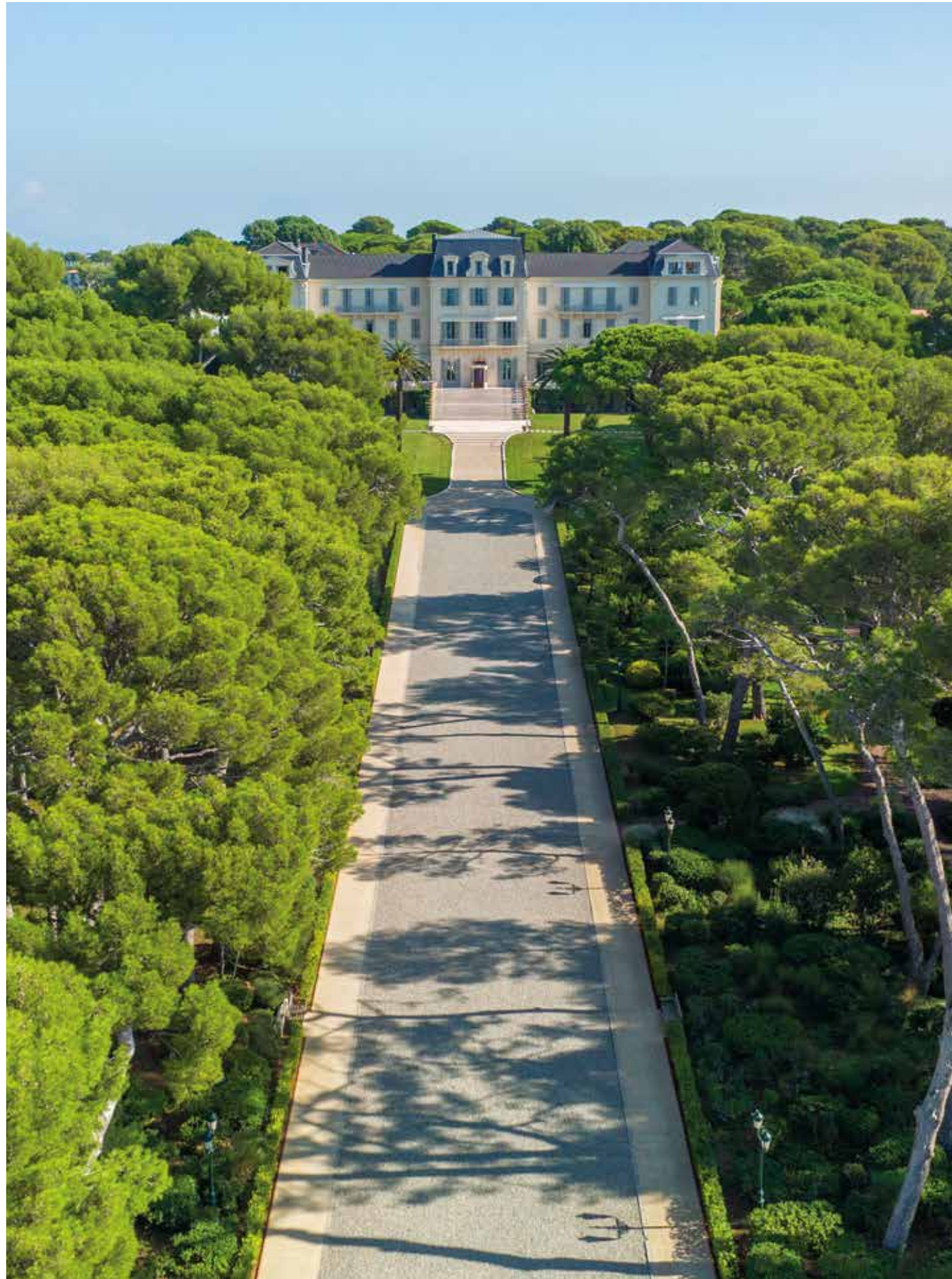


Un été à  
l'Hôtel du Cap-Eden-Roc

MENNOUR



18	<b>Foreword</b> by Kamel Mennour
25	<b>Greetings from Hotel du Cap-Eden-Roc</b> by Christian Alandete
	<b>Catalogue Entries</b>
38	<b>DANIEL BUREN</b> <i>Tonnelle</i> by Emma-Charlotte Gobry-Laurencin
68	<b>ALICJA KWADE</b> <i>Big Be-Hide</i> by Megan Macnaughton
98	<b>BERTRAND LAVIER</b> <i>Walt Disney Productions 1947-2019 n°2</i> by Emma-Charlotte Gobry-Laurencin
128	<b>LEE UFAN</b> <i>Relatum – The Cane of Titan</i> by Alix de La Chapelle
158	<b>UGO RONDINONE</b> <i>the sound + the mighty</i> by Alix de La Chapelle



“The luxury and serenity of the grounds of the Hotel du Cap-Eden-Roc, the radiance of the Mediterranean, and the site’s centuries-old pines add up to a remarkable setting for works of art. I am delighted that our guests will have the pleasure of admiring a group of monumental sculptures by five major artists from the contemporary art scene, in a timeless dialogue between art and nature.

We are grateful to Countess Marie-Catherine Douglas, our art consultant, for introducing us to Kamel Mennour, founder of the gallery responsible for this captivating exhibition.”

— Philippe Perd, CEO, Hotel du Cap-Eden-Roc





















We're at the hotel . . .  
Marvelous weather. We're off to the beach.  
Met a whole lot of really nice people.  
Love and kisses.

— Georges Perec

Swimming pool, Hotel du Cap-Eden-Roc,  
circa 1947

# Foreword

What a pleasure it is to present, in the sumptuous grounds of the Hotel du Cap-Eden-Roc, works by Daniel Buren, Alicja Kwade, Bertrand Lavier, Lee Ufan and Ugo Rondinone, five internationally renowned artists I have had the honor of working with as an art dealer for many years.

What I find especially exciting is the dream come true of exhibiting these works out their usual context in museums or galleries. Now, at the heart of this remarkable setting, it is the works that come to you; it is the works that surprise with their interplay of mirrors, shapes and colors; it is the works that weave a dialogue with the natural world's many facets, revealing them in a new and different guise.

To take one example, Daniel Buren's metal and plexiglas structure shatters our perception of space and light, absorbing the codes of amenity architecture, the better to deconstruct them. *Tonnelle* is not a utilitarian object, static and unchanging. On the contrary, it makes visible the trajectory of the sun and the spectrum of light: in short, the world in perpetual motion. This piece recalls the artist's monumental work in the nave of the Grand Palais in Paris, in 2012, which has had the same enduring impact as his French Pavilion in Venice in 1986.

Air and matter are transformed by Alicja Kwade's installation, in which a rock and its aluminum replica are reflected in a double-sided mirror. Kwade's work is at once poetic and cosmic: in harmony with nature, as in this instance, and a source of striking urban contrasts, as in her masterly installations on the roof of the Met in New York (2019) and Place Vendôme in Paris (2022).

Augmented reality is invoked by Bertrand Lavier's sculpture from his *Walt Disney Productions* series. The artist extracts two-dimensional shapes from a comic strip, giving them volume outside the original narrative. In the hotel grounds, visitors can inspect these images-become-sculptures from all sides. For the artist, this shift into fiction "enables a deeper approach to reality."

Last but not least, time and matter are turned upside down by the works of Ugo Rondinone and Lee Ufan.

For his sculpture *the sound + the mighty*, Rondinone, like Bertrand Lavier, plays on representational stereotypes. Here the human figure is at its most archaic and timeless. This work echoes the nine colossal stone figures, five to six meters high, installed on New York's famed Rockefeller Plaza in 2013. Wandering around the statues' feet, visitors could reconnect with their own nature and the wider world.

For his part, Lee Ufan continues his *Relatum* series with *The Cane of Titan*, a metal rod resting on a monumental rock. The reference is to the metallurgical work performed by the mythological beings known as Titans. In this confrontation between stone and

steel, the artist brings into play the eternal dialogue between nature and culture, forces at once opposed and inextricably linked.

Exploring this relationship between sculpture and history, the works of Lee Ufan and Ugo Rondinone both found a formidable playground at the Château de Versailles: *The Cane of Titan* in 2014 and *the sun (versailles)* in 2017, each in its own way inviting us to meditate on nature and the cycle of life.

That, in a nutshell, is the intention behind this project: to go beyond convention and shake up our certainties, with a view to creating and sharing poetic experiences on the scale of landscape.

I would like to extend my warmest thanks to Philippe Perd, CEO of the Hotel du Cap-Eden-Roc, and his entire team, as well as to Countess Marie-Catherine Douglas, without whom this human and artistic encounter would not have been possible.

