



**YEARS**

**ART  
COLLECTION  
SOCIETE GENERALE**







## 30 Years of Commitment to a vibrant, daring, and inclusive culture

**The Societe Generale Collection celebrates its 30<sup>th</sup> anniversary!**

Established in 1995, the Societe Generale Collection is a dynamic initiative that today brings together nearly 1,800 works—including paintings, graphic arts, photography, and sculpture—by both French and international artists. Among these are commissions created specifically for our buildings, with pieces by artists such as Felice Varini, Katharina Grosse, and Jean-Michel Othoniel. In 2024, as the Group celebrates its 160<sup>th</sup> anniversary, 75 portraits by photographer Marco D'Anna, created as part of the artistic project *Impossible • Possible*, have been added to the Collection.

Displayed at the headquarters in La Défense, in Paris, and in Val de Fontenay, the Collection is meant to be widely shared. Employees, clients, partners, the general public, school groups, and students are invited to discover it through a variety of initiatives: exhibitions, art workshops, off-site shows, and loans to French and international cultural institutions.

To mark its 30<sup>th</sup> anniversary, 30 emblematic works are being spotlighted. This unique selection brings together iconic artists who have shaped major artistic movements—particularly abstraction and conceptual photography—alongside established contemporary voices and emerging young talents who embody the artistic expressions of tomorrow.

Through this showcase, Societe Generale reaffirms its commitment to supporting artistic creation and promoting a vibrant, bold, and accessible culture in France and around the world.

**Stéphane Couturier**

*San-Diego – Fenêtre East Lake Greens*, 2002. C-print on Diasec, 245 x 190 cm

Courtesy of the artist

# FARAH ATASSI

Born in 1981 in Brussels, Belgium

Originally from Syria, Farah Atassi has lived in France since her studies at the Beaux-Arts de Paris, where she was part of Jean-Michel Alberola's studio. Her large-scale compositions, inspired by art history, architecture, and design, often depict interior spaces. She combines geometric forms, spaces, and figures on a single plane using a visual language influenced by modernist artists, aiming to create a universal pictorial language.

Atassi's work on "transitional spaces" was initially inspired by photographs of Russian communal apartments from the Soviet era, and later by images of waiting rooms and deserted public spaces found in books or magazines. She describes the spaces she paints as "receptacles of action", where the viewer can sense a tension—the feeling of having arrived just before or just after something has occurred.



*Transitional home 1*, 2009, oil on canvas, 195 x 160 cm  
© Adagp, Paris, 2025



# KADER ATTIA

Born in 1970 in Dugny, France

Kader Attia grew up between Paris and Algeria, and he now lives and works between Paris and Berlin. Before studying at the École Duperré, the École des Arts Décoratifs in Paris, and the Escola Massana in Barcelona, he spent several years in the Congo and South America. These intercultural experiences deeply inform his artistic approach, which explores historical perspectives on deprivation, violence, and loss. His eclectic body of work blends symbols and references to address themes of diaspora and uprooting.

A beach in Algiers, covered with massive concrete blocks known as the *Rochers carrés* ("square rocks"), draws young people from the city as if it were the last frontier separating them from Europe and their dreams of a better life. The work also evokes the concrete landscapes of housing estates in the French suburbs.



*Rochers carrés*, 2008, series of 9 photographs, color print on satin paper, 55.5 × 80.5 cm each  
© Adagp, Paris, 2025

# JULIEN DES MONSTIERS

Born in 1983 in Limoges, France

Having graduated from the Beaux-Arts de Paris in 2008, Julien Des Monstiers was under the guidance of Jean-Michel Alberola, he now lives and works in Touraine. A recipient of numerous awards and a rising figure in contemporary art, he experiments with the boundaries of painting, navigating between fine arts and applied arts. His self-referential approach transcends definitions, incorporating all painting styles.

The subject of tapestry here serves as a pretext to explore the limits of the medium. Each element of the painting contributes to a larger, meaningful whole. His work invites close observation, revealing an obsession with the pictorial material itself.



*Brand New Old*, 2016, oil on canvas, 166 x 150.5 cm  
© Adagp, Paris, 2025



# BARRY FLANAGAN

Born in 1941 in Prestatyn, United Kingdom  
Died in 2008 in Santa Eulària des Riu (Ibiza), Spain

Barry Flanagan was a multidisciplinary Welsh artist, who graduated from the St Martin's School of Art. Inspired by pataphysics, he blends the everyday, the imaginary, and the fantastic in his sculptures. Famous for his hares, he also explores other animal and human figures. His works, exhibited internationally, pay homage to sculpture, dance, and literature, often featuring unexpected associations and free virtuosity.

The sculpture *Elephant* derives its form from its method of creation: the vents and funnel used to cast the bronze shape the animal's legs and trunk, while the soft contours of the figure seem cramped on its base. Flanagan subverts classical statuary with humor, questioning the foundations of sculpture: scale, tension, balance, and power. His animals, with anthropomorphic postures, embody dynamism and whimsy, inviting both laughter and a reconsideration of traditional sculpture.



