

ART GENÈVE, PALEXPO

26 Jan. — 2 Feb. 2025

BOOTH C6

PREVIEW



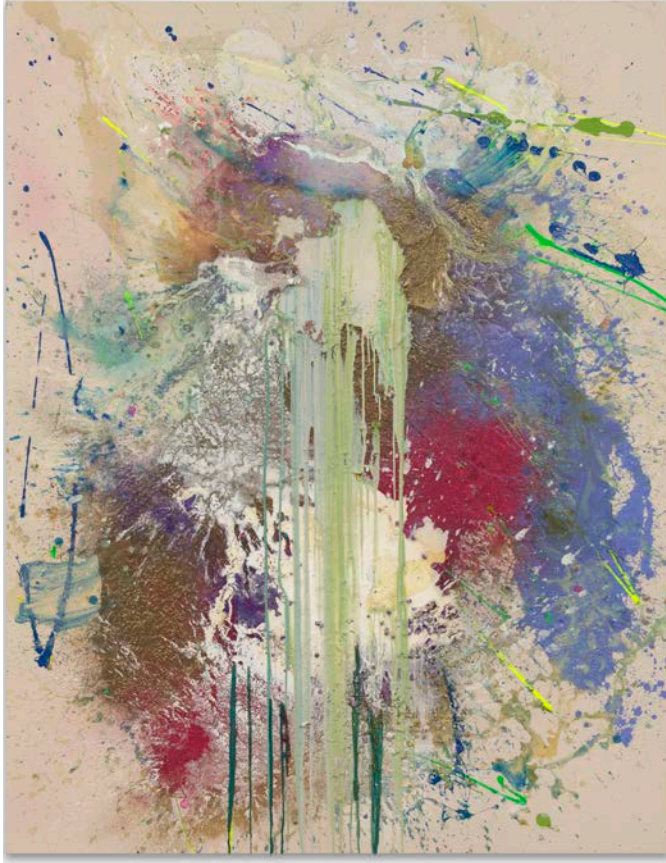
**OLIVIER VARENNE**  
ART MODERNE & CONTEMPORAIN

**JOHN ARMLEDER**  
**(b. 1948)**

*Hededyphosis Cretica*, 2023

mixed media on canvas  
225 x 175 x 4 cm

**Provenance**  
Studio of the Artist



The title of this painting may be an allusion to Crete weed, a plant resembling the common dandelion. John Armleder has repeatedly emphasized the importance of chance in his work, often choosing titles at random. Inspired by the dripping and pouring technique, these splashes and puddles have become defining elements of the artist's recent output, encapsulating a key aspect of his practice. Even in paintings that feature "actual" splatters and pours, Armleder approaches his work with a spirit of experimentation rather than predetermined composition. In his *Puddle Paintings*, for example, he combines paints made from incompatible mediums, allowing their interactions to unfold in unpredictable ways.

He incorporates glitter, toys, and other found objects into the wet surfaces, allowing these materials to determine their own outcomes as they dry. This process often results in sculptural and visual effects that seem to emerge independently of the artist's control, placing Armleder in the role of an observer who discovers unexpected relationships between textures and colours.

John Armleder is a singular figure in postwar art and one of the most representative Swiss artists of his generation. His career spans five decades and synthesizes many of the competing aesthetic developments associated with that period.

**JOHN ARMLEDER**  
**(b. 1948)**

*sans titre (no 366), 2004*

acrylic, glitter, graphite, ink and coffee on paper  
100 x 35 cm

**Provenance**  
Studio of the Artist

**Exhibited**  
Zürich, Kunsthalle Zürich, About Nothing. Works  
On Paper 1964-2004, 2004-2005, no. 1227



**CHRISTIAN BOLTANSKI**  
**(b. 1942)**

MONUMENT, 1987

Installation: 1 framed black and white photograph, 30 framed colour photos, 5 sockets, 5 lightbulbs, electric wire  
180 x 60 cm. total size; each photo 15 x 20 cm.

**Provenance**

The Artist's studio  
Private Collection, Geneva



*"Yes there is something contradictory in my work, in that it is about relics but at the same time it's very much against relics. Part of my work has been about what I call 'small memory'. Large memory is recorded in books and small memory is all about little things: trivia, jokes. Part of my work then has been about trying to preserve 'small memory' that 'small memory' is what makes people different from one another, unique. These memories are very fragile; I wanted to save them."*

(The artist quoted in 'Christian Boltanski Tamar Garb in Conversation', in *Press Play; Contemporary Artists in Conversation*, London 2005, p. 41).

Christian Boltanski's *Monument* (1987) is a poignant and evocative work that reflects on themes of memory, loss, and the fragility of human existence. The piece is part of Boltanski's broader practice, especially of his *Monuments* series, which explore collective and individual memory, particularly in relation to the Holocaust and the passage of time.

**BERNARD BORGEAUD**  
**(b. 1945)**

2020.6

oil on cotton canvas ; in two parts  
320 x 375 cm.

**Provenance**  
The Artist's studio



Bernard Borgeaud's painted works take shape through a gradual process. He carries out extensive research, responding to the intensity of the flow of energy which passes through nature. Drawing is his way of thinking and he makes many preparatory drawings, often consisting of lines and elements that converge, before he creates the painting which is the culmination of the process. These preparatory stages are critical and it can take years until he feels that he has reached a moment which feels 'intense and right', and only then can he begin to paint. The more rigorous he is with his preparation, the more the painting comes together by itself. He pointedly maintains that his paintings are not

abstract, rather they have a relationship with nature and reality. In his paintings, as with his gouaches, Borgeaud prepares his colours with care, and precise dilution. Everything is organised well in advance before he starts. He feels like he is an actor on stage about to perform. A respect for the canvas support, a radical simplicity, is something he has in common with the Abstract Expressionists, especially Barnett Newman and Rothko. He cites Newman's *Shining Forth (to George)*, as a particular source of inspiration. Newman's statement that 'a painter is a choreographer of space' also aptly applies to Borgeaud's approach.

