

# Yayoi Kusama

# OPERA GALLERY

# Inner Child

Niki de Saint Phalle

Yayoi Kusama

3 April — 27 May 2025

LONDON

OPERA GALLERY

# Foreword

Opera Gallery London is pleased to welcome ‘Inner Child’, an exhibition that brings together the works of Niki de Saint Phalle and Yayoi Kusama, two seminal female figures in contemporary art whose practices have been shaped by psychological introspection, exploring poignant and deeply personal themes of memory and trauma.

Through painting, sculpture, and performance, both artists have spent many decades using art to unpack the enduring influence of their childhood experiences, transforming personal histories into artistic languages that engage with the subconscious, play, and the pursuit of healing and self-actualisation.

Born just one year apart, Saint Phalle and Kusama are united by a shared engagement with the power of art to communicate multifaceted realities that exist beyond words.

Saint Phalle’s voluminous and vividly coloured reliefs, such as *Last Night I Had a Dream* (1968), encapsulate dreamlike narratives imbued with her *Nanas*, exaggerated and vibrant female forms, and animal sculptures similarly reinvent childhood imagery, infusing it with a sense of agency and defiance.

Kusama’s signature *Infinity Nets paintings*, such as *Original Infinity Nets* (2000), and the polka-dot motifs present in sculptures like *Chii-Chan* (2004) and *Chin* (2004) reflect the compulsive, meditative repetition born from the hallucinatory visions she experienced as a child. These meticulous, seemingly infinite patterns function not only as an autobiographical device but also as ontological inquiries into perception, infinity, and the dissolution of self, ultimately gesturing toward capacity for healing.

In both cases, the artist’s biography is deftly and elliptically woven into a wider narrative. Form, colour, figuration and abstraction are harnessed by the artists to tell a story both about their own lives and what it is to be human in today’s world.

For Kusama and Saint Phalle, an engagement with the archetype of the child extends beyond nostalgia or retrospection; it becomes a strategy for reconfiguring experiences of trauma and oppression into a radical assertion of creative and personal autonomy. Their work exemplifies how artistic production can serve as both a site of resistance and a means of liberation.

By situating the practices of Saint Phalle and Kusama in dialogue, this exhibition not only foregrounds their pioneering contributions to contemporary art today, but also invites a broader contemplation of the ways in which childhood memory, identity, and artistic innovation intersect. ‘Inner Child’ offers an opportunity to reconsider the role of play, imagination, and introspection within the creative process, illuminating the profound complexities and meanings that reside beneath their vivid and seemingly whimsical aesthetic vocabularies.

This conversation between two of the last century’s most important artistic voices is as urgent today as it was in 1959, when Kusama painted her first ‘Infinity Net’, or 1964, when Saint Phalle sculpted her first Nana. We invite you to join us in their shared world, replete with colour but always psychologically ambivalent.

Gilles DYAN  
Founder & Chairman  
Opera Gallery Group

Giulia LECCHINI  
Deputy Director  
Opera Gallery London





Niki de Saint Phalle installing *Last Night I Had a Dream in Paris*, 1968 © Andrei Perlstein - Roger Viollet



# Inner Child

Ashleigh Kane

In 1934, Carl Jung wrote: “In every adult there lurks a child. The child in us is an eternal child. The child is always present and is always becoming, is never completed, and calls for unceasing care, attention, and education.”<sup>1</sup>

There are no two artists whose work underpins this concept of the inner child more than Yayoi Kusama and Niki de Saint Phalle. Born just one year apart, Kusama in 1929 and Saint Phalle in 1930, their childhoods weren’t simply an epoch that ended at adolescence. It was the foundation for which they would forge their respective artistic practices for several more decades.

Kusama, now 96, has been voluntarily living in a psychiatric asylum in Tokyo for almost 50 years, but continues to practice to this day. Saint Phalle, made art until her death from emphysema in 2002 at age 71 – likely caused by the toxic materials she used to create her sculptures. They have wrestled with, exorcised, and ultimately transformed the deep trauma that took root in their early years, channelling the darkness into light and building worlds that have transcended the limits of imagination.

Kusama, the youngest of four children, was raised in the small provincial city of Matsumoto, Japan. Her relationship with her parents was fraught with tension. Her father was a womaniser, whose extramarital affairs Kusama’s mother demanded she spy on as a young girl. Her mother was also physically and verbally abusive, and deeply opposed Kusama’s ambitions of becoming an artist by confiscating her paints, slashing her canvases, and dismissing her imagination. But it was in art that Kusama had found her lifeline, and she was never going to let go.

In childhood, she experienced the first of many hallucinations that would change how she saw the world. While initially frightened, Kusama soon found solace in the patterns that swallowed her whole, the talking flowers that leapt from the kitchen tablecloth, and the dots that populated her vision and expanded into infinity. Feverishly sketching what she saw an instinctive attempt to contain, and confront, the chaos – an impulse that has never left her.