— Kamel Mennour, founder and CEO, Mennour



Eden-Roc Pavilion, circa 1920

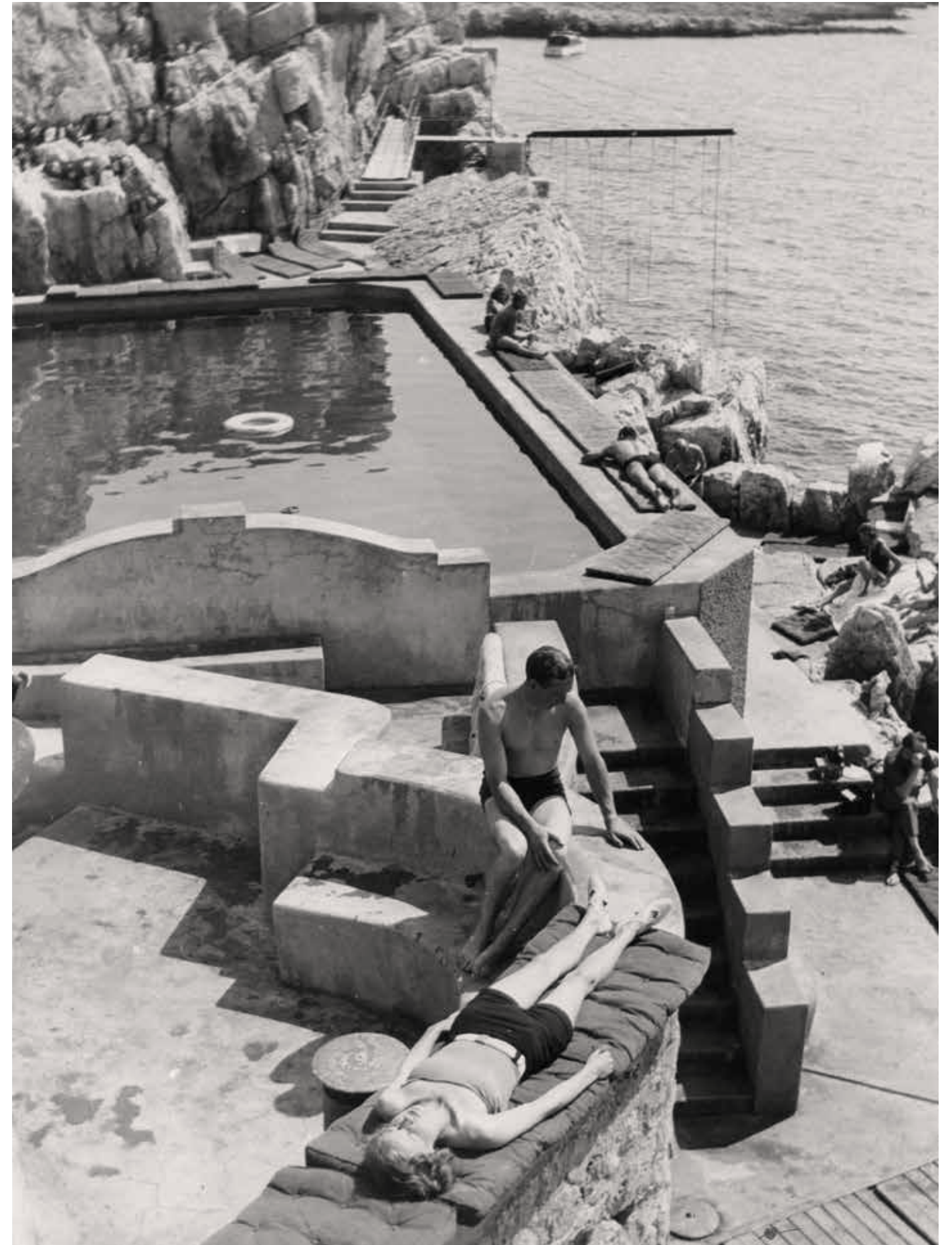




Sublime weather,  
delicious meal, exquisite people.  
We're at the hotel . . .  
Thinking of you.  
Lots of love.

— Georges Perec

Swimming pool, Hotel du Cap-Eden-Roc,  
circa 1938

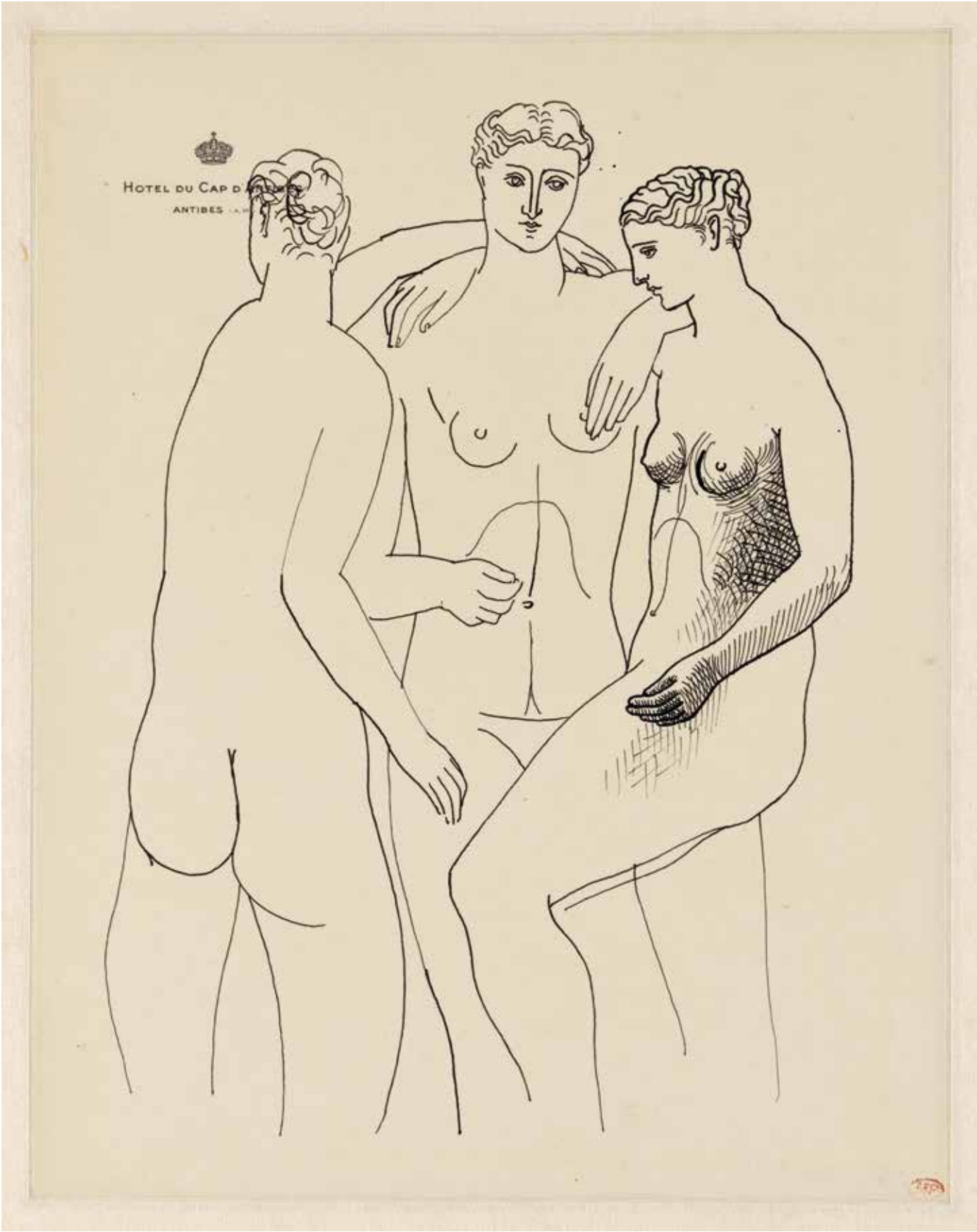




# “Greetings from Cap-Eden-Roc”

Christian Alandete

*A few artists on the Côte d’Azur*



Swimmer, circa 1927

◀ **Pablo Picasso**

*Trois nus*, Summer 1923

Ink on Hotel du Cap d’Antibes  
Letterhead

47,7 x 32,1 cm

MP985

Musée national Picasso-Paris

At the turn of the 20th century, the Côte d’Azur emerged as a favorite destination for the cosmopolitan elite in search of a milder climate in winter and enchanting landscapes for summer reveries. Overlooking the sea, Cap d’Antibes, with its coves and panoramic views, quickly became the preferred refuge of the very wealthy, and of artists who found in this Mediterranean niche a haven of peace, relaxation and inspiration. Thus the worlds of aristocracy and trade met with those of artistic bohemia and cinema in writing the legend of the French Riviera.

In the 1920s and 1930s, major artists who stayed at the Hotel du Cap-Eden-Roc included Henri Matisse, Pablo Picasso, Marc Chagall and Fernand Léger, as well as collectors like Gertrude Stein. In the 1960s, Yoko Ono and John Lennon arrived, followed by French and American movie stars: Michèle Morgan and Rita Hayworth, Romy Schneider and Elizabeth Taylor, Orson Welles, Robert De Niro and many other celebrities fleeing the hustle and bustle of the Cannes Film Festival in search of a breathing space at Cap-Eden-Roc.

For artists, the ambience of the South, with its landscapes and distinctive light, offered fresh grounds for creative regeneration.

In the early 1920s Matisse, particularly inspired by the Cap d’Antibes landscape, produced a series of naturalist paintings in soft colors. For a time, these works represented a break with the Orientalist scenes with figures he had been painting since the early 1910s, in memory of his travels to Spain and across the Mediterranean to Morocco. The unique southern light, the shimmering sea, and the windblown trees lining the road to Antibes, offered a new framework that prompted him to settle, initially for the winter, then permanently, in Nice. There he lived at the Hôtel Beau Rivage, then in an apartment in the Old Town, before finally moving to Vence, where he would spend the rest of his life. His Cap d’Antibes landscapes mark a significant break with his earlier work and the Impressionist and Fauvist interiors and “odalisques” for which he was best known. It was no longer color that structured Matisse’s pictures, but rather the play of diffuse light. He was in search of a new, faster mode of expression, which involved working from life: “I could no longer absorb myself in a painting that would have taken too long to express my feelings. I was going to do landscapes, because that way I could finish in two or three sittings. Working on intimate terms. with nature, I found a touch of calm.”

In 1923, Picasso was photographed on the beach at La Garoupe with his new friend Gerald Murphy, a wealthy American heir, dandy, and occasional artist: he produced a total of fourteen paintings, of which only eight are still existing. Murphy was a regular at the Hotel du Cap-Eden-Roc and later at Cap d'Antibes, where he had built a house for his family. With his wife Sara, Murphy made a habit of traveling to Paris to escape Prohibition and its interdict, family pressures and the conservative atmosphere of his homeland, and to experience the uninhibited lifestyle of the city's Roaring Twenties. At the time, the Côte d'Azur was a winter resort, and most of the major hotels remained closed in summer. The Hotel du Cap-Eden-Roc had been accessible all year round since it reopened after the First World War, but sunbathing and the cult of the body were not yet in vogue when the Murphys headed south. There they discovered the summer potential of what foreign tourists would come to call the French Riviera. The summer of 1923 was a particularly memorable one for the palatial hotel, with the Murphy couple reserving almost the entire premises for their friends. This was also where Coco Chanel launched the fashion for women's sailor pants, and Gertrude Stein and her companion Alice B. Toklas spent time with their artist friends Matisse and Picasso, whom Stein began collecting long before they became famous. The Murphys organized huge parties and triggered the vogue for sunbathing and beach picnics with their friends, including Picasso, whom they had just met.

These years also saw new subjects appear in the work of Picasso inspired by the bodies on the beach to revisit the mythological subject of bathers. Male and female, these bathers had already been reinvented by such Post-Impressionist artists as Paul Cézanne, who undressed and sheltered them on the banks of a stream in the middle of a forest. This classic history painting subject found a more contemporary embodiment in Picasso's bathers, depicted against backdrops of beach and sea in a combination of mythological references with more erotic representations of naked women stretched out on the sand.