**BERNARD BORGEAUD**  
**(b.1945)**

*Grand Carnet, 2002/2003 (I)*

gouache sur papier, double page  
42 x 60 cm.



**BERNARD BORGEAUD**  
**(b. 1945)**

*Sur l'Album Bleu, 2023*

gouache sur papier, double page  
68 x 24 cm.



# CHRISTO JAVACHEFF (1935-2020)

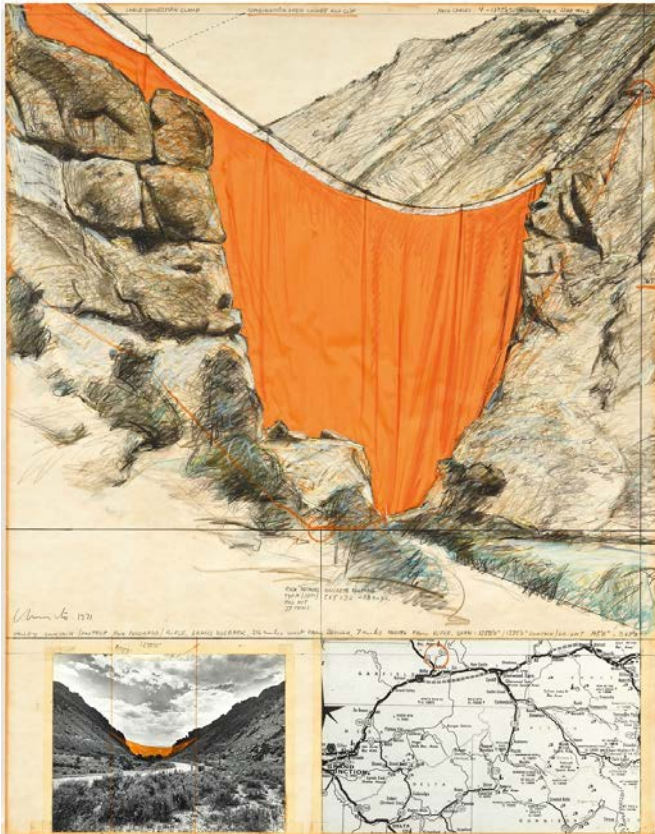
VALLEY CURTAIN (PROJECT FOR COLORADO/RIFLE), 1971

signed and dated lower left: Christo 1971  
collage, pencil, crayon, wax crayon, cover white, fabric,  
photograph, map, staples and tape on cardboard.  
70.7 x 55.7 cm.

## Provenance

Private Collection, Switzerland

This work is registered in the archive of the Christo and  
Jeanne-Claude Foundation, New York



This work was created as part of the extensive preparation for Christo's iconic "Valley Curtain" project, which was successfully realized on August 10, 1972, following over two years of meticulous planning. Christo and Jeanne-Claude orchestrated the suspension of a massive orange curtain between two mountain slopes in Colorado, marking the inception of many ambitious projects the duo would undertake in America. The installation, demanding both technically and logistically, initially failed in October 1971 when a powerful wind destroyed the fabric.

Undeterred by this setback, Christo and Jeanne-Claude persevered. On August 10, 1972, a collaborative effort involving numerous engineers, workers, and volunteers resulted in the installation of an 18,600 m<sup>2</sup> nylon curtain supported by a 400-meter steel cable anchored to the mountains. This striking landscape intervention, extensively documented and photographed, had to be dismantled after only 28 hours due to yet another storm.



# JEAN DUBUFFET (1901-1985)

PERSONNAGE DANS UN PAYSAGE, May-June 1960

signed with initials and dated upper right  
ink on paper  
33 x 25 cm.

## Provenance

Madame de Gavardie  
Galerie Daniel Varenne, Geneva  
Private Collection, Geneva

## Literature

M. Loreau, *Catalogue des Travaux de Jean Dubuffet – Fascicule XVIII: Dessins*, 1960, Les Éditions de Minuit, Weber, 1969, p. 45, no. 75 reproduced.



In his works of the early 1960s, the period to which the present work belongs, Dubuffet incorporated textural effects to describe the figure and background in his ink drawings. He dismissed the concept of perspective in favour of a more direct, two-dimensional presentation of space. *Personnage dans un paysage*, places the figure in an environment

teeming with activity. The work is an amalgam of dots, dashes and splatters of ink which cover the paper in its entirety. In a sense the figure simultaneously emerges from and melds with its surroundings, indicating a symbiotic relationship between man and nature.

# JEAN DUBUFFET (1901-1985)

PAYSAGE AVEC UN PERSONNAGE, 1980

signed and dated centre right  
ink on paper  
53 x 35 cm.

## Provenance

Galerie Daniel Varenne, Geneva  
Private Collection, Geneva

## Literature

M. Loreau, *Catalogue des Travaux de Jean Dubuffet – Fascicule XVIII: Dessins*, 1960, Les Éditions de Minuit, Weber, 1969, no. 118 reproduced.



