

Art Monte-Carlo
Salon d'Art
29.04 — 01.05.26
Grimaldi Forum
Monaco

BOOTH E4

OLIVIER VARENNE
ART MODERNE & CONTEMPORAIN

JOHN ARMLEDER (b. 1948)

John Armleder (b. 1948, Geneva) 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. A productive friction—along with an abiding sense of humor and conceptual provocation—animates his earliest work with the Groupe Ecart in Switzerland, his many projects informed by his association with the Fluxus movement, and his interest in John Cage's work in particular. Since that time, he has made important contributions to the development of painting, sculpture, installation, design, and performance. Accordingly, Armleder operates on many fronts at once, drawing from legacies of seemingly divergent movements like Dada and abstract expressionism, and approaching each exhibition as an uncompromising and often unpredictable work in and of itself.

John Armleder has been the subject of numerous solo exhibitions around the world. Over the last decade alone, he has presented solo exhibitions at the Rockbund Art Museum, Shanghai (2021); KANAL – Centre Pompidou, Brussels (2021); Aspen Art Museum, Colorado (2019); Schirn Kunsthalle Frankfurt, Germany (2019); MUSEION, Bolzano, Italy (2018); Museo Madre, Naples, Italy (2018); Istituto Svizzero, Rome (2017); Le Consortium, Dijon, France (2014); Fernand Léger National Museum, Biot, France (2014); Dairy Art Centre, London (2013); Swiss Institute, New York (2012); and Peggy Guggenheim Collection, Venice, Italy (2011). Notable group exhibitions include *Ice and Fire: A Benefit in Three Parts*, The Kitchen, New York (2020); *THE ARTIST IS PRESENT*, curated by Maurizio Cattelan, Yuz Museum, Shanghai (2018); and *The Trick Brain*, Aishti Foundation, Beirut (2017–2018). His work is in the permanent collections of many museums, including the Centre Pompidou, Paris; Getty Research Institute, Los Angeles; Kunstmuseum Basel, Switzerland; Museum of Modern Art, New York; and Louisiana Museum of Modern Art, Humlebæk, Denmark. Armleder lives and works in Geneva.



JOHN ARMLEDER
(b.1948)

sans titre, October 1967

watercolour and ink on paper
23,9 x 31,9 cm

Provenance
Studio of the Artist



JOHN ARMLEDER
(b. 1948)

sans titre, décembre 1967

watercolour and ink on paper
36,9 x 27 cm.

Provenance
Studio of the Artist



CHRISTO
(1935-2020)

GREEN STORE FRONT (PROJECT) NO. 138" X 98" X 12", 1964

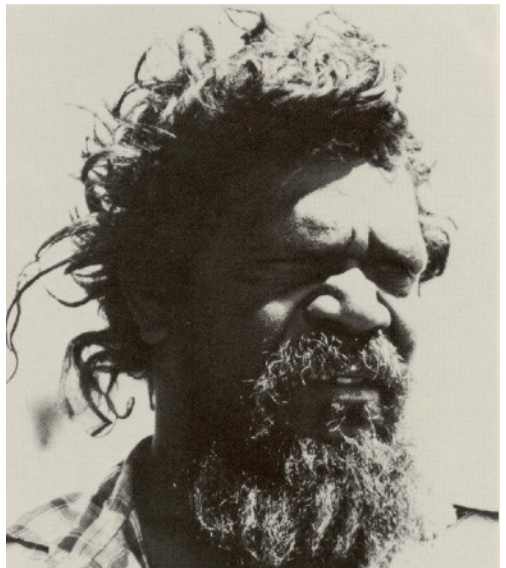
signed and dated bottom right;
gouache, crayon, collage of tissue and metal on
paper in a Plexiglas box
68.5 x 61 cm.



CLIFFORD POSSUM TJAPALTJARRI (1932–2002)

Clifford Possum Tjapaltjarri (1932–2002) was one of Australia's most celebrated Aboriginal artists and a pioneering figure of the Western Desert painting movement. Born near Napperby Station in the Northern Territory, he belonged to the Anmatyerre people and was among the first generation of artists to translate traditional sand and body painting motifs onto canvas in the early 1970s. His practice, deeply rooted in the Dreaming stories and topographies of his ancestral lands, transformed these ancient narratives into vast, dynamic compositions — maps of Country that intertwine myth, geography, and memory.