Another regular at the Hotel du Cap-Eden-Roc was Chagall. For almost fifteen years he spent every summer there, drawing and painting on the rocky outcrops overlooking the sea. After spending the Second World War in forced exile in the United States, he returned to Paris and in 1948 settled in the South, where he bought a house in Vence in 1950, while remaining a familiar figure at the hotel. For him the South meant artistic renewal and the chance to diversify his media: like Picasso at the same period, he took up ceramics with the potters of the Madoura workshop in Vallauris, but these new explorations also led him to sculpture, mosaics and stained glass, offering scope for experimentation that painting and drawing did not allow.



Eden-Roc Pavilion, circa 1940



**Henri Matisse**  
*Cap d'Antibes*, 1922  
Oil paint on canvas  
50,6 x 61,2 cm  
Tate, London





Fernand Léger  
*La Baigneuse*, 1932  
 Oil on canvas  
 58,5 x 65,5 cm  
 MNFL97033  
 Donated by Nadia Léger and Georges Bauquier, 1969  
 Musée national Fernand Léger, Biot



Swimmer, circa 1927

For Léger, better known for his paintings of modern life and machine culture, the South also meant ceramics, a new passion to which he devoted himself from the 1950s onwards. In the workshop set up by Brice from Biot, one of his former students, and the potteries in Vallauris, Léger produced sculptures and bas-reliefs that eventually found a place in architecture. While his first attempts were modest in scale and inspired by nature or portraiture, he was aiming higher, collaborating with architect friends like Le Corbusier, Mallet-Stevens, and Paul Nelson on more monumental projects, in pursuit of a total, collective, polychrome art intended to break with convention and make his creations available to the public at large. The Hotel du Cap-Eden-Roc was to see many artists, writers and celebrities come and go, forming eccentric summer communities in this hedonistic paradise, where a certain French *art de vivre* lived on in the form of luxury, calm and sensuality.





Pablo Picasso  
*La Joie de vivre*, November 1946  
Oleo-resinous enamel paint and charcoal on fibrocement  
120 x 250 cm  
MPA 1946.1.4  
Gift of the artist, 1946  
Musée Picasso, Antibes



Swimming pool and seaside,  
Hotel du Cap-Eden-Roc, circa 1938



45 - JUAN-LES-PINS  
Bord de Mer à Eden-Roc



News from the vacationers on Zyklos:  
splendid cases of sunburn from too much  
basking on the sand. Thinking of you.

— Georges Perec

Previously and above: Texts by Georges Perec,  
excerpts from “243 cartes postales en couleur”  
in *L’infra-ordinaire*, Paris: Editions du Seuil, 1989

Eden-Roc Pavilion, n. d.







Hotel du Cap-Eden-Roc, circa 1925

Born in 1938 in Boulogne-Billancourt (France),  
DANIEL BUREN lives and works *in situ*.

Daniel Buren



For the past sixty years now internationally reputed artist Daniel Buren, shown in leading museums and institutions around the world, has been cultivating a radical body of work characterized by the use of what he calls his “visual tool”: vertical strips 8.7 centimeters wide, alternately white and colored, and, to quote the artist, primarily identifiable as “an invariable sign in the midst of millions of possible things that never stop varying.”<sup>1</sup>

Like several other site-specific works, such as the *Pergola*<sup>2</sup> outside the Convention Center in Miami (2007) and *Le Ciel Coloré et Projeté* presented more recently in

Riyadh (2022), as well as many other spectacular skylit works—among them *Excentrique(s)* at the Grand Palais *Monumenta 2012* (Paris, 2012), *L’Observatoire de la Lumière*, created in interaction with the Fondation Louis Vuitton building (Paris, 2016), *Pavoisé*, designed for the Winter Garden at the Palais de l’Élysée (Paris, 2021), *Comme tombées du ciel, les couleurs in situ et en mouvement* at the train station in Liège (2022), and *Les Nuages Colorés* created for the Paris headquarters of Lazard Frères (2023)—the pergola in the grounds of the Hotel du Cap-Eden-Roc in Antibes offers a captivating experience, a veritable polychrome explosion and a dazzling source of visual pleasure for strollers.

In this delightful architectural and landscaped setting, the work combines other materials of choice—color and transparency—with the sky: as the artist reminds us, “without the sky, and the sun’s rays, half the work disappears.” Endlessly evolving in time with the hours of the day and the variations in light, the work releases a host of nuances and colored projections onto its immediate surroundings, adding an enriching experience to the hotel grounds. This interdependence between artwork and site is one of the hallmarks of an artist for whom a work never exists solely for itself, but rather as part of an exhibition space it reveals and underscores.

Thus this radiantly creation brings a powerfully poetic ambiance to the Hotel du Cap-Eden-Roc, blending a multiplicity of viewpoints and an abundance of possibilities.

— Emma-Charlotte Gobry-Laurencin



Photo-souvenir : Daniel Buren, Unité d’habitation, Cité Radieuse, MAMO Audi talents awards, Marseille, 2014

1. Daniel Buren, « Échanges avec Dominique Petitgand et Guillaume Désanges », in *Les Écrits 1965-2012*, vol. 2, 1996–2012, Paris: Flammarion/Cnap, 2013, p. 1103.  
2. The artist’s first pergola.

Photos-souvenirs : *Tonnelle*, travail situé, 2007  
Metal, colored Plexiglas®  
2 x Ø 4 m  
“Un été à l’Hôtel du Cap-Eden-Roc”,  
Hotel du Cap-Eden-Roc, Cap d’Antibes, 2024. Details.











“We haven’t found anything better than natural overhead light to illuminate works of art.”