*Elephant*, 1986, bronze, 196 x 188 x 105 cm

© The Estate of Barry Flanagan. All rights reserved 2025 / Bridgeman Images



# BERNARD FRIZE

Born in 1954 in Saint-Mandé, France

Bernard Frize is a renowned abstract painter. His works, often created in series, explore mechanical and programmatic processes, cultivating a tension between planning and chance. He employs a variety of techniques and invents new tools for applying paint, creating both geometric patterns and organic structures. His works play with color and form.

Each painting emerges from a unique experience. With *Synchronia*, Bernard Frize explores the layering of not two layers, but two acts of painting. The first represents the subject, a search for purely pictorial content. The second act completes the first by covering it with a graduated gray veil, with the first act only visible through the circles, like an eclipse.



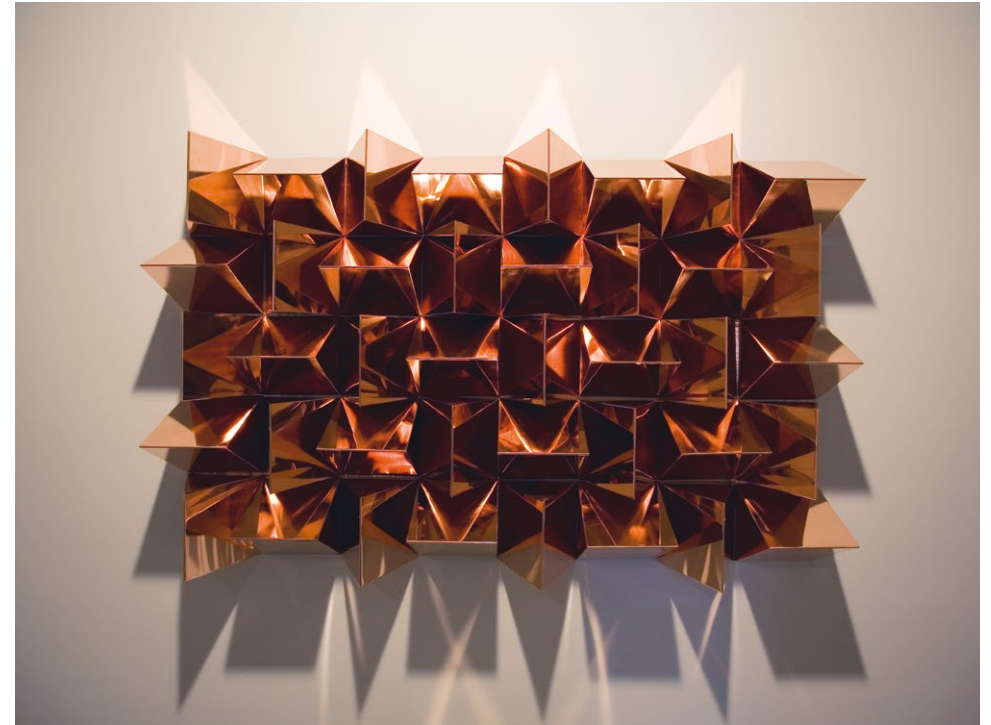
*Synchronia*, 2004, acrylic and resin on canvas, 123 x 180 cm  
© Adagp, Paris, 2025

# LAURENT GRASSO

Born in 1972 in Mulhouse, France

In his works, Laurent Grasso uses video, installations, and devices to explore invisible forces and forgotten scientific experiences. A recipient of the Marcel Duchamp Prize in 2008, he creates narrative environments that blend ancestral fears, science, and contemporary mythologies, inviting the viewer to complete fragmented fictions.

*Anechoic Wall* is a sculpture from a series exploring various forms and materials such as wood, metal, and marble. Inspired by anechoic chambers, where sound and magnetic waves are absorbed, this copper work questions acoustic materials and the myth of the sound fossil. Copper, chosen for its excellent conductive and reflective properties, allows the sculpture to capture and reflect both sound and light.



*Anechoic wall*, 2010, copper, 100 x 160 x 20 cm  
© Adagp, Paris, 2025

# KATHARINA GROSSE

Born in 1961 in Freiburg im Breisgau, Germany

German artist Katharina Grosse works in situ around the world. Rooted in the long tradition of mural painting, her abstract and luminous frescoes, created using a spray gun, also reference urban art. It is through her ongoing investigation of color that the artist approaches each new space, keeping in mind her previous creations, establishing a link of filiation between them.

The architecture of the foyer of the Granite Tower auditorium inspired Katharina Grosse to work with a diagonal movement that extends onto the ceiling. On the floor, the two oval shapes correspond to the curved morphology of the space.



*Untitled, 2008, acrylic fresco*  
© Adagp, Paris, 2025



# RAYMOND HAINS

Born in 1926 in Saint-Brieuc, France

Died in 2005 in Paris, France

Raymond Hains was a founding member of the Nouveau Réalisme movement. A major French artist of the post-war era, he is famous for his hoardings and torn posters. His work, which resists classification, evokes the drift of society. Later distancing himself from the movement, Hains lived between Paris and Nice, leaving a mark on contemporary art with his wordplay and associations of ideas.

In 1964, Raymond Hains exhibited giant matchbook covers at Iris Clert, parodying the conceptual art movement that was in vogue. Attributed to two fictional artists, Saffa and Seita, he reproduced matchbook covers from Italian and French tobacco companies. These works, signed “Saffa / Seita © Raymond Hains”, play on monumentality and irony. A second series was presented in 1971 at the Galleria dell’Elefante, illustrating Hains’ offbeat approach to artistic conventions.



