. Hence my collaboration with Jean-Benoist and Stéphane Baz. For two years, we conducted a study on the links between traditions and new technologies. We also wanted it to speak to as many people as possible, because we are all concerned, not just young people. How to find this thread between generations, thread that has become a bit stretched? We came to say that it was the body and emotions.

**More broadly, what is your view on the digitalisation of art?**

The phenomenon is very advanced, and we should understand how we got there. However, I notice that the public, collectors or even professionals in this trade need to maintain direct contact with people. For my part, I am opening up to this digital dimension in a rather shy way. Glass has this peculiarity; it exists indeed like wood, metal, etc., but through its transparency, it is ultimately the most dematerialised material that exists. I like to move in different universes, of matter, or sound, of frequency and image, and ask myself the question: how do we actually perceive matter? Does the brain manage to grasp it as a matter or ultimately as frequencies? Digitalisation has changed the sale of works. It gives the illusion that they are more accessible, but the need to see and touch is still there. We obviously think of resources that are dwindling to the analyses of scientists who believe that the situation will not be sustainable in the long run. So I'm in favour of digitisation, but for how long? I would say that I want to go down this path even if I keep my love for the material. It's an irreplaceable connection to the body, even if we know that the brain doesn't differentiate. I am increasingly moving towards projects that integrate the image,

I like it, but the relationship with the material, with glass, with painting will always be present in my work.

**Is it important for you to pass on and share your know-how?**

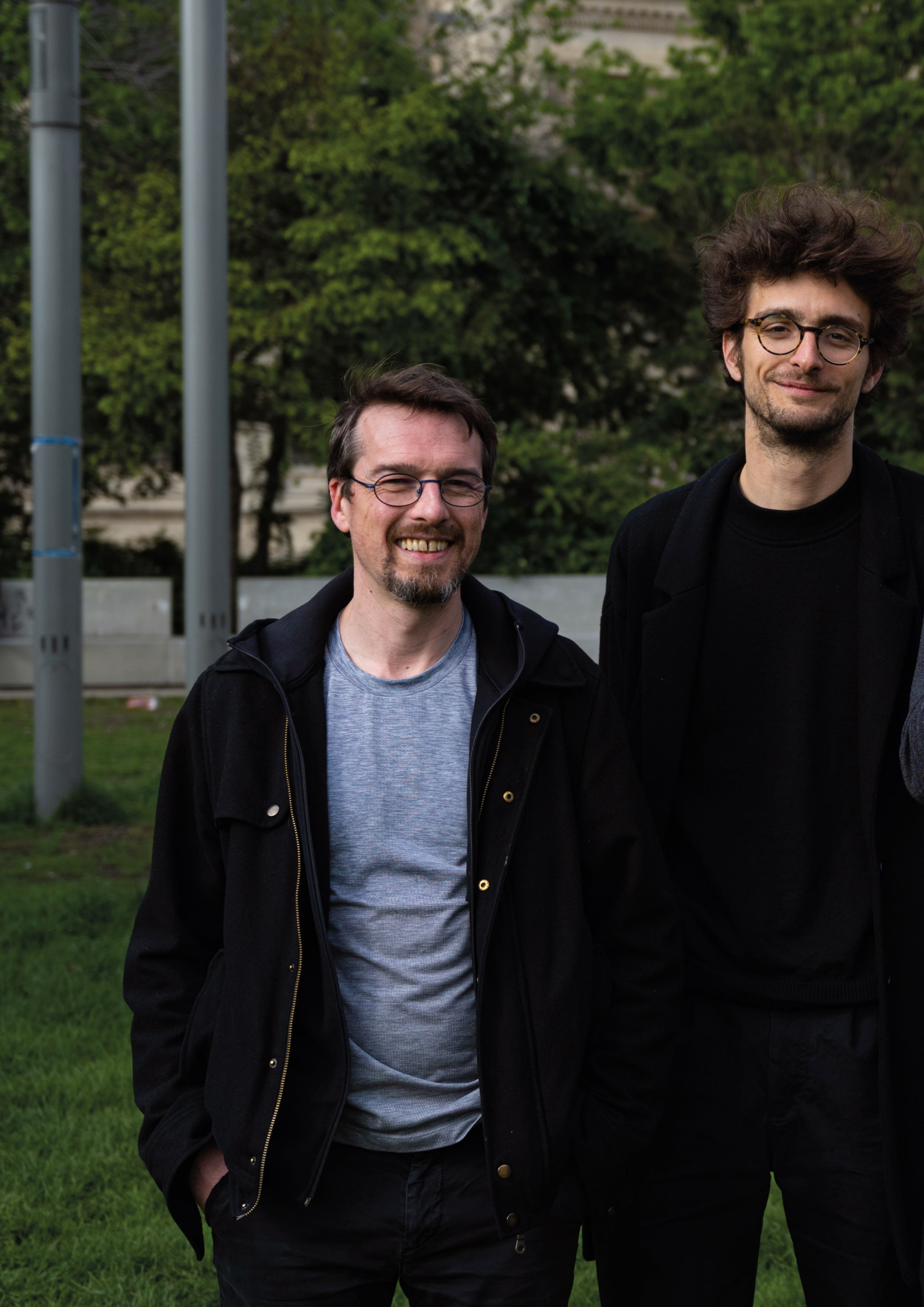
The transmission is a relatively recent concern, and this for various reasons. First of all, because sculpting glass in space without a mold is a very particular technique, which I took a long time to master. The health crisis linked to COVID made me question the relevance of continuing like this. It was an accelerator, an element that upset all my beliefs. I came to the conclusion that it was of no interest to do just for oneself. The residence at MusVerre comforted me in this reasoning, since I was confronted with 400 students. I realised that being able to interact with a young audience was wonderful and it made me want to deploy it on a larger scale. I also want to train people and encourage collaboration with creators in the different places where I will carry out projects. I will soon train a person over a longer period. It took me a long time to take this step, but I think it will be very positive. And it should also allow to work on even larger installations.

**This exhibition is in place until September, what are your plans afterward?**

We recently met the director of a cultural center in Brazil, who really liked this exhibition. He offered us to work in residence, in 2024, around these issues of the body and the virtual, while creating a dynamic with the locals. With Clément, we continue the adventure on the theme of artificial intelligence. I would like to create machines mixed with glass. Programming and coding are also part of the things I learned during my journey and that I want to develop.

Crypt of the Abbey of Saint-Léger in Soissons  
Photo Jean-Benoist Sallé







Stéphane Baz, Clément Thibault,  
Jean-Benoist Sallé and Kim KototamaLune

Photo Axel Fried



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