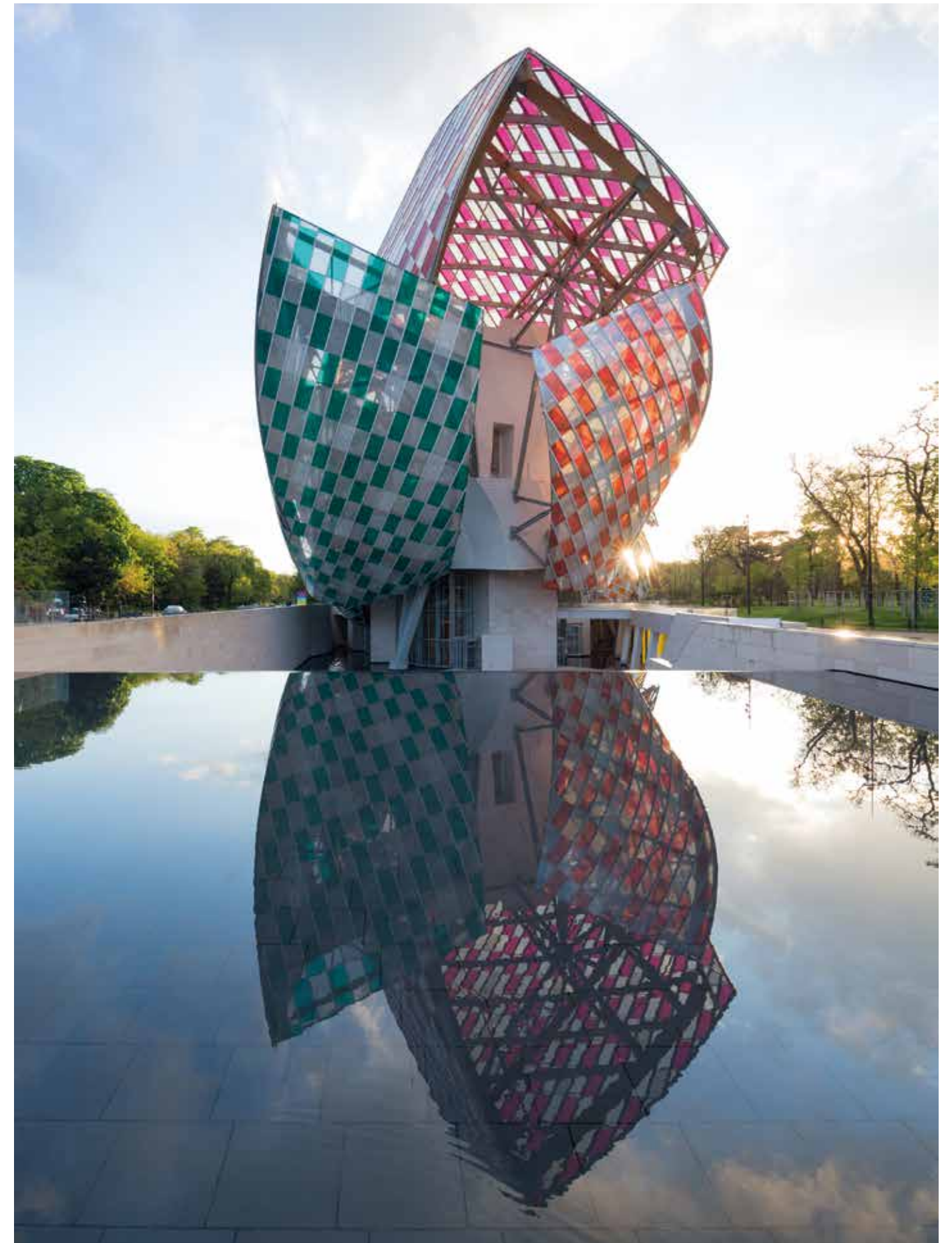
— Daniel Buren





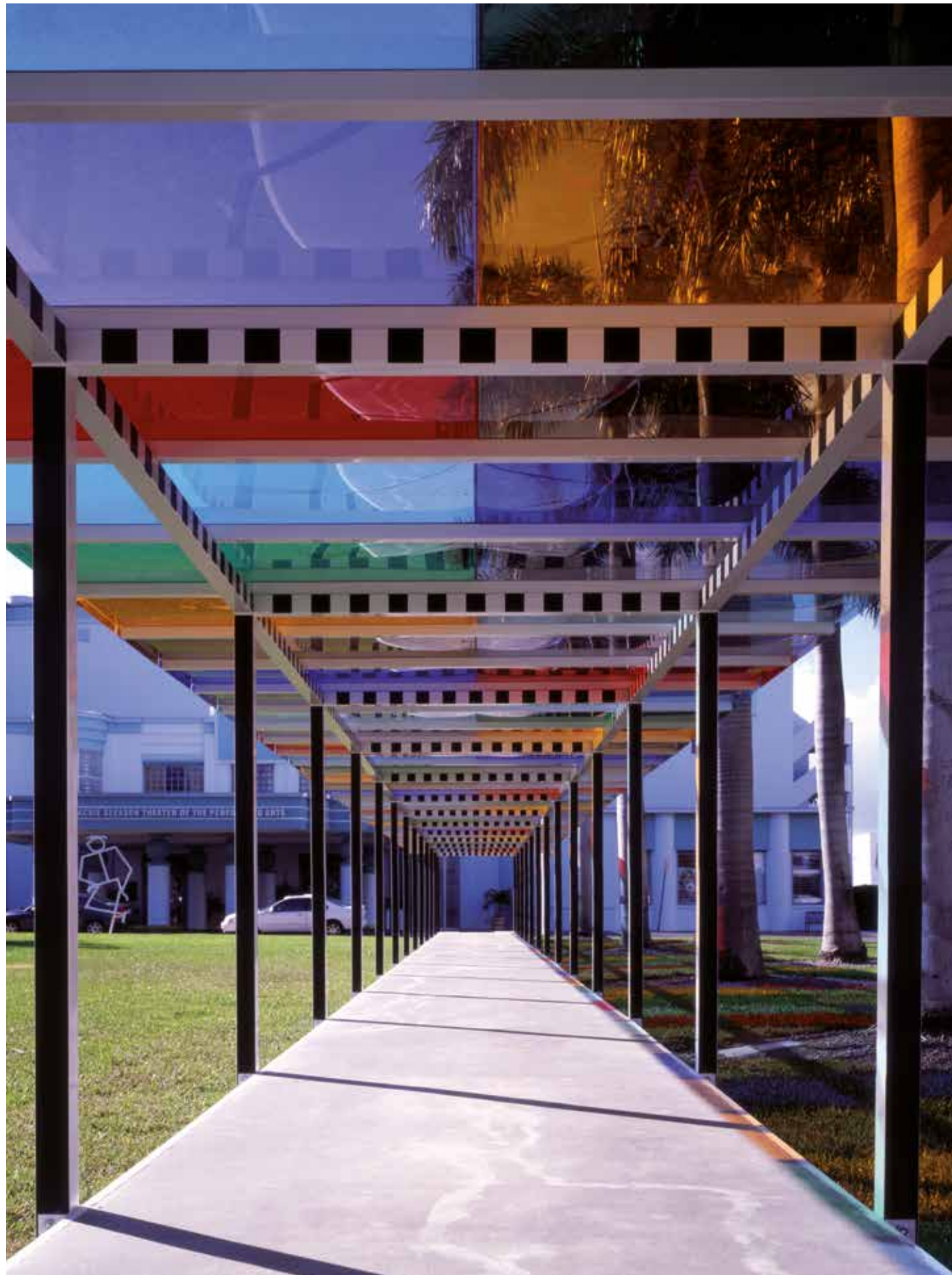
Photo-souvenir : *Au fur et à mesure*, travaux *in situ* et situés,  
Mennour, Paris, France, 2015. Detail





Photos-souvenirs : *L'Observatoire de la lumière*, travail *in situ*, 2016  
 Self-adhesive colored transparent filters  
 Fondation Louis Vuitton, Paris, France, 2016. Details.





Photos-souvenirs : *Pergola*, travail *in situ*, 2006  
 Metal frame, colored Plexiglas®  
 Portals: 225 x 225 cm (each)  
 Art Basel Miami Beach, United States, 2006. Details.





Photo-souvenir : *Une Pause colorée*, travail *in situ*,  
May 2016  
Colored glass, stainless steel, adhesive  
320 x 1998 x 548 cm  
Le Bristol, Paris, France, 2016. Detail.





Photos-souvenirs : *Le Ciel coloré et projeté*, travail *in situ*, 2022  
 Steel, glass, self-adhesive colored transparent filters,  
 galvanized finish, epoxy paint  
 Height: 250 cm · Approx. Ø 2500 cm · Total surface: 300 m<sup>2</sup>  
 “Noor Riyadh: We Dream of New Horizons”,  
 Prince Abdulaziz Bin Mohammed Bin Ayyaf Park,  
 Riyadh, Saudi Arabia, 2022. Details.





Photos-souvenirs : *Excentrique(s)*, travail *in situ*,  
 “Monumenta 2012”, Grand Palais, Paris, France, 2012. Details.







Photos-souvenirs : *Tonnelle*, travail situé, 2007  
 Metal, colored Plexiglas®  
 2 x Ø 4 m  
 La Biennale di Venezia, Giardini, Venice, Italy, 2007. Details.





Photos-souvenirs : *Les Nuages colorés*, travail *in situ*, 2023  
 Self-adhesive colored transparent filters  
 Headquarters of Lazard Frères, Paris, France, 2023. Details.



Photo-souvenir : *Pavoisé*, travail *in situ*, 2021  
Self-adhesive colored transparent filters  
Jardin d'hiver, Palais de l'Élysée, Paris, France, 2021. Detail.

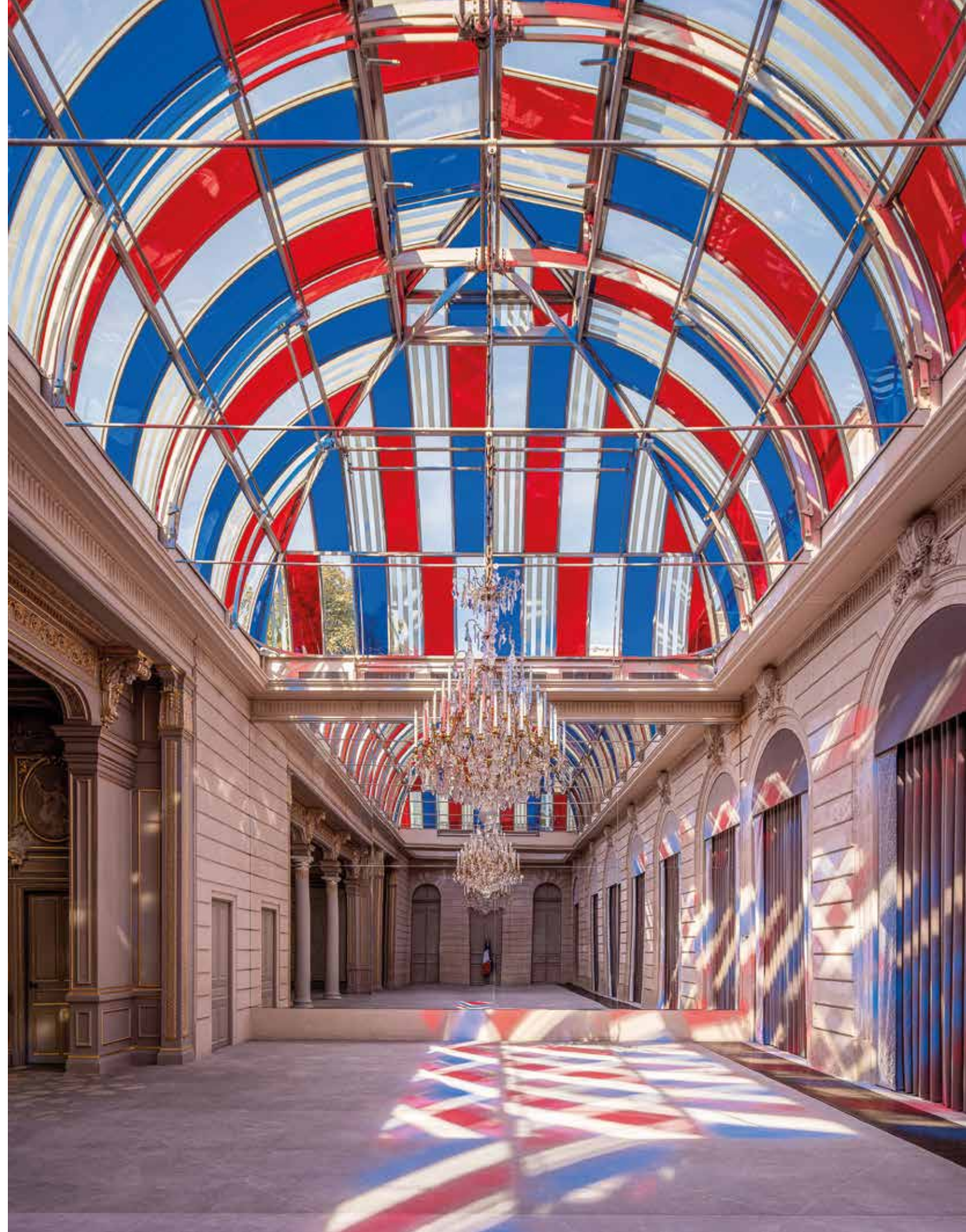






Photo-souvenir : *The Garlands (Third Version)*,  
travail *in situ*, June 1982/April 2019  
“En Plein Air”, The High Line,  
New York, United States, 2019-2020. Detail.



Born in 1979 in Katowice (Poland), ALICJA KWADE lives and works in Berlin (Germany).

*Alicja Kwade*



Presented in the snowy mountains of Gstaad in 2022 and in the Heidelberg Skulpturenpark the following year, *Big Be-Hide* (2022) establishes a unique interaction with its environment and audience. Attentive to the exhibition space or site of intervention, Alicja Kwade has exhibited internationally at major institutions including Museum Voorlinden, Wassenaar; Louisiana Museum, Humlebæk; Whitechapel Gallery, London; and Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin. Working increasingly in the public realm, Kwade was

commissioned to create a monumental installation on the rooftop of the Metropolitan Museum in New York (2019) and another on the Place Vendôme in Paris (2022).

By deconstructing the limits of perception, Kwade questions our relation to reality and knowledge. Her practice is engaged in comprehending and deciphering the world, by analyzing the ways we navigate it and the systems that govern it. Time and space stand at the very core of her work. Considering them in both their philosophical and physical dimensions, Kwade approaches them as matter: she translates them into malleable form to explore their physical properties and extend their intelligible possibilities.

*Big Be-Hide* stands majestically in the gardens of the Hotel du Cap-Eden-Roc, extending and multiplying the views of the surrounding lavish landscape, so characteristic of the French Riviera. Like a game of hide and seek, the immersive sculpture confronts a granite stone with a cast aluminum replica, placed on either side of a two-faced mirror. Here the natural dialogues with the industrial, the pre-existing with the manmade, the organic with the manufactured, to create a factitious reflection and a troubling symmetry. Kwade ultimately designs an illusionary object, obtained through the interplay of reality and representation.

The steel frames interlock as structures that enclose a spatial-temporal plane of reality. Visitors are invited to move around the installation to connect in a new and disorienting way to the natural

décor. As Kwade explains, “Art has the quality of not being forced to follow any rules. It allows a mixture between intuition, vision, and knowledge.”<sup>1</sup> *Big Be-Hide* prompts us to establish a new relationship with the familiar and accept a poetic confusion to enchant our perception of reality.