*Seita*, 1971, painted wood, 140 x 120 x 35 cm  
© Adagp, Paris, 2025

# DAVID HOCKNEY

Born in 1937 in Bradford, United Kingdom

David Hockney, a prominent British artist of the 20<sup>th</sup> century, received his training at Bradford College of Art and the Royal College of Art in London. He is famous for his explorations of color, light, and perspective. His time in California during the 1960s inspired his iconic pool paintings, such as *A Bigger Splash*. A pioneer of photographic collages, he also created intimate and expressive portraits. In the digital age, Hockney uses the iPad to create vibrant works, illustrating his attachment to nature and his Yorkshire roots.

In *Self Portrait III*, 20 March 2012, David Hockney reveals himself with striking intimacy. The blue of his eyes recalls his famous pool paintings. The red spots and the cigarette add a personal dimension, symbolizing his daily rituals. The work captures the essence of Hockney through poignant vulnerability and intimate storytelling.



*Self Portrait III*, 20 March 2012, 2012, drawing on iPad, printed on paper, 94 x 71 cm  
© 2025 David Hockney – All rights reserved

# SHIRLEY JAFFE

Born in 1923 in Elizabeth, New Jersey, United States

Died in 2016 in Louveciennes, France

Shirley Jaffe was an American artist, known for her abstract paintings. Initially associated with the second generation of Abstract Expressionists, she developed a distinctive style in the 1970s marked by geometric compositions in vivid colors. Her work is characterized by a unique language of forms with precise contours, painted in solid color fields, which she refined throughout her career in Paris, where she settled in 1949.

The painting *Buisson ardent* exemplifies her universe and inventiveness. She engages in a process of blurring signs and codes of representation through the juxtaposition of lines, strokes, or bands. Grounded in impeccable mastery of rhythm, her chromatic improvisations evoke the cut-paper works of Matisse and the jazzy variations of Stuart Davis.



*Buisson ardent*, 1982, oil on canvas, 146 x 226 cm  
© Adagp, Paris, 2025



# ANN VERONICA JANSSENS

Born in 1956 in Folkestone, United Kingdom

Ann Veronica Janssens studied art history in England, then at the National School of Visual Arts of La Cambre (Brussels). Since the mid-1980s, she has created experimental works that destabilize our perception of space. She uses light as the main subject, exploring its interactions with color and architecture through transparent and reflective elements.

*Magic Mirror Steel Blue* consists of a layering of three Securit glass plates, with the central one having been shattered with a clean and precise strike. A transparent membrane produces changing colors, particularly blue, depending on the light and viewing angle. Freed from any hierarchical composition, the eye gets lost in the intricacies of the work, in its subtle spatial-chromatic layering. Each visitor, whose reflection is returned to them, then faces a genuine threshold, between the simplicity of the form and the complexity of the experience.



*Magic Mirror Steel Blue*, 2022, Securit glass, float glass (dichroic polyester film), 200 x 100 x 1.4 cm  
© Adagp, Paris, 2025

# YANN LACROIX

Born in 1983 in Limoges, France

A graduate of the Clermont-Ferrand School of Fine Arts in 2010, Yann Lacroix spent six months at the Porto School of Fine Arts. He dedicates himself exclusively to painting, creating landscapes often populated by spectral figures. His works, inspired by travel memories and the history of painting, layer blurred spaces and precise details, metaphors of the process of memory.

As with *Retour*, Yann Lacroix creates composite landscapes from memories and images gathered from the Internet, blending exotic vegetation, tropical greenhouses, and swimming pools. These artificial spaces, devoid of human presence, evoke a past or possible history, embodying sensuality and life. They explore heterotopias, imagined places infused with daily poetry, like allegories of painting itself.



*Retour*, 2020, oil on canvas, 280 x 220 cm  
© Adagp, Paris, 2025

# BERTRAND LAVIER

Born in 1949 in Châtillon-sur-Seine, France

Self-taught, Bertrand Lavier has made misappropriation of objects the center of a pictorial practice focused on questioning the status of the artwork. Drawing inspiration from the provocative transgressions of Marcel Duchamp, the ready-mades, and the playful-conceptual interventions of Raymond Hains, he transforms everyday objects, such as a refrigerator placed on a safe, renamed “sculpture on pedestal”.

Lavier’s mirror is covered with a metallic paint that opacifies the surface while allowing some light reflections. The function of the mirror is thus altered, creating an unusual experience for the viewer: no longer seeing their reflection, but confronting inconsistency and the blur of identity.



*Menphis*, 2000, acrylic on mirror, 180 x 140 x 4 cm  
© Adagp, Paris, 2025



# GEORGES MATHIEU

Born in 1921 in Boulogne-sur-Mer, France

Died in 2012 in Boulogne-Billancourt, France

Georges Mathieu is a key figure in European and American abstraction during the 1940s and 1950s. He introduced “Lyrical Abstraction”, emphasizing gesture and form over intention, with calligraphic lines created using long brushes. His works, executed quickly, embody a free and immediate creative expression.

*Achillée* marks the transition between two periods of Georges Mathieu: the Incarnation (1950-1952), where his calligraphic language takes shape with an “aesthetic of risk” and rapid execution, and the orthogonal period (1965), where the forms become more rigorous and geometric. The works of this period are more colorful, sometimes incorporating networks of lines evoking megacities and industry.