Possum's large-scale paintings are characterised by their rhythmic structures, layered symbolism, and sophisticated use of colour and pattern. They reflect both a meticulous knowledge of Indigenous cosmology and an intuitive grasp of modern abstraction, positioning his work at the intersection of cultural preservation and contemporary expression. Today, his paintings are held in major institutions worldwide, including the National Gallery of Australia, the Art Gallery of New South Wales, and the British Museum, affirming his legacy as a central voice in 20th-century art and a bridge between traditional knowledge and global modernism.



**CLIFFORD POSSUM
TJAPALTJARRI
(1932-2002)**

BUSH FRUIT DREAMING, 1991

acrylic on canvas
65 x 90 cm.

PROVENANCE
Peter Los, Western Desert Art,
Private Collection France,
Private Collection, Victoria



**CLIFFORD POSSUM
TJAPALTJARRI
(1932-2002)**

NGARLU, LOVE STORY, 1993

synthetic polymer paints on Belgian linen
128 x 182 cm.



**GABRIELLA POSSUM
NUNGURRAYI**
(b.1967)

*SEVEN SISTER'S DREAMING AND MY
GRANDMOTHER'S COUNTRY, 2026*

synthetic polymer paints on Belgian canvas
191 x 99 cm.



**GABRIELLA POSSUM
NUNGURRAYI
(b.1967)**

MY GRANDMOTHER'S COUNTRY, 2026

synthetic polymer paints on Belgian canvas
109 x 141 cm.



**GABRIELLA POSSUM
NUNGURRAYI
(b.1967)**

MY GRANDMOTHER'S COUNTRY, 2026

synthetic polymer paints on Belgian canvas
150 x 90 cm.



MIRIAM CAHN
(b.1949)

WUT!, 7.4.13

oil on canvas
48 x 43 cm.



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.

GILBERT & GEORGE
(b.1942 & b.1943)

The Red Sculpture, 1975

signed
artist's book of chromogenic colour print with text
ed. 4/100
39 x 46.8 cm. each (12 panels)



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.

DAVID SALLE
(b.1952)

CURTAIN DOWN, 1993

signed and dated on reverse:
Curtain Down / David Salle / 1993
oil and acrylic on canvas
119.5 x 125 cm.



CHIHARU SHIOTA

(b. 1972)

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 for the artist alludes 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.

Based in Berlin, Osaka-born Shiota represented Japan at The Venice Biennale in 2015 with her work *The Key in the Hand*. Using red thread to 'draw' in three dimensions, she wove intricate networks of yarn across spaces, incorporating over 50,000 keys. She explained: *'Keys are familiar and very valuable things that protect important people and spaces in our lives. They also inspire us to open the door to unknown worlds'*.

Shiota travelled to Germany in 1996 in order to study under Marina Abramovich. She studied painting early on and then used her own body in performance pieces. She later turned to using thread as it allowed her to remove her physical presence from her works yet still address ideas central to her practice.