— Megan Macnaughton

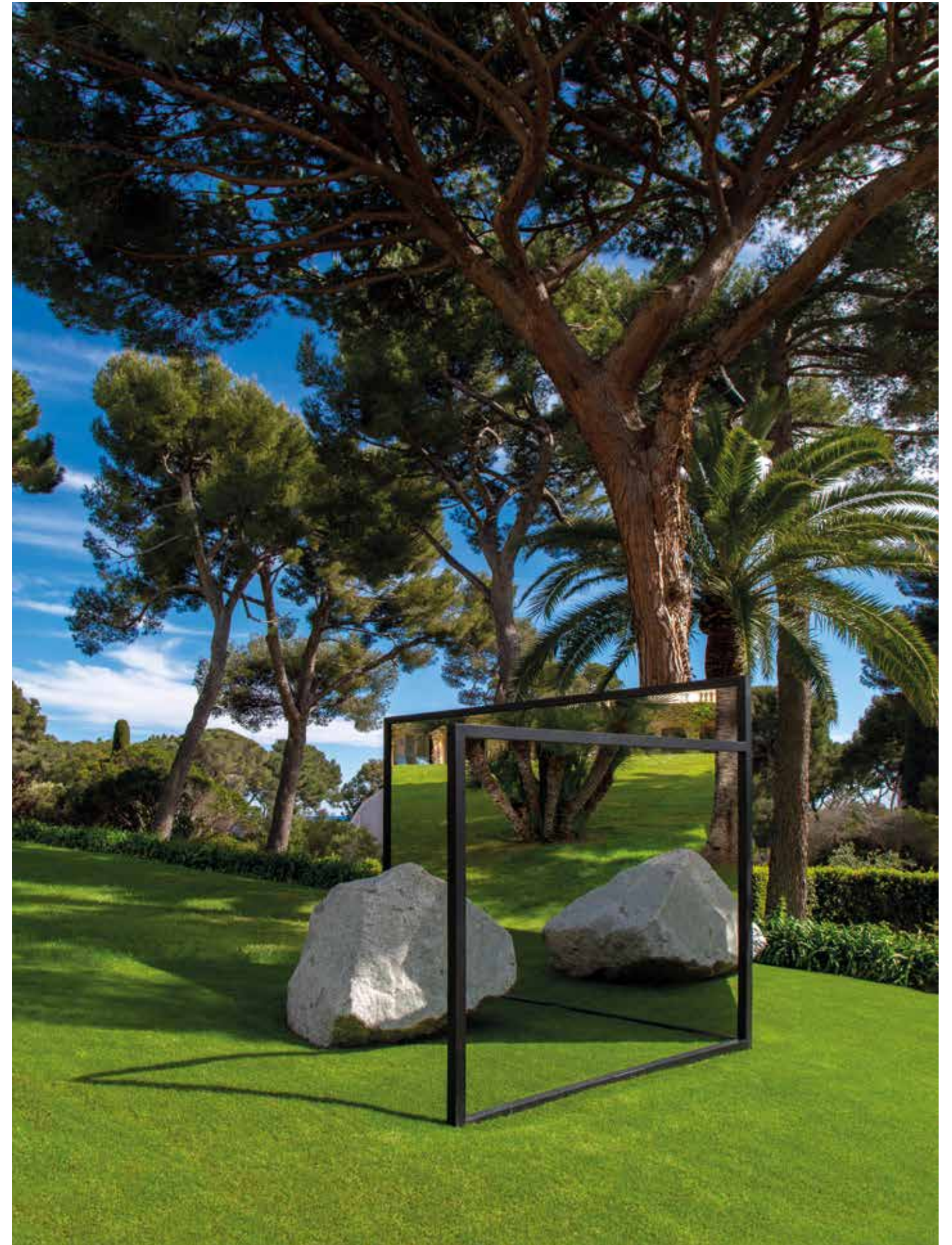


Alicja Kwade, Mennour, Paris, 2021

1. Alicja Kwade, “Interview by Donatien Grau”, *Purple Magazine*, The Cosmos Issue #32 F/W, 2019.



*Big Be-Hide*, 2022  
Stone (Granite), aluminum, mirror, powder coated stainless steel  
257 x 411,5 x 535 cm  
“Un été à l’Hôtel du Cap-Eden-Roc”,  
Hotel du Cap-Eden-Roc, Cap d’Antibes, 2024











“This artwork explores the interplay between ‘being’ and ‘hiding’ through the juxtaposition of a natural stone and its aluminum counterpart, emphasizing the transformative nature of a reflection and the duality between a physical object and its representation.”

— Alicja Kwade



*Big Be-Hide*, 2022  
Stone (Granite), aluminum, mirror, powder coated stainless steel  
257 x 411,5 x 535 cm  
Exhibition view of “Echoes”, Gstaad, Switzerland, 2022







*Siège du Monde*, 2021  
Bronze, stone (Masi)  
75,6 x 50,8 x 50 cm  
Exhibition view of “Un été à Castel Mare”,  
Cap d’Ail, France, 2021



*Siège du Monde*, 2022  
Bronze, stone (Azul Macaubas)  
98 x 58 x 58 cm  
Exhibition view of “A Summer on the Riviera”,  
Cap d’Ail, France, 2023





*ParaPivot I + ParaPivot II*, 2019  
Stones (Masi, Vasa, Bianco Carrara, Azul Macaubas, Hermelin), powder coated stainless steel  
600 x 574 x 1025 cm  
Exhibition view of “The Roof Garden  
Commission: ParaPivot”, The Metropolitan  
Museum of Art, New York, United States, 2019



*Pars pro Toto*, 2017  
13 stones  
Variable dimensions  
Exhibition view of “Viva Arte Viva”,  
57th International Art Exhibition – La Biennale  
di Venezia, Arsenale, Venice, Italy, 2017







◀  
*Au Cours du Monde II*, 2022  
 Stone (Alaska red), concrete  
 320 x 300 x 300 cm · Stone: Ø 200 cm  
 Installation view of “Au Cours des Mondes”,  
 Place Vendôme, Paris, France, 2022

▲  
 Installation view of “Au Cours des Mondes”,  
 Place Vendôme, Paris, France, 2022





*MatterMotion*, 2020  
Stones, powder coated stainless steel  
600 x 518,2 x 94,8 cm  
Exhibition view of “Kausalkonsequenz”,  
Langen Foundation, Neuss, Germany, 2020



*Pars Pro Toto*, 2018  
8 stones (Halmstad, Carrara, Wondergrey, Amadeus,  
Vasa, Rosa Francia, Masi, Macauba)  
Variable dimensions  
Installation view of “Pars Pro Toto”, Château de  
Fabrègues, Provence, France, 2019  
Collection Pierre Yovanovitch, Château de Fabrègues







*Morgana*, 2022  
 Double-sided mirrors, powder coated stainless steel, street lamps  
 540 x 1230 x 1230 cm  
 Exhibition views of “Noor Riyadh: We Dream of New Horizons”,  
 Asheeh Park, Riyadh, Saudi Arabia, 2022







*Big Be-Hide*, 2019  
Stone (Granite), aluminum, mirror,  
powder coated stainless steel  
190 x 230 x 270 cm  
Exhibition view of “The Same Sea”,  
Helsinki Biennial, Finland, 2021





*ParaPivot (sempiternal clouds)*, 2021  
 White marble, powder coated stainless steel  
 Variable dimensions  
 Exhibition views of “Desert X”, Sky Valley,  
 California, United States, 2021





Born in 1949 in Châtillon-sur-Seine (France),  
BERTRAND LAVIER lives and works in Paris  
and Aignay-le-Duc, near Dijon (France).

Bertrand Lavier



Since the late 1960s, Bertrand Lavier’s work has constantly subverted the traditional art categories: painting, sculpture, photography, installation, etc. Making light of the relationship between reality and fiction, the artist points up the incessant to-and-fro

movement between the contemporary art world and 20th-century popular culture, wittily disrupting the way we perceive the most immediate aspects of our daily lives.

Already presented in a number of museums, including the Guggenheim in New York and the Museum of Contemporary Art in San Diego (USA), the Centre Pompidou and the Bourse de Commerce—Pinault Collection in Paris (France), the Kunstmuseum in Lucerne (Switzerland), the Kunstmuseum Liechtenstein in Vaduz (Liechtenstein), the Castello di Rivoli in Turin (Italy), and the Fosun Foundation in Shanghai and Chengdu (China), the *Walt Disney Productions* project began in 1984 when the artist discovered “*Traits Très Abstracts*” [Very Abstract Lines], a comic strip published in 1977 in the French *Journal de Mickey*, recounting the adventures of Mickey and Minnie in a mock modern art museum.

Fascinated by this imaginary world, Lavier short-circuits the standard system of representation isolating the paintings and sculptures that form the backdrop to the narrative, transposing them into 3D and enlarging them to the presumed size of real art objects.

Like those exhibited in the garden of the Hôtel Le Bristol Paris in 2019, the monumental sculpture on show in the grounds of the Hotel du Cap-Eden-Roc plays on a dizzying double movement: it draws the visitor into the reality of Mickey and Minnie, just as its fictional version emerges in this reality of ours. Emerging from a uniquely colorful world, it takes on, thanks to Bertrand Lavier, a tangible existence and thus finds a place in the history of the connections between contemporary art and popular culture, from

Andy Warhol to Roy Lichtenstein.

A veritable poetic bubble, the *Walt Disney Productions* project immerses us in a totally new dream setting.

— Emma-Charlotte Gobry-Laurencin



Bertrand Lavier, Mennour, Paris, 2023



*Walt Disney Productions 1947-2019 n°2*, 2019  
Polyester resin  
320 x 170 x 80 cm  
“Un été à l’Hôtel du Cap-Eden-Roc”,  
Hotel du Cap-Eden-Roc, Cap d’Antibes, 2024











“This work was born out of a visit to the Museum of Modern Art—but not just any museum: this is the Museum of Modern Art revealed by Mickey Mouse, with 3D software recreating all the extravagance of this sculpture and turning fiction into reality.”