*Achillée*, 1964, oil on canvas, 197 x 132 cm  
© Adagp, Paris, 2025

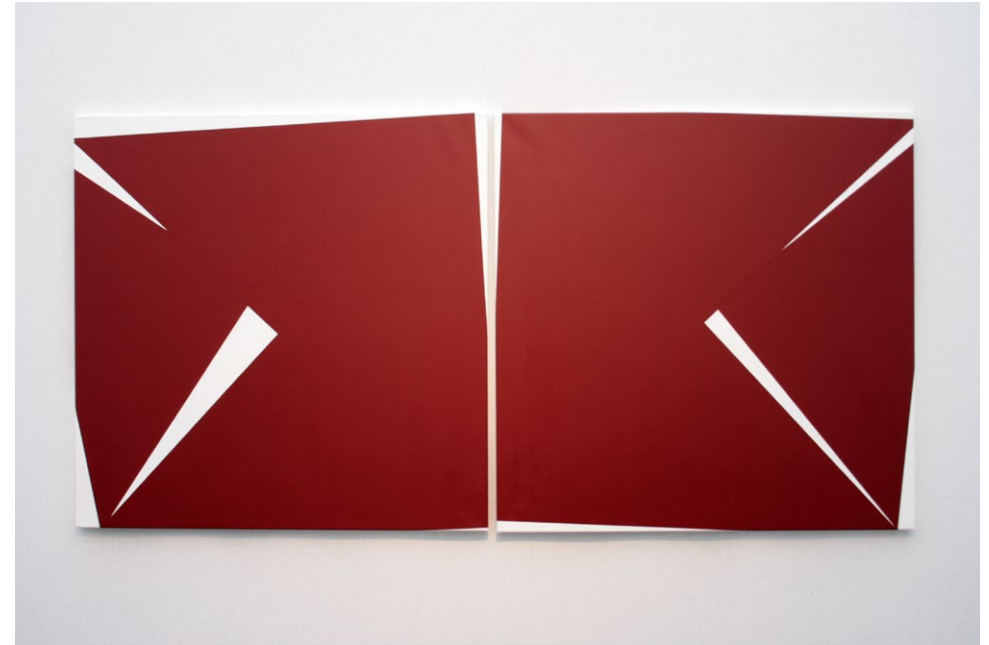
# VERA MOLNÁR

Born in 1924 in Budapest, Hungary

Died in 2023 in Paris, France

Vera Molnár was an artist of Hungarian origin, who received classical painting training before settling in Paris. A pioneer of computer art, she created an “imaginary machine” as early as 1959, allowing her to draw images generated by algorithms and programs she designed herself. She moved towards geometric abstraction, favoring the square and incorporating chance and disorder into her works. Her work explores form, its transformation, and perception while paying homage to the masters of abstraction.

In *Deux carrés découpés en M*, where the remaining shape forms an “inverted” M, Vera Molnár honors Mondrian and Malevich, who inspired her experimental work on perception and the transformation of shapes. These squares also represent her ongoing reflection on the aesthetics of the letters of the alphabet, a theme she began exploring in the 1960s.



*Deux carrés découpés en M*, 2007, acrylic on canvas, 100 x 200 cm  
© Adagp, Paris, 2025