Jean Dubuffet's *Paysage avec un Personnage* exemplifies the artist's signature unrestrained exploration of the imagination, abstraction, and his fascination with flattened perspective. It embodies his belief in *Art Brut* – art free from academic conventions, inspired by children's drawings, graffiti and outsider art. It features bold, yet whimsical shapes, a simply rendered figure embedded within an intricate and textured landscape. Jean Dubuffet's ink drawings of the 1980s can be seen to relate to his series *Psycho-Sites*

(1980-1981) which first explore his idea of mental landscapes and the abstract nature of perception. They feature figures – often disproportionate in scale – suspended within ambiguous, brightly-coloured spaces where distinctions between vertical and horizontal planes are blurred. Dubuffet intends these 'sites' to be conceptual, rather than literal places, suggesting that they are less about physical locations and more about the notion of a mental or psychological space.

# MÓYÓSÓRÉ MARTINS

(b. 1986)

ALAPKINSHÉ, 2022 (AFRICAN VILLAGE SERIES)

oil, oil stick, pigments, charcoal on canvas  
180 x 135 cm.

## Provenance

The artist's studio



Móyósóré Martins (known as Moyo) is a self-taught mixed-media artist. Raised in Lagos, Nigeria by a Brazilian father and a Nigerian mother from Ekiti state, Martins adopted a paintbrush and pencil at a young age as instruments to express his innately curious and spiritual nature. Through his work, Martins blends his traditional Yoruba cultural

roots with his contemporary vision of art. Forbidden by his father to create or study art, Martins spent his college years in Ghana and the Ivory Coast studying computer science. He immigrated to New York City in 2015 to further pursue his artistic ambitions.

**HENRI MICHAUX**  
**(1899-1984)**

SANSTITRE, 1959

signed lower right with the artist's monogram: HM  
India ink on paper  
74.7 x 107.4 cm.

**Provenance**

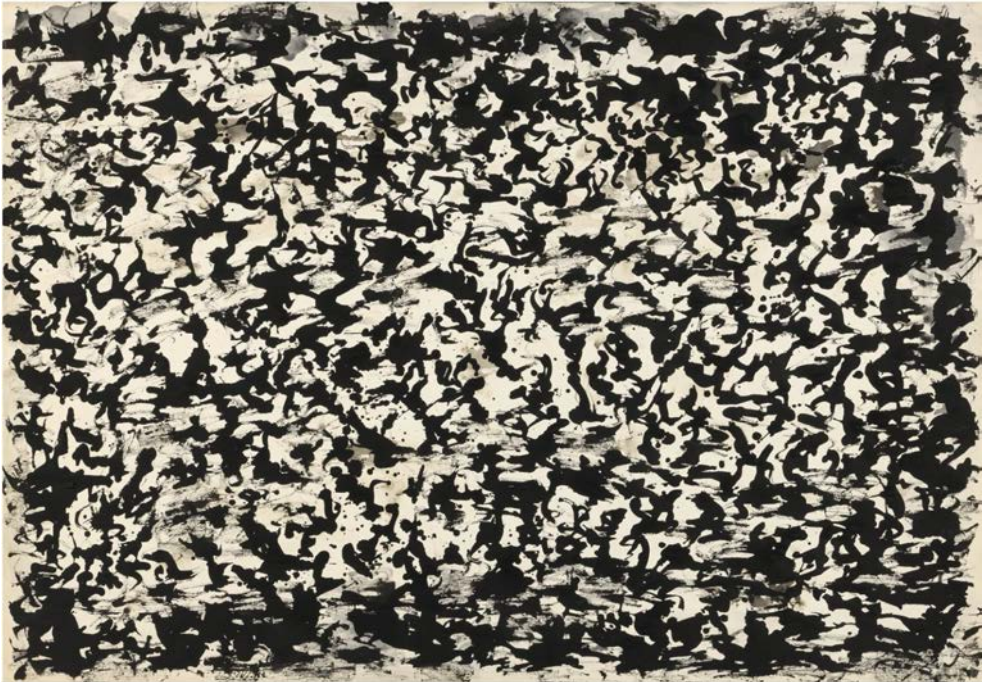
Le Point Cardinal, Paris where probably acquired by  
Private Collection  
Private Collection, Geneva

**Exhibited**

Tokyo, Seibu Museum (Jan-Feb.), Kitakyushu, Musée  
Municipal (Apr.-May); Ohtsu, Seibu Hall (May-June),  
*Henri Michaux*, 1983, no. 89.

**Literature**

*Henri Michaux*, exhib. cat., 1983, no. 89, ill. p. 85.



Henri Michaux's ink-on-paper works are marked by an exploration of fluid, abstract forms that reveal his fascination with the subconscious and the limits of human perception.

Often categorized as neo-Surrealist, Michaux's pieces reflect his interest in Eastern calligraphy, psychological states, and the delicate boundary between figuration and abstraction.

**ROMAN OPALKA**  
**(1931-2011)**

*INFINI DETAIL 1627999-1631391, 1965*

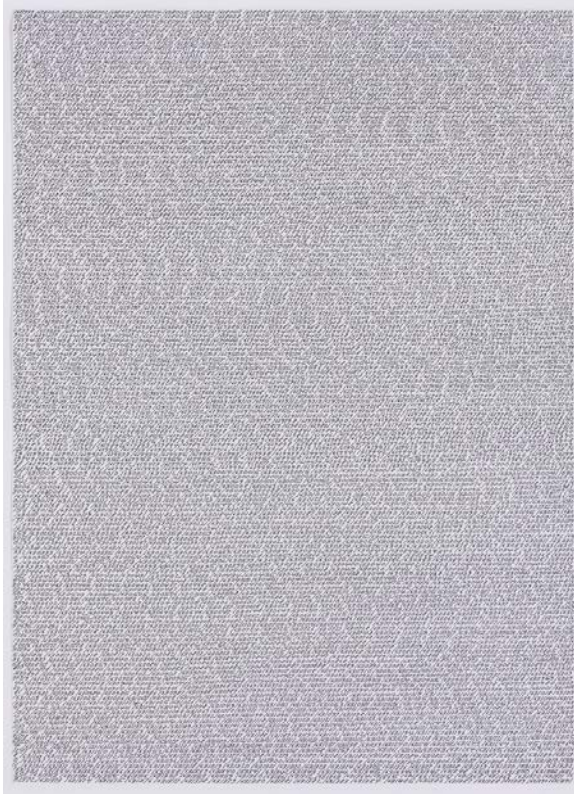
ink on paper  
33 x 24 cm.