— Bertrand Lavier





Installation view of "Suite Paris by Bertrand Lavier",  
Hôtel Le Bristol Paris, France, 2019





*Walt Disney Productions 1947-2019 n°1*, 2019

Polyester resin

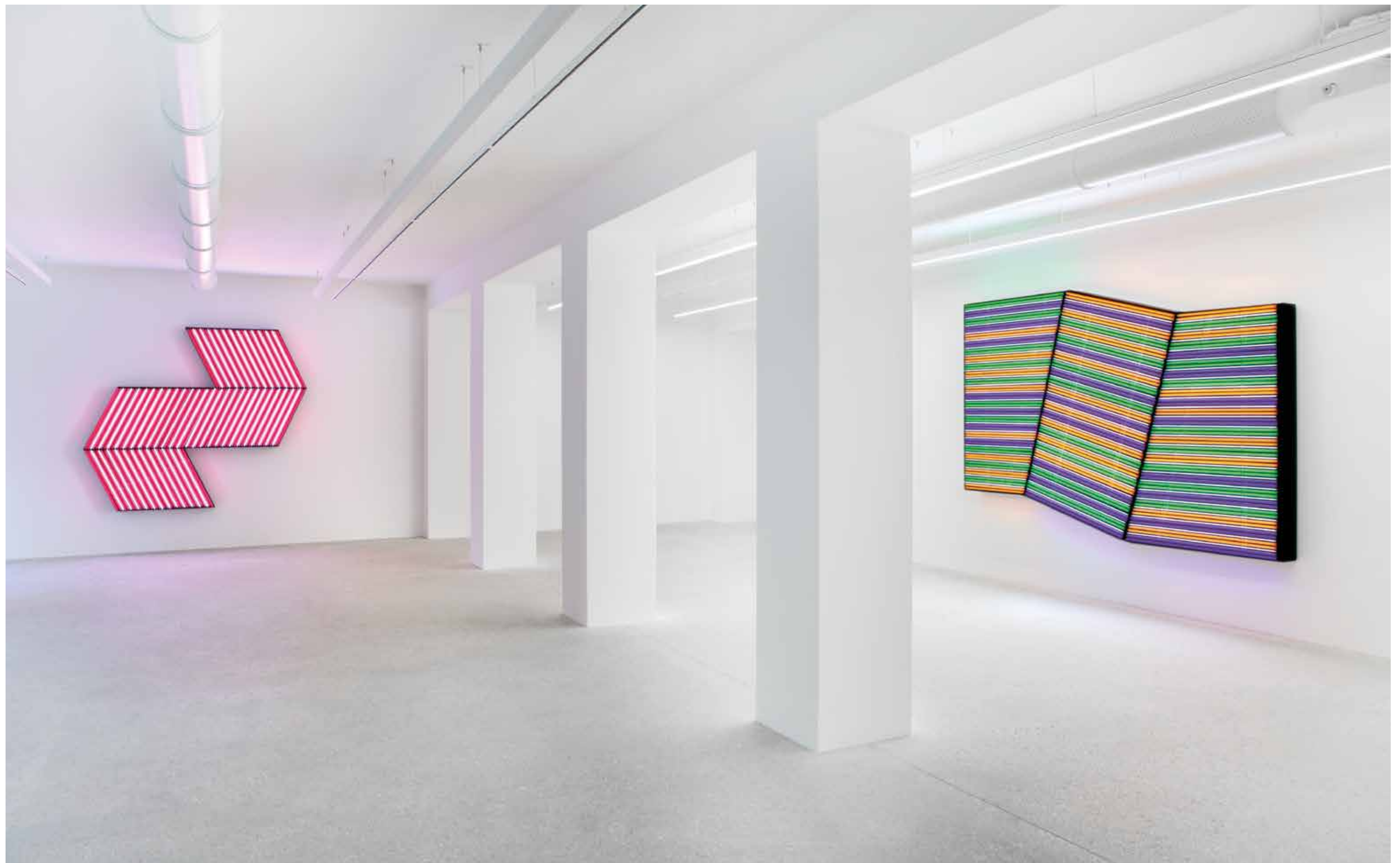
180 x 150 x 60 cm

Exhibition view of “Walt Disney Productions”,  
Hôtel Le Bristol Paris, France, 2019



Exhibition view of “Nouveaux tableaux 2005”,  
Mennour, Paris, France, 2021

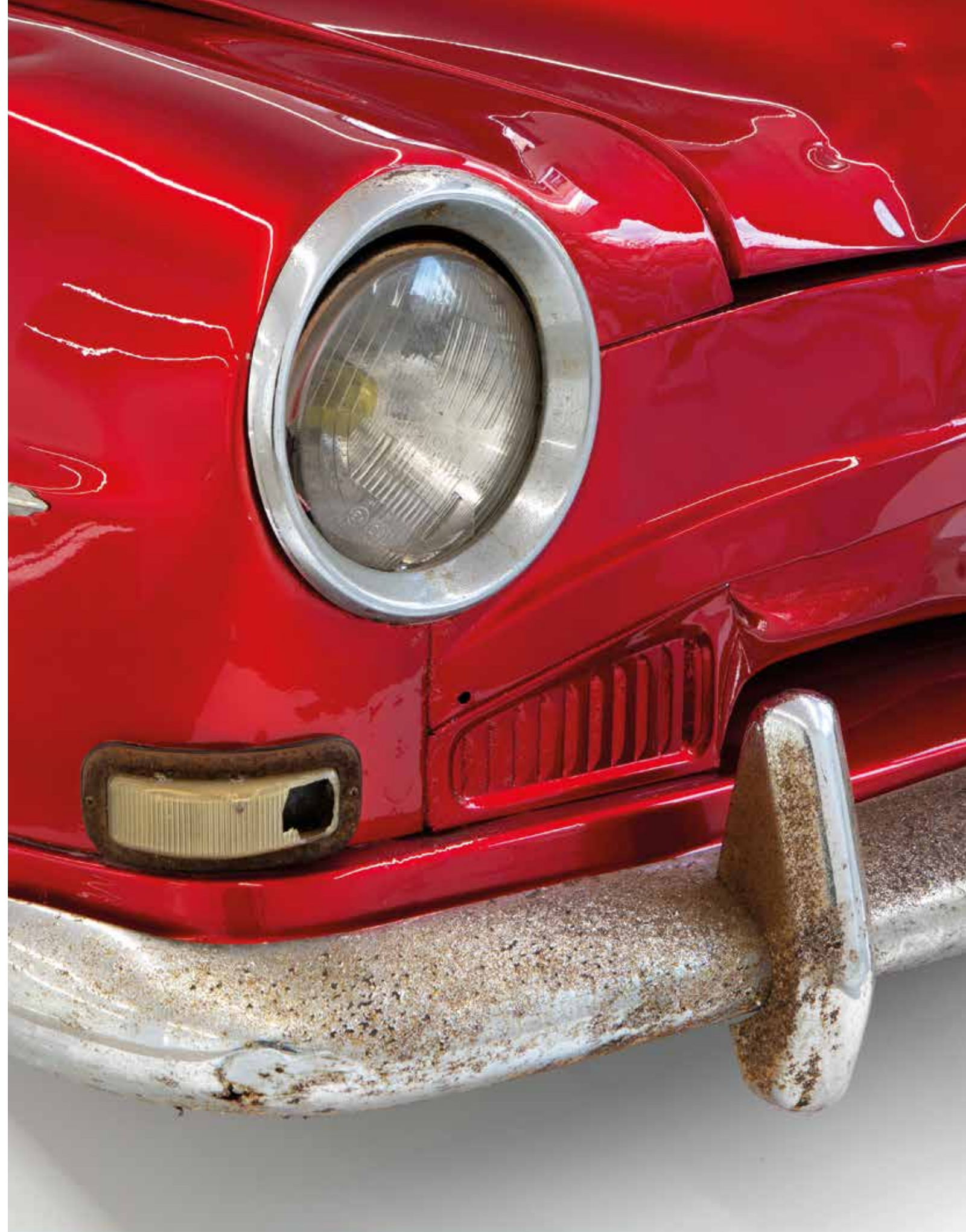








*Aronde*, 2023  
Car wreck, mixed media  
154 x 400 x 135 cm  
Exhibition views of “Allegoria”, Mennour, Paris,  
France, 2023  
Private collection







◀ ▶

*Walt Disney Productions, 1947-2018 n°6*, 2018

Polyester resin

175 x 100 x 50 cm

Exhibition views of “Ouverture”,  
Bourse de Commerce — Pinault Collection,  
Paris, France, 2021

Exhibition view of “Medley”,  
Espace Louis Vuitton Tokyo, Japan, 2018

▼









*Walt Disney Productions 1947-2022 n°2, 2022*  
Polyester resin  
340,2 x 194,5 x 52,1 cm  
Exhibition view of “Bertrand Lavier”,  
Fosun Foundation, Shanghai, China, 2022