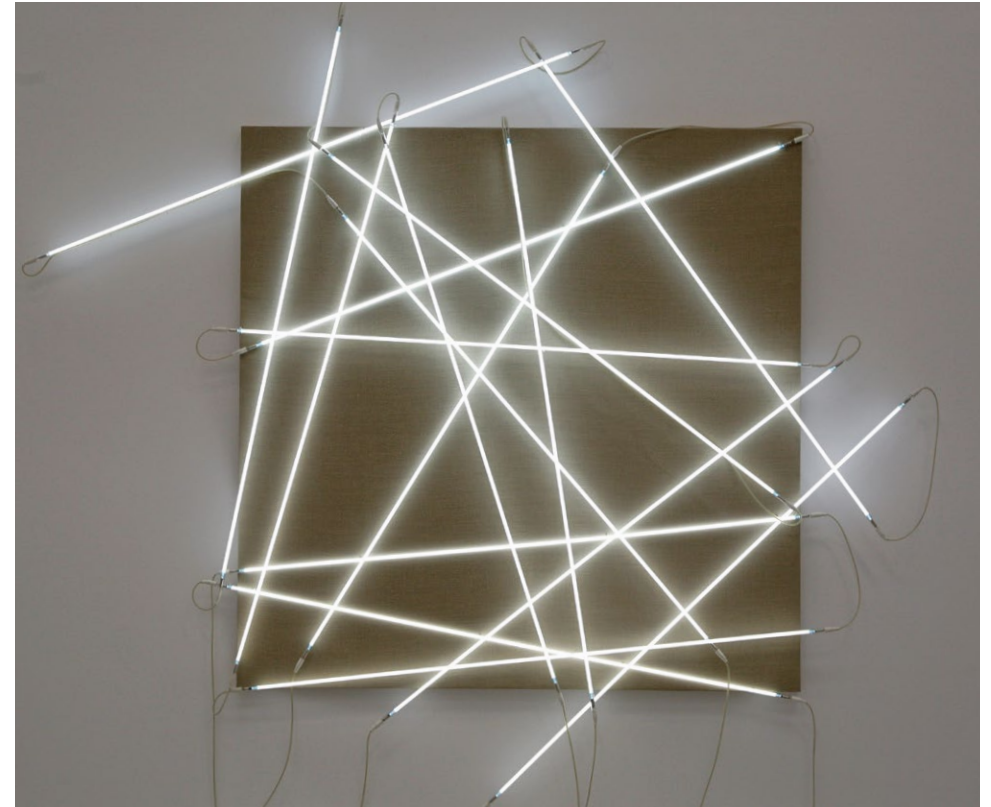
# FRANÇOIS MORELLET

Born in 1926 in Cholet, France

Died in 2016 in Cholet, France

Self-taught visual artist and researcher, François Morellet explored geometric abstraction through paintings, sculptures, and installations for over six decades. Using a variety of materials – he introduced neon into fine arts as early as 1963 – he favored objectivity and strict control of the creative process. An expert in the creation of absurd geometric rules, he transformed abstraction into a magical world, with his humor reflected in the titles, often filled with wordplay and parodies.

In this work, he uses the empty space of the canvas to place “a system” of simple elements following the principle of “battleship game”. The coordinates of this system are provided by random numbers drawn from a telephone directory. For each pair of random numbers, he associates coordinates on an imaginary grid of the canvas, with a white neon line equal to one side of the square of the canvas. The artist thus lets chance determine the realization of the work, which nevertheless develops a great aesthetic attraction.



*Les 16 côtés du carré*, 2001, raw canvas on wood, 16 white argon tubes, 300 x 315 x 16 cm  
© Adagp, Paris, 2025



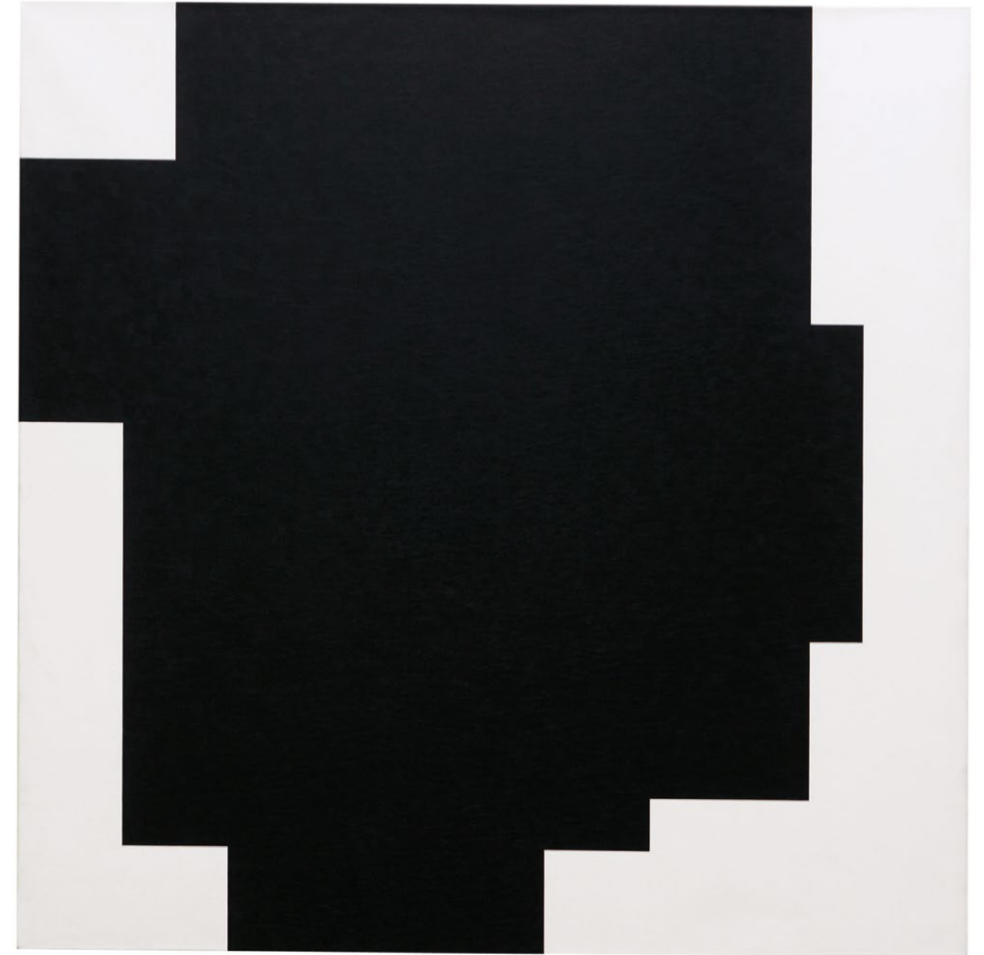
# AURELIE NEMOURS

Born in 1910 in Paris, France

Died in 2005 in Paris, France

Aurelie Nemours, a key figure in concrete art, explored geometric abstraction from 1949, using shapes derived from the square and pure colors. Her compositions, rigorous yet sensitive, play on the intensity of color fields, evoking tones, sonorities, and atmospheres. Awarded the Grand Prix National de Peinture in 1994, her work evolved towards an asceticism in black and gray, exploring space and matter.