**Provenance**

John Weber Gallery, New York  
Galerie Daniel Varenne, Geneva  
Private Collection, Geneva

**Note**

The present work will be included in the forthcoming Catalogue Raisonné.



In 1965, Opalka set out to visualize the continuum of time by embarking on an ambitious project: counting to infinity. He adhered to a disciplined process, writing numbers on canvases of identical size using white paint on a dark background. Each brushstroke was made until the paint was depleted, resulting in a subtle, irregular rhythm across the paintings. A shift occurs in Opalka's work starting in 1972, when he reached one million. The artist begins adding 1% more white to the background of each new canvas, causing the numbers to gradually and visibly fade from the surface, creating a visual chronology—the lighter the

background, the later the work in the sequence. While painting, he recorded his voice reciting the numbers, and at the end of each workday, he took a photographic portrait of himself following an unchanging setup. By the time of his death, the series comprised 233 canvases. Opalka's final number painted was 5,607,249. By embracing this meticulously systematic approach, Opalka positioned himself alongside contemporaneous artists such as Daniel Buren, On Kawara, and Hanne Darboven, who similarly explored the creation of art using systems and mathematics.

# MAN RAY (1890-1976)

AUTOPORTRAIT, 1933

signed and dated and titled on the top of the box  
mixed media: plaster, newspaper, glass, metal, wood.  
34 x 22 x 9 cm.  
unique

## Provenance

Estate of Man Ray  
Juliet Man Ray Collection  
Private Collection (acquired from the above late  
1970s/early 1980s)

## Note

The Man Ray International Association have confirmed that the present work will be included in the forthcoming updated edition of *Man Ray Objets De Man Affection: Sculptures et Objets, Catalogue Raisonné* (ed. Jean-Hubert Martin).

## Literature

M. Chahroudi, *New Art of Paper 2: Acquired with Funds from the Hunt Manufacturing Co., 1989 -1995*, vol. 2, Philadelphia, 1996, p. 74.

M. Klein, "alias Man Ray", in Mason Klein (ed.), *Alias Man Ray: The Art of Reinvention*, New Haven, 2009, p. 1.





DETAIL OF TOP OF BOX

Man Ray created this self-portrait in Paris during a time when the artist felt misunderstood and persecuted by critics (see M. Chahroudi, *op. cit.*). He intentionally chose a format that mocks the memorializing of great men with funeral masks, a tradition that was used to capture a person's final features shortly after death.

Here the plaster cast is cushioned in newsprint like a corpse in a coffin, an impression that is reinforced by the wooden box containing Man Ray's head, creating a feeling of isolation and alienation. *Autoportrait* suggests an artist entombed in his reputation and contradicts Man Ray's brave assertion "I simply try to be as free as possible... The work is done. I have total freedom."



Man Ray often depicted himself with humour, sometimes disguised as a Roman or through the imprint of his hand as a nod to prehistoric mark-making, reflecting the Surrealist exploration of identity as fluid and multifaceted. Surrealist artistes frequently distorted or fragmented their likenesses in their self-portraits, emphasizing the instability of the self, as Man Ray does in a photographic self-portrait from 1930 that shows his head completely distorted. It is worth noting that Man Ray's autobiography he published in 1961 is called *Self portrait*.

**CHIHARU SHIOTA**  
**(b.1972)**

ENDLESS LINE, 2023

thread of canvas  
160 x 140 cm.

**Provenance**  
The artist's studio



Chiharu Shiota is known for her exploration of the intangible. Working with a variety of media her personal experiences are often the starting point, through which she questions universal issues such as identity, boundaries and existence – and thus the relationships between the body, memory, life and death.

Red and black, pastel or thread feature heavily in Shiota's work. Rich in symbolism, the colour red alludes for the artist to our connectedness to each other, the interior of the body and the complex network of neural connections in the brain.

Pastel or thread are fluid, expressive and immediate materials – and respond to the emotive associations of the colour. About both colour and media the artist has said:

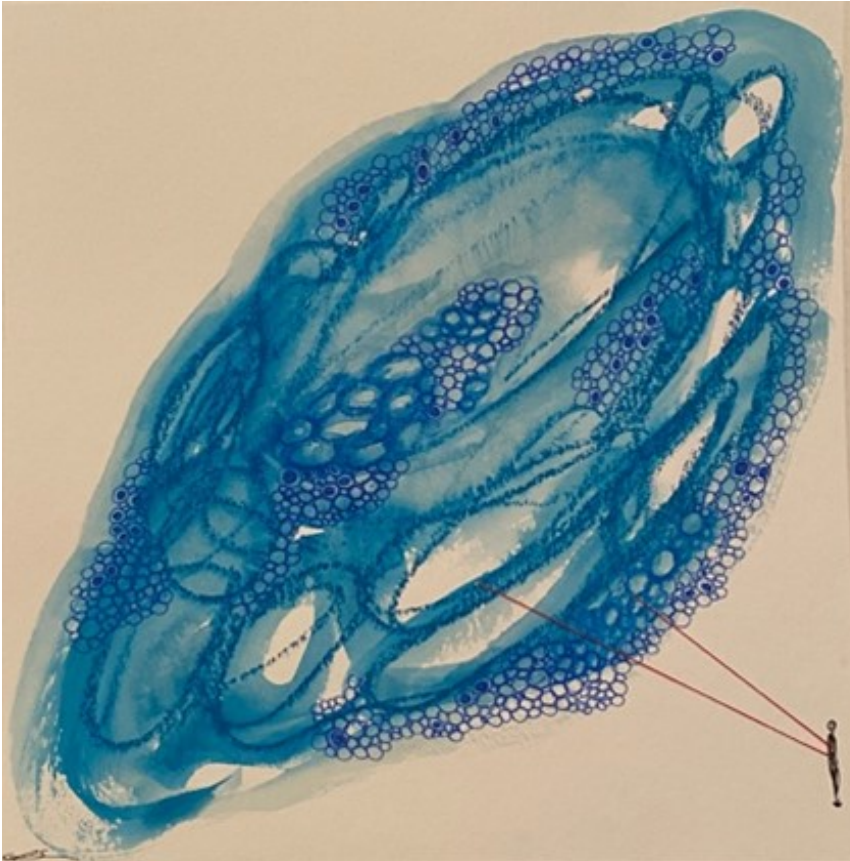
**“Red is, of course, the colour of blood, and also in Japan there is a fable that a red string links people though time to their destiny. The legend says that a thin vein connects the heart to the pinky finger. And a red thread then connects from your pinky finger to your future lover. The red string may become tangled, postponing the meeting point, but it can never break. It's to do with fate and about the strength of human relationships.”**



**CHIHARU SHIOTA**  
**(b.1972)**

*CONNECTED TO THE UNIVERSE (12), 2022*

signed on the lower right  
water-soluble wax pastel, ink and thread on paper  
25.4 x 25.4 cm.



**CHI HARU SHIOTA**  
**(b. 1972)**

*CONNECTED TO THE UNIVERSE (13), 2022*

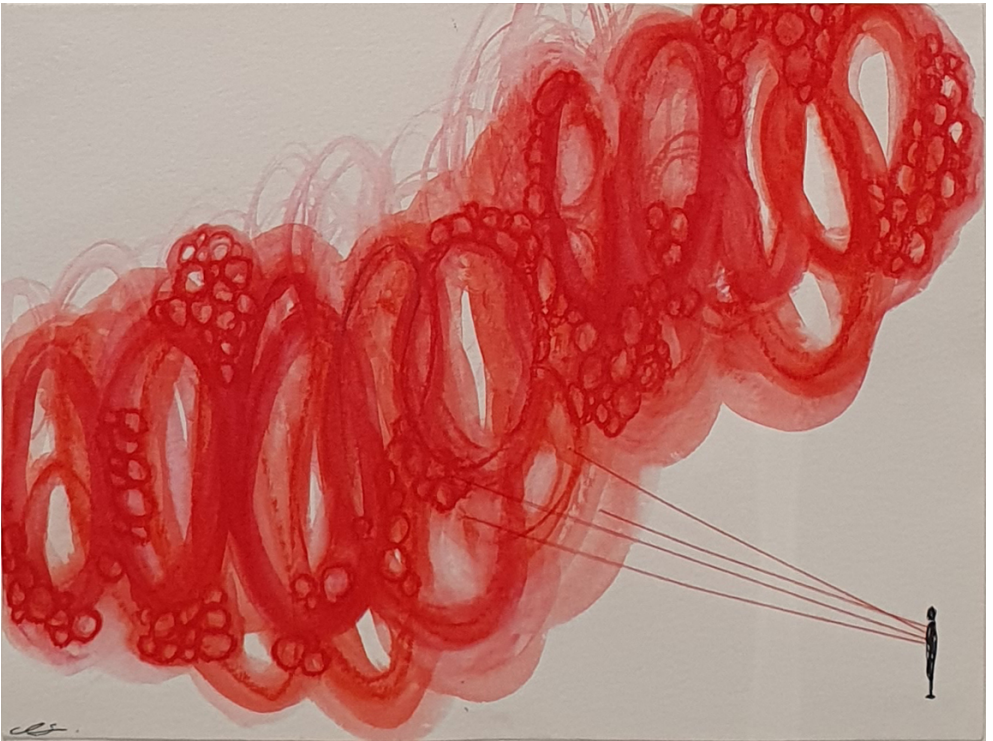
signed on the lower right  
water-soluble wax pastel, ink and thread on paper  
25.4 x 25.4 cm.



**CHIHARU SHIOTA**  
**(b.1972)**

*CONNECTED TO THE UNIVERSE (19), 2023*

signed on the lower left  
water-soluble wax pastel, ink and thread on paper  
24 x 32 cm.



**CHIHARU SHIOTA**  
**(b. 1972)**

*CONNECTED TO THE UNIVERSE (8), 2023*

signed on the lower left  
water-soluble wax pastel, ink and thread on paper  
32 x 24 cm.