Exhibition view of "Phantoms", Atelier Hermès,  
Seoul, South Korea, 2010





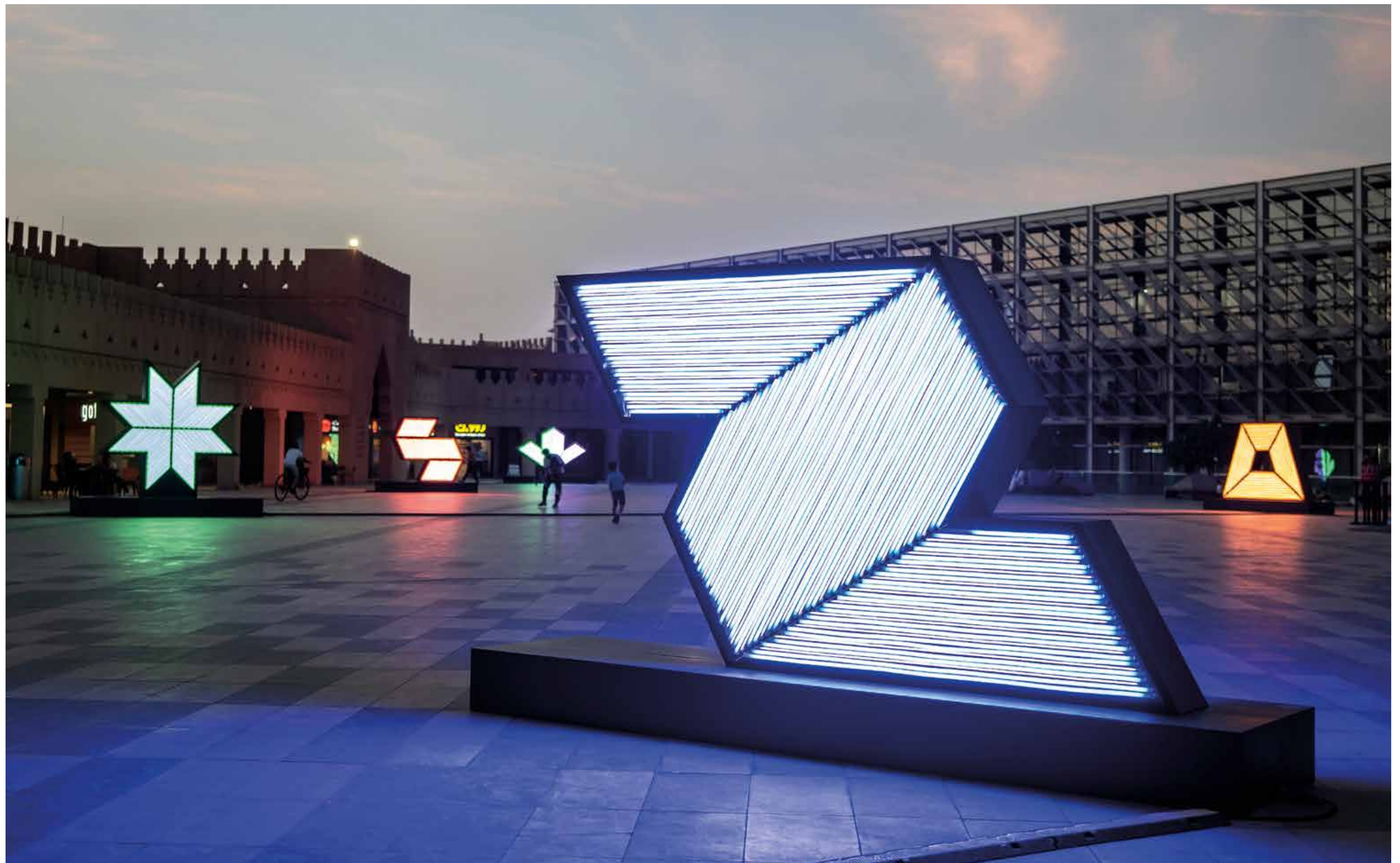
▲  
Exhibition view of “Bertrand Lavier”,  
Fosun Foundation, Shanghai, China, 2022

▼  
Exhibition view of “Noor Riyadh: We Dream of  
New Horizons”, Kindi Plaza, Diplomatic Quarter,  
Riyadh, Saudi Arabia, 2022

►  
*La Bocca/Haier*, 2005  
“La Bocca” sofa on Haier freezer  
164 x 200 x 78 cm  
Exhibition view of “La Bocca/Haier, 2005”,  
Mennour, Paris, France, 2021









Born in 1936 in Haman-gun (Korea), LEE UFAN lives and works in Paris (France) and Kamakura (Japan).

Lee Ufan



Lee Ufan’s work has been exhibited at such prestigious institutions as the Guggenheim Museum in New York, Dia Beacon in New York State, the Château de Versailles, the Centre Pompidou-Metz, the Rijksmuseum in Amsterdam, the Yokohama Museum of Art and the National Art Center in Tokyo, and the National Museum of Modern and Contemporary Art in Seoul. He is internationally renowned as the founding artist and theoretician of Mono-Ha (“School of Things”). The artists of this Japanese movement, which emerged in the late 1960s, advocate “using something without adding anything to it”. By assembling existing elements—natural and industrial materials and everyday objects—they bring

together what already exists, and invite us to take a fresh look at things and our environment. As opposed to an art form that would add to the number of existing material objects, Lee Ufan asserts that “seeing, choosing, borrowing or moving is already part of the act of creation.”

Since 1972 he has been creating a series of sculptures titled *Relatum*—Latin for an element in relation to others—intended to emphasize the idea that the work of art exists only in relation to the outside world. The form of his works is thus reduced to its essentials, and the materials used—stone, sheet steel, glass, cotton—are assembled within a specific space as a kind of “visual poem”. The artist refers to his works as a zone of encounter: between individual materials, between materials and the environment they are placed in, and between the work and the viewer’s body.

*Relatum – The Cane of Titan* is a long steel rod resting on a large stone, an abstract assemblage repurposed for each new installation, with variations in balance and proportion depending on the site.

In 2014 *Relatum – The Cane of Titan* was placed at the heart of André Le Nôtre’s gardens at the Château de Versailles. Thus isolated it seemed to represent the baton of command of the builder—Louis XIV, the Sun King—and at the same time the extreme solitude of the almighty.

In 2021, at Les Alyscamps in Arles, the same sculpture placed in front of the tombs of the Necropolis invited silent contemplation.

This composition abruptly conjured up a pilgrim’s staff forgotten at the end of a journey, or the “cane of a titan” exhausted after the creation of the world.

Exhibited in the grounds of the Hotel du Cap-Eden-Roc in the summer of 2024, *Relatum – The Cane of Titan* takes on a new meaning, like a haiku setting up a dialogue between nature and culture. The stone becomes a rock facing the sea, and the rod, rising in an arabesque towards the sky, invites the viewer to “enter into resonance with that which is beyond him.”



Lee Ufan, Les Alyscamps, Arles, 2022

— Alix de La Chapelle



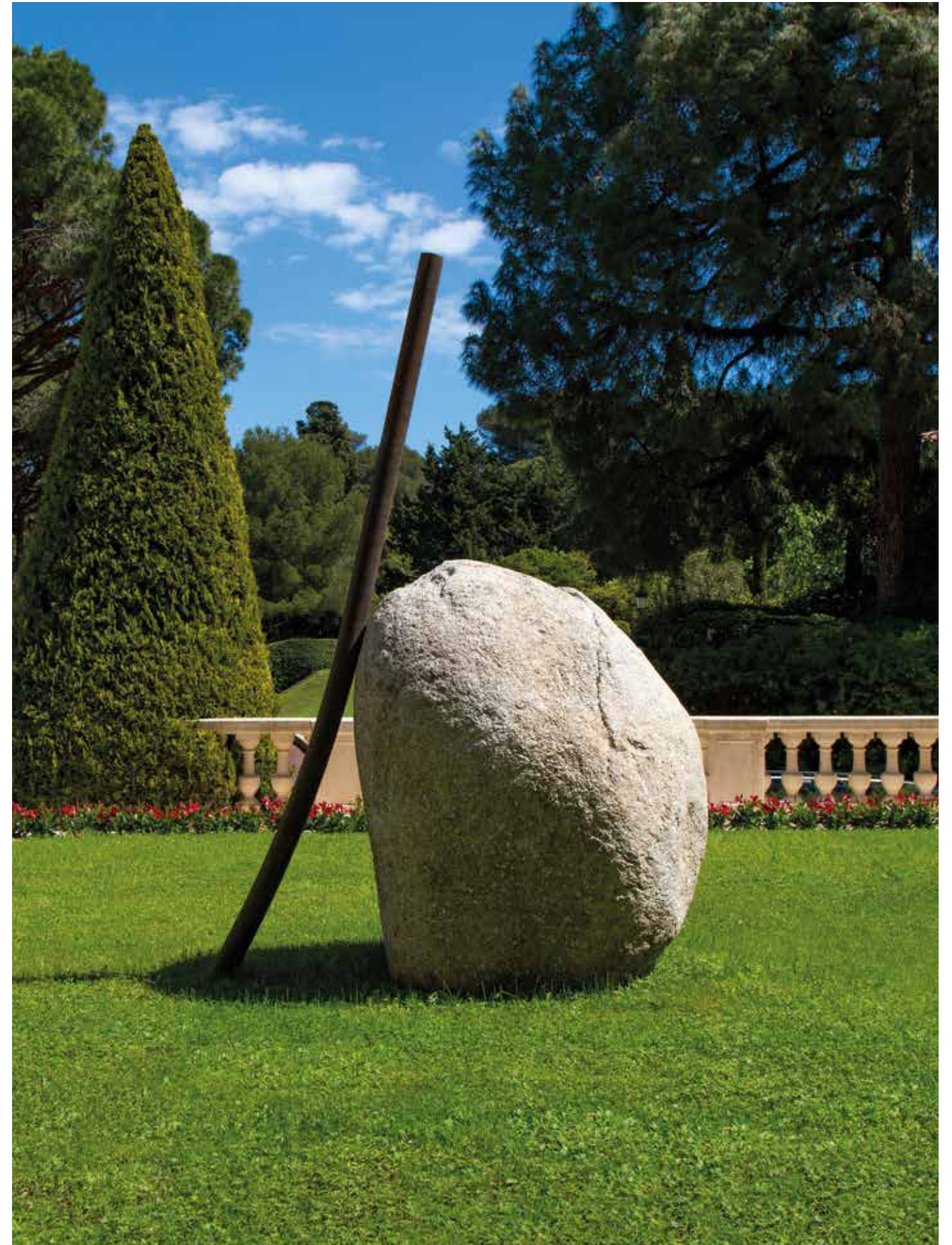
*Relatum – The Cane of Titan*, 2021

Steel, stone

Steel pole: 250 x Ø 8 cm · Stone: 136 x 120 cm

“Un été à l’Hôtel du Cap-Eden-Roc”,

Hotel du Cap-Eden-Roc, Cap d’Antibes, 2024











“A work of art is a site where places of making and not making, painting and not painting, are linked so that they reverberate with one another.”