Trusting the creative power of repetition, Aurelie Nemours made it her absolute principle. With *Les Structures du silence*, she deepened between 1983 and 1990 her exploration of the vibration of black and white against the backdrop of crossed rhythms between horizontal and vertical geometric forms.



*Structure du silence C*, 1983, oil on canvas, 100 x 100 cm  
© Adagp, Paris, 2025

# EVA NIELSEN

Born in 1983 in Les Lilas, France

Graduated from the Beaux-Arts de Paris in 2009, under the guidance of Philippe Cognée, Eva Nielsen explores the boundaries between photography, screen printing, and painting. Her creative process, through successive layers, blends elements she has collected in the form of sketches, drawings, or photographs of various places and objects. She refers to this process as “ultra composition”.

In her studio, Eva Nielsen recreates the interior of a Mobile Home, a “semblance of a place”, a “falsely probable” space with remnants of familiar elements: a chair, a piece of a curtain, a newspaper clipping, etc. Her painting presents materials resembling those of everyday life but are nothing more than pictorial lies. She blurs our references by “fabricating” disconcerting images.



*Mobil-home*, 2009, oil, acrylic, and screen printing on canvas, 110 x 145 cm  
© Adagp, Paris, 2025

# OTOBONG NKANGA

Born in 1974 in Kano, Nigeria

A visual artist and performer, Otabong Nkanga studied art in Nigeria, Paris, and Amsterdam. Through her drawings, installations, photographs, performances, and sculptures, she explores notions of territory and the value of natural resources. Her works deeply question these themes, marking her artistic journey.

In *Alterscapes: Playground*, Otabong Nkanga uses her body as a medium of expression, blending into a landscape model. She explores the connection between the land and the human hand, both creative and destructive. The wounds of the landscape reveal traumas, while her gestures suggest acts of care to heal the living.





# JEAN-MICHEL OTHONIEL

Born in 1964 in Saint-Etienne, France

Jean-Michel Othoniel has made working with glass his signature since 1993. His works, both delicate and imposing, poetic and political, reconcile opposites. Through the repetition of modular elements like bricks or beads, he creates magnificent sculptures. His in-situ commissions for public spaces lend a dimension of architecture and social relevance to part of his work.

Serpentine line drawing a suspended movement in space, *Le nœud grec* is part of a series of works Jean-Michel Othoniel has been creating since 2008. The piece explores the form of the Borromean knot, a favorite motif of the artist. This sculpture offers a multiple image, close to anamorphosis. Depending on the viewpoint, the work draws a  $\Theta$  (theta), a  $\gamma$  (gamma), a  $\delta$  (delta), or a  $\upsilon$  (vega), Greek letters commonly used in financial mathematics. Implied volatility and time value intersect here with the enchantment of a work that defies weightlessness. A true calligraphy in space, it reflects the artist's love for writing.



*Le Nœud grec*, 2014, mirrored glass, stainless steel, 155 x 168 x 168 cm  
© Adagp, Paris, 2025

# FRANÇOISE PÉTROVITCH

Born in 1964 in Chambéry, France

After attending the workshops of the École Normale Supérieure of Cachan, Françoise Pérovitch has taught engraving at the École Estienne in Paris since the late 1980s. Her work spans many techniques: drawing, painting, ceramics, wash, printmaking, and video. In her unique and ambiguous works, the artist plays with the boundaries between childhood and adulthood, human and animal, presence and absence.

Here, in *Île*, Françoise Pérovitch uses the technique of wash, which she describes as “a practice of navigation”. Between vaporous stains and clear lines, with visual effects relying on the drying time of the inks used, she materializes on paper the relationship with time passing, with the fragility of the moment, which then appears both eternal and floating, like the forests of her islands.



*Île*, 2022, ink wash on paper, 137 x 176 cm  
© Adagp, Paris, 2025

# THOMAS RUFF

Born in 1958 in Zell am Harmersbach, Germany

At the Kunstakademie in Düsseldorf, Thomas Ruff was a student of Bernd and Hilla Becher, German photographers renowned for their focus on industrial heritage, whose principles he applied to make architecture one of his primary subjects. He maintains the same detachment, purposefully excluding any emotional elements. This overt objectivity also suggests that photography, by its very nature, is manipulative.

The *w.s.h.* 05 series was created during the restoration of the Esters and Lange houses, built in Krefeld at the end of the 1920s by Mies van der Rohe, one of the pioneers of German modernist architecture. Through the technique of blurring, the reference to the real fades away in favor of abstraction.



*w.h.s.05*, 2001, laserchrome mounted on Diasac, 187 x 248 cm  
© Adagp, Paris, 2025



# PIERRE SOULAGES

Born in 1919 in Rodez, France

Died in 2022 in Nîmes, France

An undisputed master of French painting and abstraction, Pierre Soulages is renowned for his exploration of black. After experimenting with walnut husks (1947-49), he revealed the light within this color, which he named “outrenoir” after thirty years of practice in 1979: a unique, thick black that paradoxically emanates light. His meditative work, influenced by Zen, is celebrated at the Soulages Museum in Rodez.