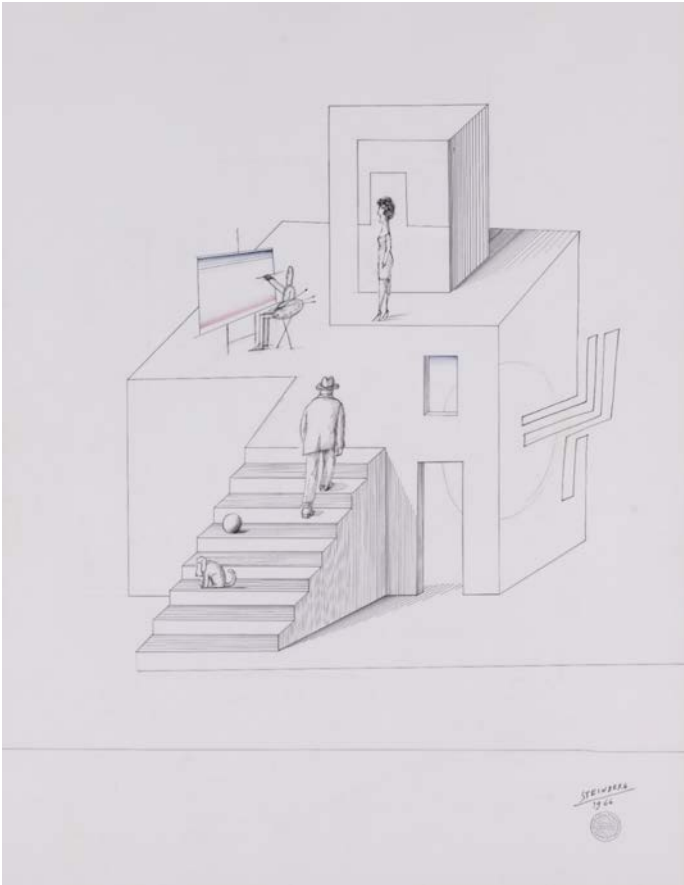


# SAUL STEINBERG (1914-1999)

ARCHITECTURE, 1966

signed and dated lower right: STEINBERG / 1966  
Chinese ink and coloured ink on paper  
70 x 55 cm.

**Provenance**  
Galerie Daniel Varenne  
Private Collection, Switzerland



Saul Steinberg was a Romanian-born American artist and illustrator renowned for his wit, surrealism, and ability to merge art with social commentary. He studied philosophy briefly before enrolling in architecture at the Politecnico di Milano, a discipline that profoundly influenced his artistic style. Fleeing Fascist Italy in 1941 due to anti-Semitic laws, Steinberg eventually settled in the United States, where he

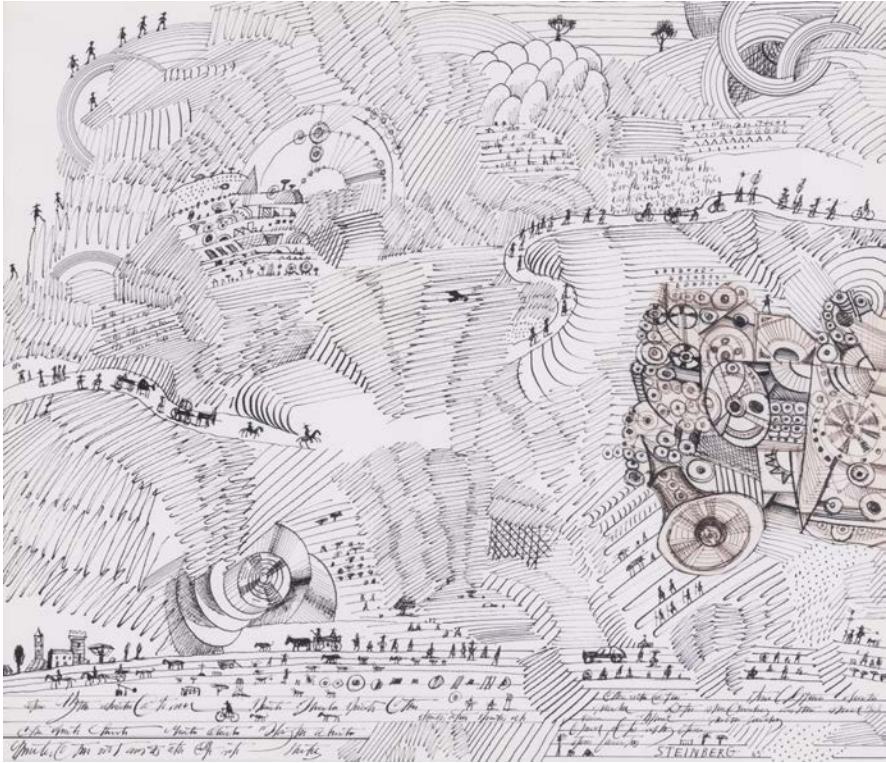
became celebrated for his inventive and whimsical drawings. While renowned for the covers and drawings that appeared in *The New Yorker* for nearly six decades, he was equally acclaimed for the drawings, paintings, prints, collages, and sculptures he exhibited internationally in galleries and museums.

**SAUL STEINBERG**  
**(1914-1999)**

UNTITLED (EGYPTIAN LANDSCAPE), 1965

signed and dated lower right: STEINBERG 65  
ink and collage on paper  
37.5 x 43.8 cm.

**Provenance**  
Galerie Daniel Varenne  
Private Collection, Switzerland



**JEAN TINGUELY**  
**(1925-1991)**

DENG XIAOPING III, 1989

iron, animal skull, chains, wood, spanner, electric motor  
158 x 103 x 90 cm.

**Provenance**  
Estate Jean Tinguely



# JEAN TINGUELY (1925-1991)



Jean Tinguely's *Deng Xiaoping III* is named after the paramount leader of China from 1978 to 1989, known for spearheading China's economic reforms in the late 20th century. In this work, Tinguely employs his characteristic combination of industrial materials, movement, and found objects to create a complex, dynamic sculpture that reflects on power, transformation, and the interplay of mechanical systems with human narratives.