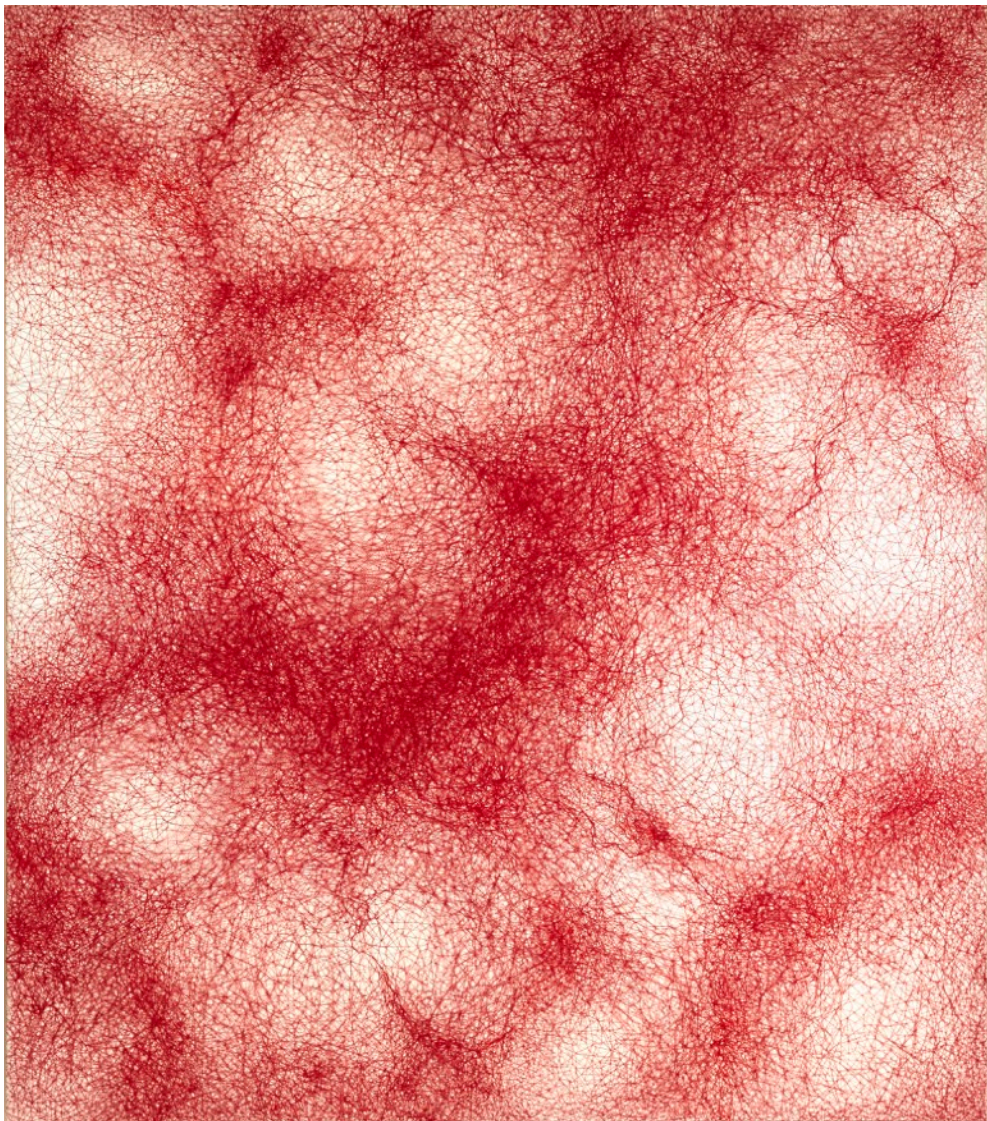


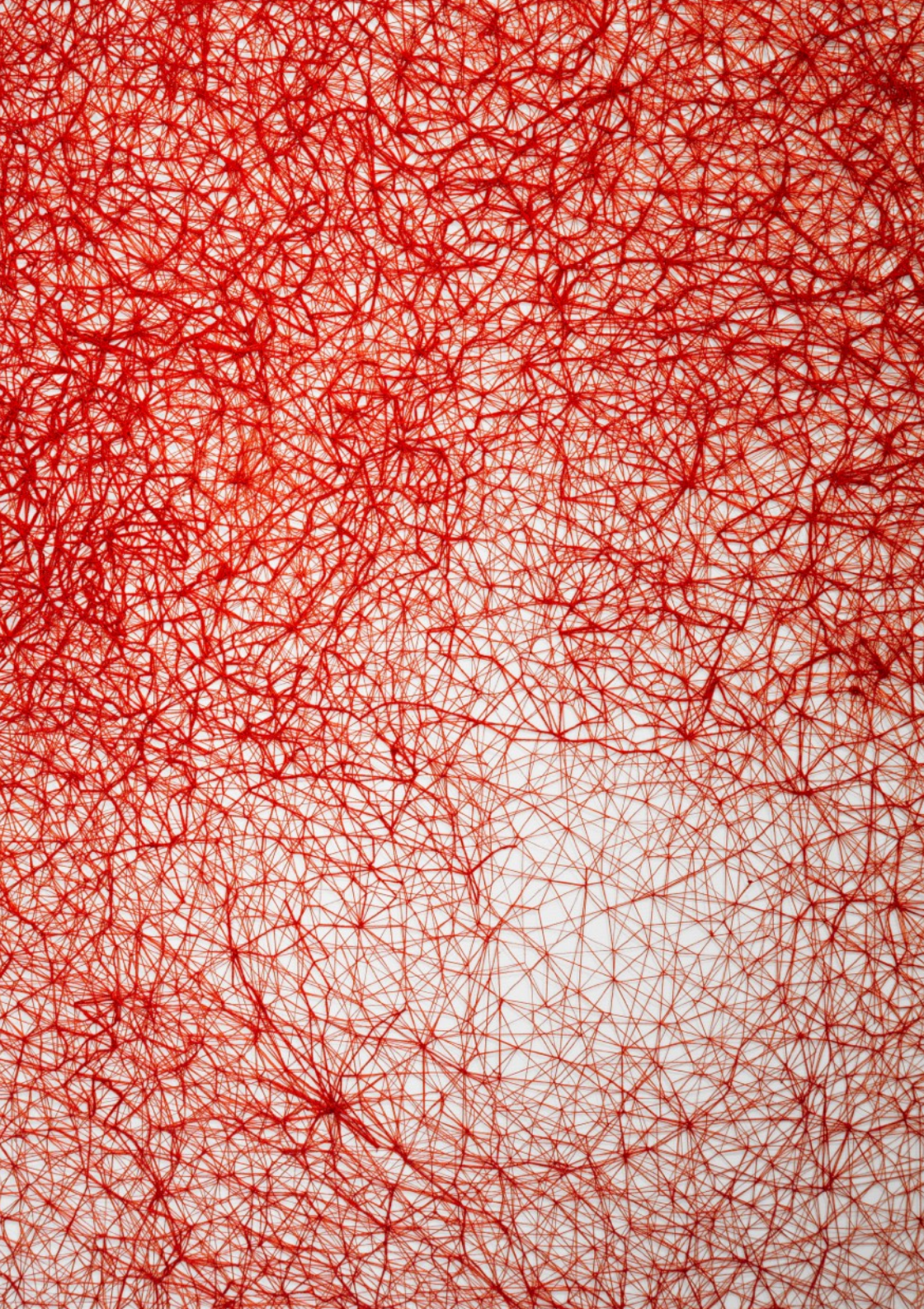
CHI HARU SHIOTA
(b.1972)

ENDLESS LINE, 2024

thread of canvas
160 x 140 cm.

EUR 100,000.- HT





CHIHARU SHIOTA
(b.1972)

STATE OF BEING (DRESS), 2026

metal frame, mirror, thread, dress
30 x 30 x 45 cm.



CHIHARU SHIOTA
(b.1972)