Pierre Soulages' paintings engage in a dialogue with Painting itself. This piece exemplifies that dialogue. The composition is classical, respecting lines of force and points of support, with masses arranged in balance within the frame. The interplay of shadow and transparency in the areas where the background meets the marks, and the visible layering in the painter's successive gestures, create a sense of depth in the space of the canvas.



*Peinture 14 mai 1958*, 1958, oil on canvas, 123 x 156 cm  
© Adagp, Paris, 2025

# DANIEL SPOERRI

Born in 1930 in Galati, Romania

Died in 2024 in Vienna, Austria

A refugee in Switzerland since 1942, Daniel Spoerri was a ballet dancer before dedicating himself to theater and poetry. A major figure of Nouveau Réalisme and the inventor of Eat-Art, an artistic movement integrating food into artworks, Spoerri is famous for his “snare pictures” and unexpected assemblages, capturing fleeting moments of everyday life.

In 1960, Daniel Spoerri created his first snare pictures by affixing everyday objects to supports. He then began collecting meals at the J Gallery. In 1968, he opened the Spoerri Restaurant in Düsseldorf, serving food prepared by himself, followed by an Eat-Art Gallery where he invited clients and artists to create edible works. In *Restaurant Spoerri. Tableau-Piège*, the remnants of a meal, an empty bottle, and a book are affixed to the panel. Spoerri does not alter the objects or their arrangement; he simply moves them from a horizontal plane to a vertical one, provoking a new perspective in the viewer.



*Restaurant Spoerri : Tableau Piège*, 2 août 1972, 1972, mixed media assemblage on wood panel, 70 x 70 x 25 cm  
© Adagp, Paris, 2025

# VASSILAKIS TAKIS

Born in 1925 in Athens, Greece

Died in 2019 in Athens, Greece

A self-taught Greek sculptor, Vassilakis Takis began exploring kinetic art and electromagnetism in 1955. Inspired by radar and magnetic fields, he incorporated these elements into his works, combining them with sound vibrations in the 1960s. His fascination with train stations, signals, iron, and its particular or secret sounds dates back to his childhood. His early *Signaux* were flexible metal rods that blinked, with those at La Grande Arche (La Défense) being iconic of this work.

Takis uses magnets to suspend metal elements in the air. He aims to materialize secret and mysterious forces, such as electricity or magnetism, revealing them through the movements they induce or the sound they produce. There is a magic in seeing hard, heavy objects move, propelled by an obscure force, highlighted by a plastic device. His works are energy traps.



*Eléctromagnétique n°6*, 1967, electromagnet and suspended ball, 60 cm x 55 cm x 112 cm

© Adagp, Paris, 2025



# FELICE VARINI

Born in 1952 in Locarno, Switzerland

Since the late 1970s, Felice Varini has used architectural space as a medium, creating monumental geometric works. His painted forms on walls, floors, and ceilings transform the viewer's perception through optical illusions. Inspired by perspective and trompe-l'œil, his playful anamorphoses question the limits of visual perception.

After surveying the spatial data of the site, Felice Varini defines a viewpoint, positioned at eye level and located at a key passage. The painted shape appears coherent to the viewer when seen from this focal point, situated between the Chassagne and Alicante towers. Movement from this point generates an infinite number of perspectives, allowing the viewer to witness the moment when the figures come together, while constantly recomposing shapes and rhythms as they traverse the corridor.



*Ellipses pleine/vide, rouge/bleu n°1*, 1996, mural painting, acrylic  
© Adagp, Paris, 2025

# BERNAR VENET

Born in 1941 in Château-Arnoux-Saint-Auban, France

French artist Bernard Venet is renowned for his sculptures of arcs, angles, straight lines, and indeterminate lines. From the early 1960s, he experimented with materials such as coal and tar, incorporating sciences and mathematical language into his creations. In 1966, after settling in New York, he became one of the pioneers of conceptual art.

Venet began his exploration of “indeterminate lines” in 1979. Initially based on simple mathematical formulas, the sculptor focused on the indeterminacy of curves and silhouettes. A sense of spontaneity seems to guide the line, giving it a lightness and movement as if it could extend infinitely. The drawing presented here is a two-dimensional transcription of a monumental sculpture.



*Ligne indéterminée*, 1989, charcoal on paper, 187 cm x 157 cm  
© Adagp, Paris, 2025

# CLAUDE VIALLAT

Born in 1936 in Nîmes, France

Claude Viallat is one of the founders of the “Supports/Surfaces” movement in the 1970s, advocating for a renewal of art by questioning traditional materials. Trained at the Beaux-Arts of Montpellier and Paris, he began working on industrial tarps, endlessly repeating an abstract shape resembling a knucklebone, which became his signature. By applying this stencil motif on various supports, he challenges the meaning of the creative gesture and the status of the “work of art”.

In the shape of a “T”, this work by Claude Viallat consists of repeated impressions of identical shapes on yellow, black, red, or blue canvases. The free canvas, without a frame, allows him to surpass the limits of traditional painting, and the impressions give him the ability to create infinite variations. His work is marked by polychromy and the print, which has become his signature over the years.



*Toile en T*, 1980, acrylic on tarp, 175 cm x 271 cm  
© Adagp, Paris, 2025

# WANG DU

Born in 1956 in Wuhan, China

Wang Du, an internationally recognized artist, creates monumental sculptures and installations that critique the media system and consumer society. Trained at the Guangzhou Academy of Fine Arts, he moved to Paris in 1990 after participating in the Tian'anmen Square events. His work explores the omnipresence of media images, transforming them into a reflection on the "post-reality" of our society.