The work critiques systems of control and the human desire to structure and reform society, as embodied by Deng's leadership and reforms. Tinguely's use of chaotic, self-destructive mechanisms can be interpreted as a metaphor for

the instability and unpredictability inherent in political and technological progress. His artworks often incorporate absurdity and irony, encouraging viewers to question the systems they live within and the figures who shape them. Throughout his career, Tinguely's work questioned industrialization and consumer culture, often celebrating the beauty of decay and transience. His legacy continues through the Museum Tinguely in Basel, which houses many of his works and documents his influence on modern art.

## Exhibited

Moscow, Central House of the Artist, *Jean Tinguely*, April 1990  
Zurich, Galerie Jamileh Weber, *Milena Palakarkina: Märtyrer!*  
*Jean Tinguely: Gespenster*, 1990, no. 2.  
Fribourg, Musée d'art et d'histoire, *Jean Tinguely: Fribourg - Moscou - Fribourg*, 1991  
Vienna, Kunst Haus, *Jean Tinguely. Nachtschattengewächse*, 19 July – 27 Oct. 1991

## Literature

C. Bischofberger, *Jean Tinguely. Catalogue Raisonné. Sculptures and Reliefs*, 1986 - 1991, vol. III, Zurich, p. 149, no. 864  
*Tinguely in Moskau*, Moscow 1990, exhib. cat. p. 135  
*Milena Palakarkina: Märtyrer! Jean Tinguely: Gespenster*, Galerie Weber 1990, exhib. cat. p. 69  
*Jean Tinguely. Nachtschattengewächse*, Kunst Haus Wien, exhib. cat. 1991.  
M. Hahnlöser-Ingold, Y. Lehnerr, L. Bezzola: *Jean Tinguely: Fribourg - Moscou - Fribourg*, Scheidegger exhib. cat., 1992, p. 105



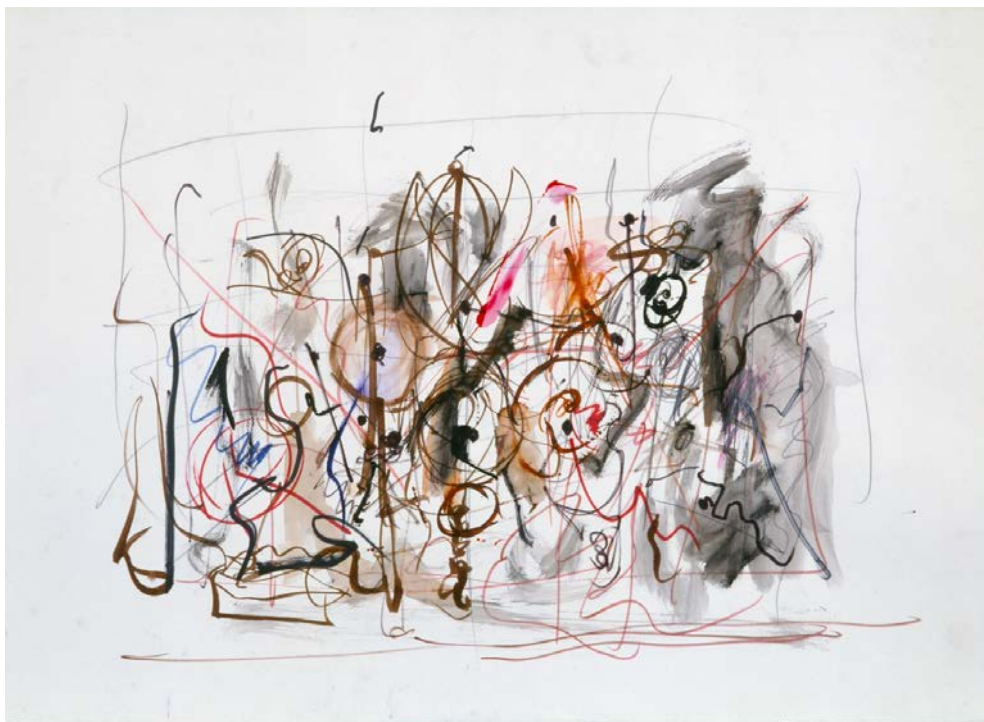
**JEAN TINGUELY**  
**(1925-1991)**

*SANSTITRE (RETABLE)*, n.d.

felt pen and watercolour on paper  
51 x 73 cm.

**Provenance**

Estate of Jean Tinguely,  
Niki Charitable Art Foundation, San Diego  
Private Collection