STATE OF BEING (MIRROR), 2024

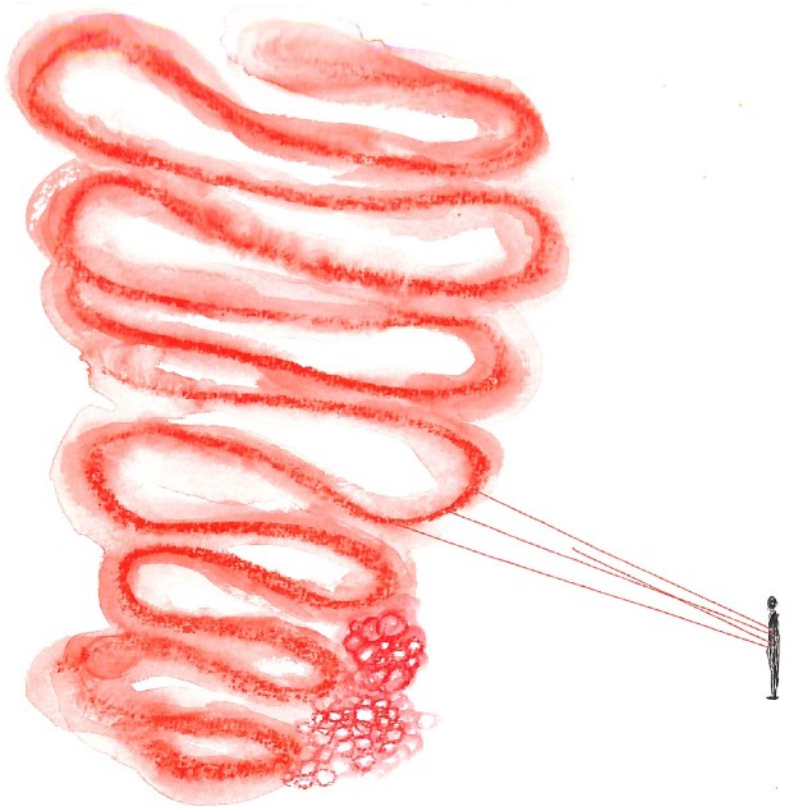
metal frame, mirror, thread
50 x 50 x 30 cm.



CHIHARU SHIOTA
(b.1972)

CONNECTED TO THE UNIVERSE (3), 2023

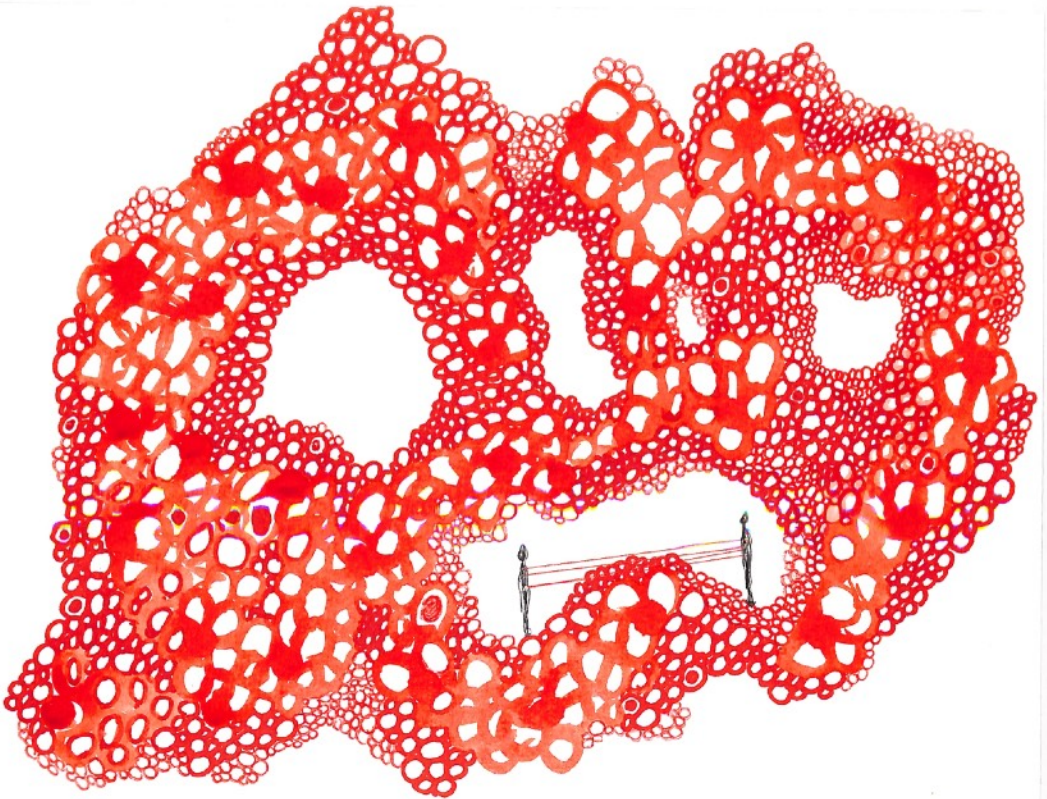
water-soluble wax pastel, ink and thread on paper
24 x 32 cm