— Lee Ufan





Exhibition view of “Response”, Mennour, Paris, France, 2022





*Relatum – L'Arche de Versailles, 2014*

Stainless steel, 2 stones

Arch: 1113 x 1500 x 300 cm · Stone 1: 220 x 175 x 135 cm

Stone 2: 260 x 140 x 240 cm · Slab on the ground: 3 x 3000 x 300 cm

Exhibition views of “Lee Ufan-Versailles”, Château de Versailles gardens,  
France, 2014







Exhibition view of "Lee Ufan-Versailles",  
Chateau de Versailles gardens, France, 2014





*La Peinture ensevelie...*, 2013  
Sand, stones, oil and mineral pigment on canvas  
Variable dimensions  
Exhibition view of "Lee Ufan",  
Mennour, Paris, France, 2013-2014





*Relatum – L'ombre des étoiles*, 2014

Steel, 7 stones and gravel of white marble

200 x 4500 x 4000 cm

Installation view, Domaine des Étangs,

Massignac, France, 2021

Collection Garance Primat, Domaine des Étangs





Exhibition view of “Lee Ufan”,  
Hamburger Bahnhof – Nationalgalerie der Gegenwart,  
Berlin, Germany, 2023-2024





▲

*Relatum*, 2011/2019

Stone, white painted wooden floor, painting on the floor  
70 x 60 cm

Exhibition view of “Habiter le temps”,  
Centre Pompidou-Metz, France, 2019

►

*Relatum*, 2004/2019

Steel, stones

Steel poles: 300 x 8 cm · Stones: 40 x 40 cm

Exhibition view of “Habiter le temps”,  
Centre Pompidou-Metz, France, 2019





*Relatum – The Cane of Titan*, 2021

Steel, stone

Steel pole: 250 x Ø 8 cm · Stone: 136 x 120 cm

Exhibition view of “Requiem”,

Les Alyscamps, Arles, France, 2022

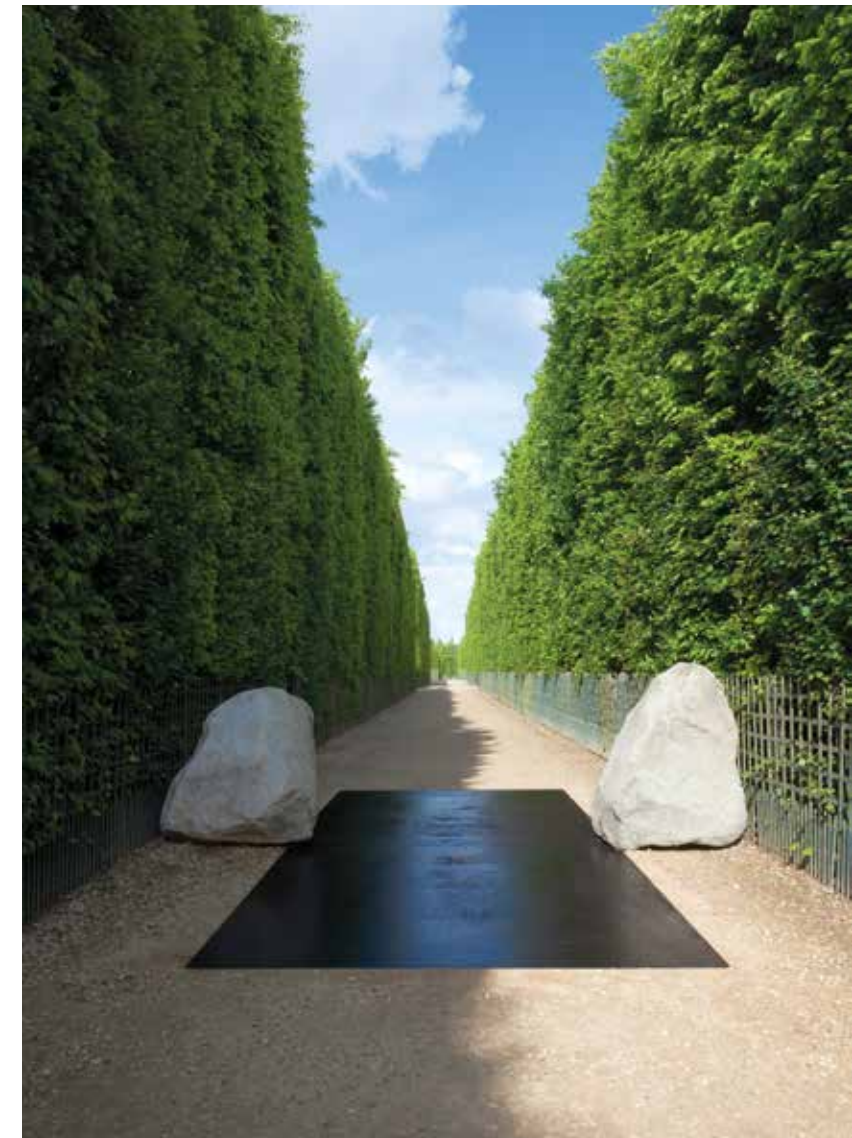




*Relatum – Le Repos de la Transparence*, 2013  
Steel, glass, stones  
Variable dimensions  
Installation view, Musée de la Chasse et de la Nature, Paris, France, 2013







*Relatum – The Narrow Road*, 2021  
 Mirror-finish stainless steel, 2 stones  
 Stainless steel plate (in 2 parts): 1000 x 120 x 2 cm (2 pieces)  
 Stone 1: 100 x 70 x 90 cm  
 Stone 2: 95 x 100 x 70 cm  
 Exhibition view of “Requiem”, Les Alyscamps,  
 Arles, France, 2022



*Relatum – Earth of the Bridge*, 2014  
 Steel, 2 stones  
 Steel plate (in 2 parts): 400 x 300 x 2 cm (each)  
 Stone 1: 170 x 160 x 113 cm  
 Stone 2: 145 x 180 x 140 cm  
 Exhibition view of “Lee Ufan-Versailles”,  
 Château de Versailles gardens, France, 2014



Born in 1964 in Brunnen (Switzerland), UGO RONDINONE lives and works in New York (United States).

Ugo Rondinone



Recently exhibited at Fosun Foundation in Shanghai, MAH in Geneva, Petit Palais in Paris, Auckland Art Gallery (New Zealand), Kunsthalle Helsinki, Guild Hall in New York, the Institute of Contemporary Art in Boston, Fundación Casa Wabi in Mexico, Tate Liverpool (United Kingdom), Ugo Rondinone is recognized as one of the major voices of his generation, an artist who composes searing meditations on nature and the human condition while establishing an organic formal vocabulary that fuses a variety of sculptural and painterly traditions.

*the sound + the mighty* belongs to one of his iconic series of works known as the “stone figures”. The artist first produced these sculptures for “Human Nature”, a 2013 site-specific project at Rockefeller Center. He created and installed nine giants composed of large stone slabs assembled in the most elemental representation of a human figure: a boulder for the head stacked on top of one or two parallel flat stones for the chest, and two large solid slabs for the legs.

As is often the case in Ugo Rondinone’s practice, what began as a specific concept or a singular installation unfolds to become a larger series. For over a decade, the artist has composed numerous “stone figures”. To create these statues, the artist has large slabs of stone extracted and cut before assembling and stacking them to form anthropomorphic compositions. Despite their sturdy and seemingly static appearance, these stones preserve within their material the frozen memories of time, water, and past lives. The successive sedimentations, geological intricacies, and the extraction process leave distinctive irregularities on each stone’s coarse surface. The artist preserves these traces, using the many combinations offered by the variations in color, size, and shape of the stones to compose unique sculptures. He selects stones for their specificity, and after assembly, attributes them a personality. Once inanimate, generic beings, without faces or gender, the stones are entrusted by the artist with the capacity to feel. After visualizing the assemblage, Rondinone names each artwork based on an emotion or human typology. Through the title, the artist qualifies the impression emanating from the form, informs our perception, and, in a sense, breathes personality into an inanimate being. Building on Rondinone’s exploration into the multifaceted sides of human nature, the “stone figures” delve into a more spiritual or mythical dimension. The statues underscore the inherently human desire to create images in our likeness, while also evoking the monoliths and ancestral monuments which acted as gates or intercessors between the natural and the supra-natural.

With their feet firmly set in the grass, “the sound + the mighty” engage in a dialogue with the environment, facing the restful riviera landscapes whose blue and green hues resemble Rondinone’s native Switzerland. Set against the architecture and garden of the Hotel du Cap-Eden-Roc, this duo conveys a sense of permanence and stability. With their two associated qualities, sound + mighty, they could embody an allegory of just power, or two petrified guardians protecting their realm.

— Alix de La Chapelle



Ugo Rondinone, Paris, 2022



*the sound + the mighty*, 2019  
Bluestone, stainless steel  
the sound: 316 x 89 x 47 cm · the mighty: 316 x 89 x 47 cm  
“Un été à l’Hôtel du Cap-Eden-Roc”,  
Hotel du Cap-Eden-Roc, Cap d’Antibes, 2024











“The stone figure is the most archetypal representation of the human form; an elemental symbol of the human spirit, connected to the earth yet mythic in the imagination. The image of the figure belongs to nobody, it is timeless, and universal.”

— Ugo Rondinone



*Human Nature*, 2013  
Bluestone, stainless steel  
Variable dimensions  
Exhibition view of “Human Nature, Public Art Fund”,  
Rockefeller Plaza, New York City, United States, 2013





*Seven Magic Mountains*, 2016  
Painted stone, stainless steel  
Variable dimensions  
Installation view, Nevada, United States, 2016





*the sound + the mighty*, 2019

Bluestone, stainless steel

the sound: 316 x 89 x 47 cm · the mighty: 316 x 89 x 47 cm · Plate: 150 x 300 cm

Exhibition view of “a wall . seven windows . four people . three trees . some clouds . one sun.

In memory of John Giorno, the love of my life. Ugo”, Mennour, Paris, France, 2019







*the sun (versailles)*, 2017  
Bronze, stainless-steel armature, gold leaf  
Ø 5 m · Depth: 65 cm · Branch diameter: 10 cm  
Exhibition view of “Voyage d’hiver”,  
Château de Versailles gardens, France, 2017-2018





*flower moon*, 2011  
Cast aluminum, white enamel  
600 x 600 x 500 cm

Exhibition views of “flower moon”, Hôtel Le Bristol Paris, France, 2017



*the capable*, 2021  
Bluestone, stainless steel, concrete  
74 x 21 x 17 cm · Pedestal: 96 x 41 x 41 cm  
Exhibition view of “Un été à Castel Mare”, Cap d’Ail, France, 2021







Exhibition view of  
“the water is a poem  
unwritten by the air  
no. the earth is a poem  
unwritten by the fire”,  
Petit Palais, Paris, France, 2022-2023





*nude (xxxxxxxxxxxxxx) (rainbow)*, 2021

Wax, neon pigments

74 x 109 x 64 cm

Exhibition views of “a rainbow . a nude . bright light . summer”,  
Mennour, Paris, France, 2021



*we are poems*, 2011  
Neon, acrylic glass, translucent foil, aluminum  
370,3 x 1000 x 14,6 cm  
Installation view, Beaux-Arts de Paris, France, 2019–2021







*the sun*, 2017  
Gilded bronze  
Ø 5 m · Depth: 65 cm · Branch diameter: 10 cm  
Installation view, Domaine des Étangs, Massignac, France, 2017  
Collection Garance Primat, Domaine des Étangs







This catalogue is published on the occasion of the exhibition “Un été à l’Hotel du Cap-Eden-Roc”, at Hotel du Cap-Eden-Roc in Cap d’Antibes, France, from April 19th, 2024 to October 20th, 2024.

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