**BALINT ZSAKO**  
**(b.1979)**

*PHYSICAL COMEDY 3A, 2024*

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

*PHYSICAL COMEDY 4A, 2024*

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

PHYSICAL COMEDY 8A, 2024

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

*PHYSICAL COMEDY I IA, 2024*

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

PHYSICAL COMEDY 32A, 2024

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

PHYSICAL COMEDY 33A, 2024

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

PHYSICAL COMEDY 37A, 2024

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio





**BALINT ZSAKO**  
**(b.1979)**

PHYSICAL COMEDY 43A, 2024

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

*PHYSICAL COMEDY 44A, 2024*

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

*PHYSICAL COMEDY 47A, 2024*

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio

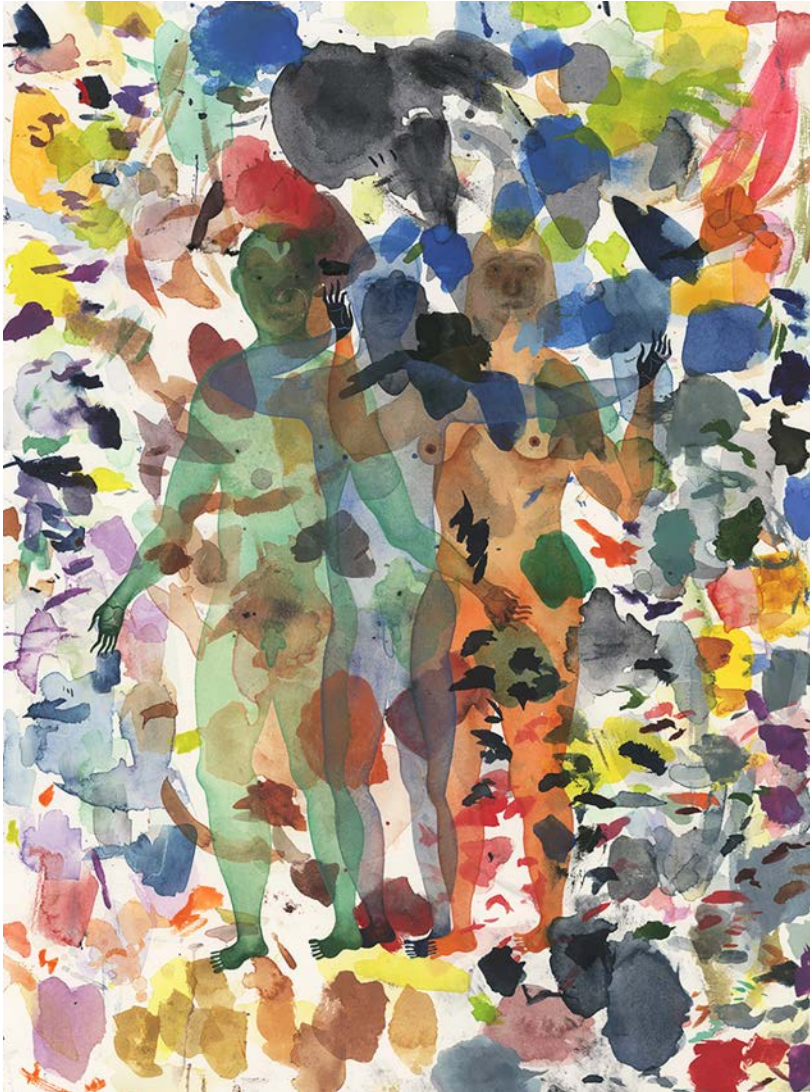


**BALINT ZSAKO**  
**(b.1979)**

*PHYSICAL COMEDY 50A, 2024*

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

*PHYSICAL COMEDY 69A, 2024*

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio

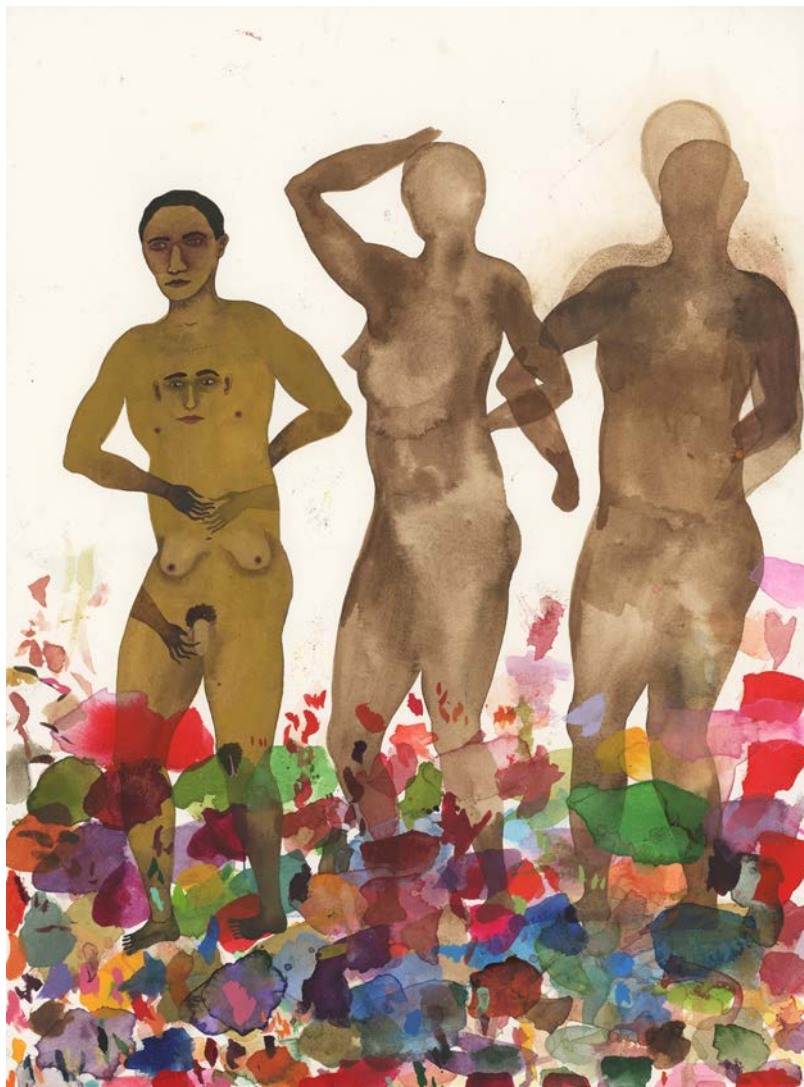


**BALINT ZSAKO**  
**(b.1979)**

PHYSICAL COMEDY 70A, 2024

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio



**BALINT ZSAKO**  
**(b.1979)**

PHYSICAL COMEDY 72A, 2024

watercolour on paper  
40.5 x 29.7 cm.

**Provenance**  
from the Artist's studio





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