CHI HARU SHIOTA
(b.1972)

CONNECTED TO THE UNIVERSE (5), 2023

water-soluble wax pastel, ink and thread on paper
24 x 32 cm



CHI HARU SHIOTA

CHI HARU SHIOTA
(b.1972)

CONNECTED TO THE UNIVERSE (I), 2023

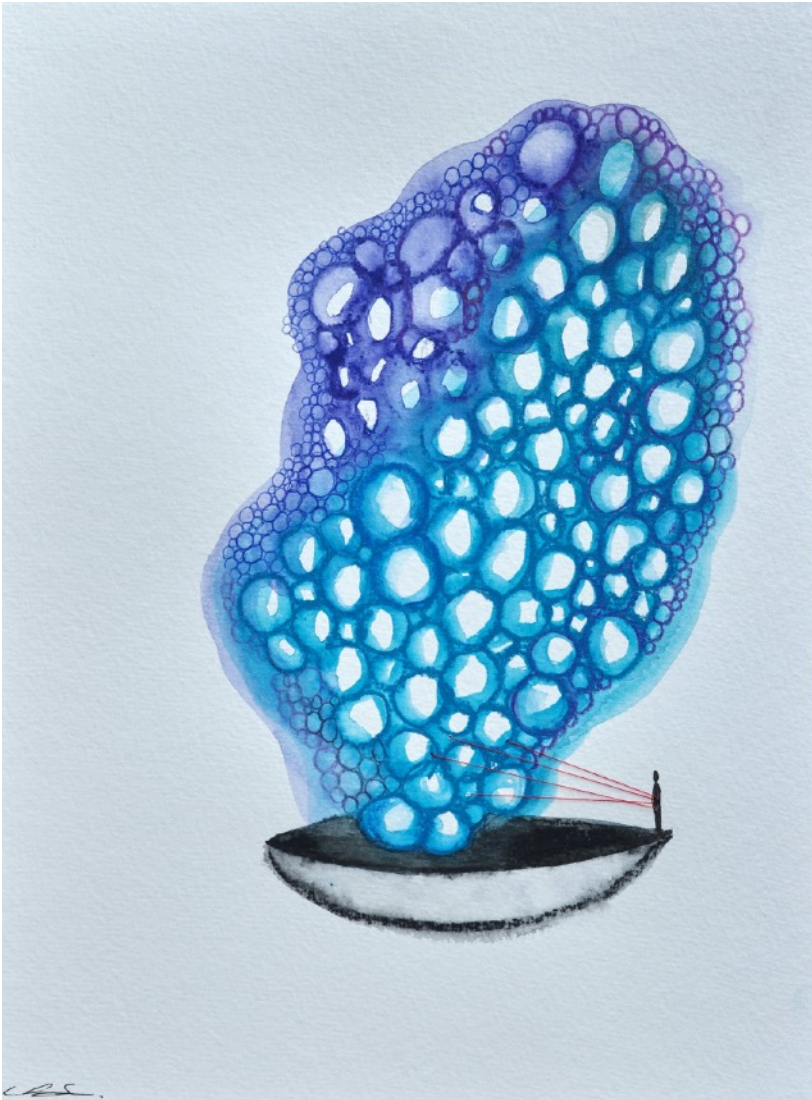
water-soluble wax pastel, ink and thread on paper
21 x 30 cm



CHI HARU SHIOTA
(b. 1972)