When staging the overwhelming power of the media—his obsession—Wang Du does not hesitate to embrace excess. With humor and energy, his critique of the image through the image stands out as one of the most relevant on this very contemporary issue. A metallic replica of a giant crumpled newspaper ball from the *Herald Tribune International* edition lies on the floor. Published in Paris, the renowned American newspaper is read in 180 countries, representing almost the entire globalized world—a powerful symbol.



*Herald Tribune - International*, 2005, white bronze, 140 cm x 200 cm x 140 cm  
© Adagp, Paris, 2025



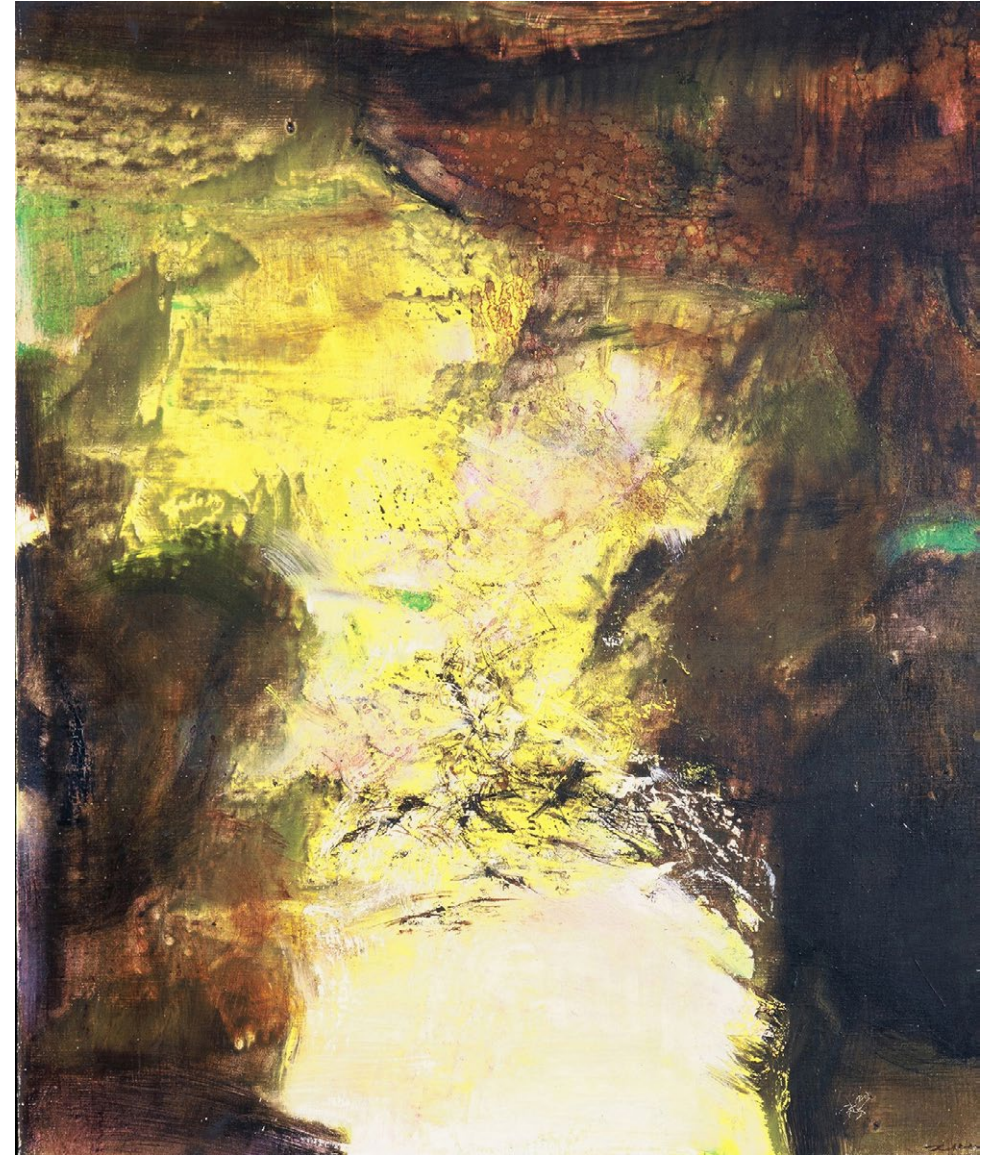
# ZAO WOU-KI

Born in 1921 in Beijing, China

Died in 2013 in Nyon, Switzerland

A painter of Chinese origin, Zao Wou-Ki studied traditional painting in Hangzhou before drawing inspiration from Matisse and Cézanne. Settling in Paris, he embraced Western art while preserving his heritage. He evolved toward lyrical abstraction, creating vibrant and nuanced pieces. His works, often monumental, include lithographs and engravings for poetry collections.

Considering canvases as pages from the artist's personal journals, Zao Wou-Ki titles his paintings with the date of completion, here *19.10.76*. A true poetry emanates from his evocations of landscapes with subtle light and "atmospheric" abstraction.



*19.10.76*, 1976, oil on canvas, 108 cm x 93 cm  
© Adagp, Paris, 2025

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