CONNECTED TO THE UNIVERSE (16), 2023

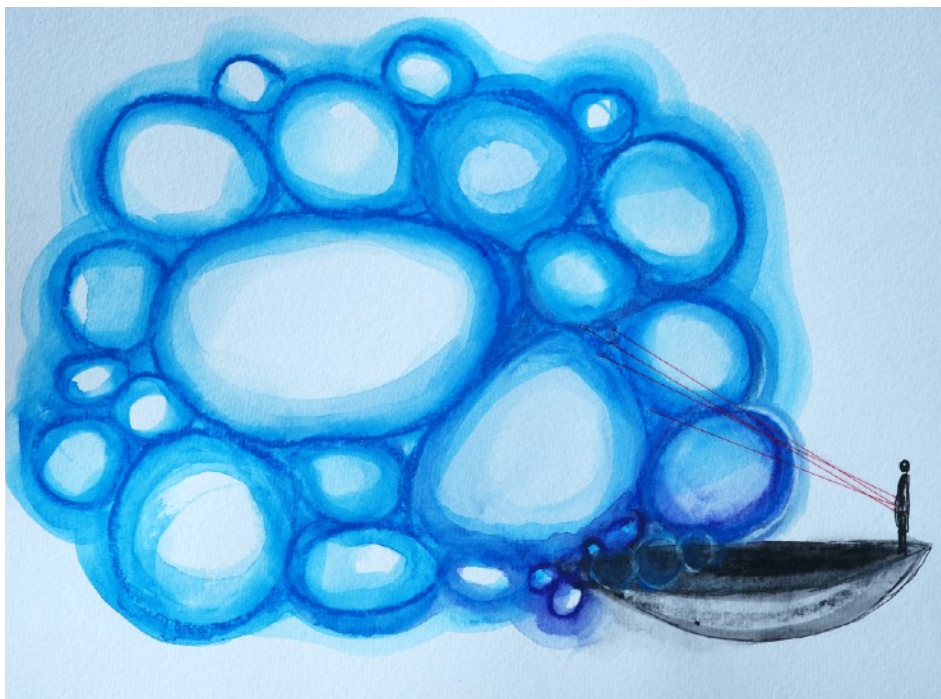
signed lower left
water-soluble wax pastel, ink and thread on paper
32 x 24 cm.



CHIHARU SHIOTA
(b. 1972)

CONNECTED TO THE UNIVERSE (15), 2023

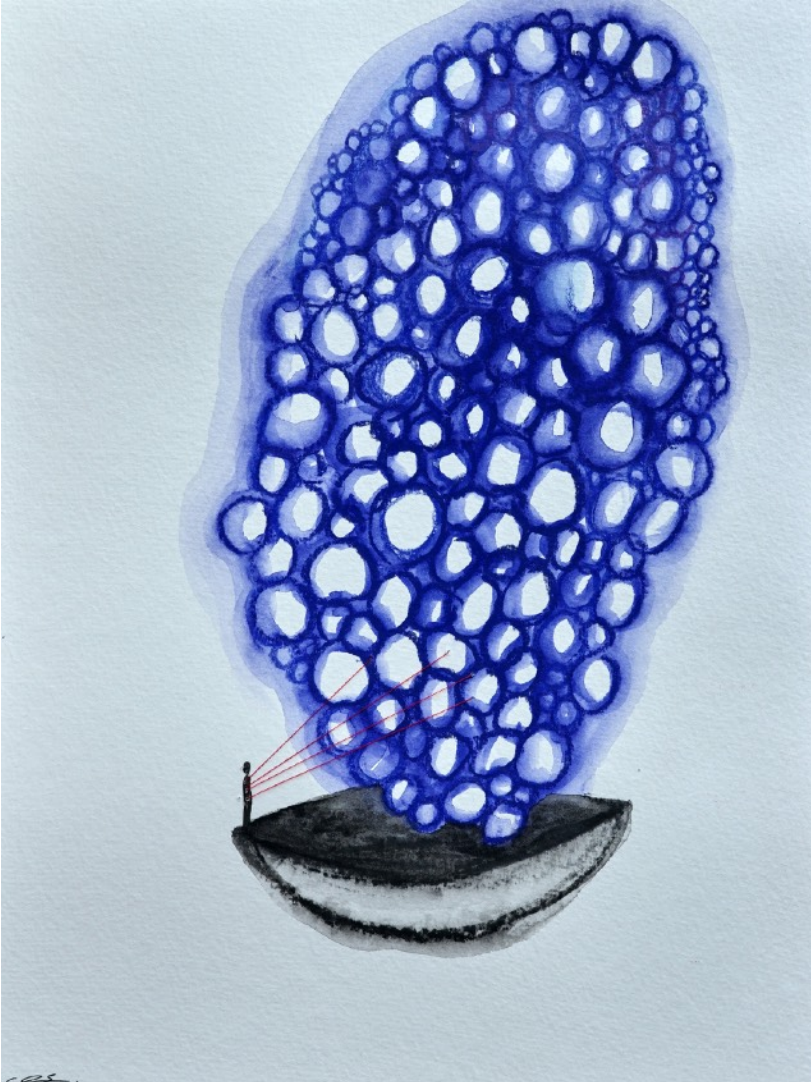
signed lower left
water-soluble wax pastel, ink and thread on paper
32 x 24 cm.



CHIHARU SHIOTA
(b. 1972)

CONNECTED TO THE UNIVERSE (18), 2023

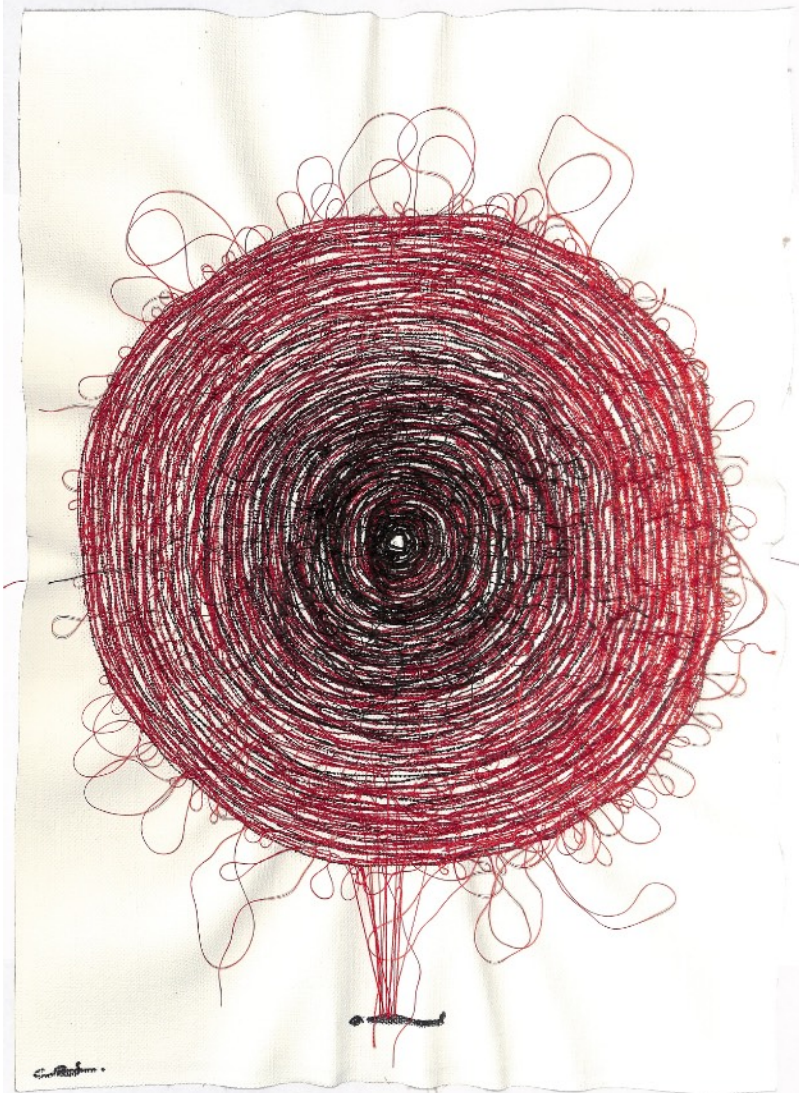
signed lower left
water-soluble wax pastel, ink and thread on paper
32 x 24 cm.



CHIHARU SHIOTA
(b.1972)

CONNECTED TO THE UNIVERSE (11), 2023

water-soluble wax pastel, ink and thread on paper
30 x 42 cm



ERWIN WURM
(b.1954)

FAT CAR

styrofoam, fibreglass, polyurethane and polyester paint
c. 32.4 x 102.9 x 62.6 cm.



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