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<sup>1</sup> Carl G. Jung, *The Development of Personality*, 1934

Her move to New York in 1958, after her move from Japan to Seattle the previous year, carved out her place amongst the city’s avant-garde scene. She gained recognition for her *Infinity Net* paintings – vast, hypnotic fields of interwoven loops and waves that stretched endlessly across the canvas. These works were a meditation on repetition and compulsion, deeply rooted in her lifelong hallucinations and obsessive tendencies. Painting them was both a physical and psychological act, an attempt to lose herself in the process while dissolving into infinity.



Yayoi Kusama inside the installation Phalli's Field in Castellane Gallery, New York, 1965 ©YAYOI KUSAMA

Kusama created her first *Infinity Mirror Room, Phalli's Field* in 1965 – a space filled with soft, phallic forms, covered in white fabric with red polka dots, and arranged endlessly within mirrored walls. These bulbous shapes reflected her aversion to sex and the anxieties that plagued her childhood from witnessing her father’s affairs. She has since created more than 20 *Infinity Mirror Rooms* – immersive installations, composed of mirrored walls, and carefully placed lights, that create an illusion of endless space. Disorienting and transcendent, the *Infinity Mirror Room* envelopes the viewer in a dazzling expanse of polka dots, lanterns, or glowing orbs. Reflecting infinitely in every direction, they momentarily dissolve into infinity, mirroring Kusama’s own feelings of self-obliteration.





Dragon in Parco Güell © Ajuntament Barcelona via Flickr

Four decades after she began to experiment with sculpture, Kusama created *Chii-chan* (2004), named with the affectionate Japanese suffix “-chan,” to denote endearment, *Chii-chan* embodies the spirit of childhood while simultaneously dissolving into Kusama’s signature polka dots. This figurative sculpture can be seen as a self-portrait of sorts – a young Kusama amid the obliteration she would later seek through art. Like *Hi, Konnichiwa (Hello)! Goro* (2005) and *Chin* (2004), it evokes childlike playfulness and the longing for happiness of preadolescent girls while hinting at something deeper – Kusama’s ongoing attempt to merge the individual with the infinite.

Saint Phalle’s childhood was also forged on a battleground. Born in 1930 into an aristocratic French-American family living in Neuilly-sur-Seine, an affluent suburb of Paris. At three-years-old, Saint Phalle, who was left with her grandparents in France, was brought over to New York City’s Upper East Side to live with her parents and her brother. But beneath the family’s veneer of privilege lay an unspeakable horror. At 11-years-old, Saint Phalle was sexually abused by her father. The trauma sat deep, unspoken, and rotting within her. She would not name it until decades later, but it erupted through her art.

At 22, Saint Phalle suffered a nervous breakdown. Years later Saint Phalle’s daughter Laura Gabriela would recall: “I had an insight into the intensity of her rage as a child when she came home one day with a very colourful and diverse pile of plates. She smashed them with a vengeance!”<sup>2</sup> Saint Phalle was admitted to a private treatment clinic in Nice where she received electroshock therapy. Her self-prescribed therapy became painting. In 1955, deeply affected by a visit to Park Güell, Gaudi’s explorations of



Niki de Saint Phalle during one of the Tirs performance, Munich, 1963  
© Picture Alliance-DPA-Bridgeman Images

colour, shape, nature, scale, and imagination, art became the life force from which she could be reborn from.

From 1961–1963, Saint Phalle created *Tirs* (“Shots”). Taking a .22 rifle, she fired at white canvases plastered with found objects and bags of colourful paint, witnessing the vessels puncture and bleed. “I shot for the sake of this magical moment,” she recalled. “It was a moment of scorpion-like truth.”<sup>3</sup> *Tirs* turned Saint Phalle’s personal suffering into spectacle, her rage into catharsis, and her past into a mortal object that she could finally take aim at, shatter, and destroy it.

Eventually, she shifted from a place of rupture to one of joy. Embracing sculpture in the mid-1960s, she created the *Nanas* – big, colourful, boisterous women, mid-dance, mid-laugh. They represented a stark contrast to the rage of *Tirs*. The *Nanas* took up space in ways Saint Phalle was never afforded. The transition was not simply aesthetic, but liberatory. “Through painting, I could explore the magical and the mystical which kept the chaos from possessing me. Painting put my soul-stirring chaos at ease and provided an organic structure to my life.”<sup>4</sup>

The most impressive of them all, *Hon – en Katedral* (1966), was a colossal six-tonne reclining, pregnant Nana in which visitors could walk into through an opening between her legs to discover an entire alternate world – a playful, surreal, feminist temple with a planetarium in her head and a milk bar in her breast. These weren’t just sculptures, they were playgrounds for the imagination. Larger-than-

<sup>3</sup> Ulrich Krempel, *The Political Universe in the Art of Niki de Saint Phalle*, 2001

<sup>4</sup> Nicole Ruick, *What Is Now Known Was Only Once Imagined: An (Auto)biography of Niki de Saint Phalle*, p.39 (New York: Siglio, 2022)



The Tarot Garden, Capalbio, Italy, featuring works by Niki de Saint phalle and Jean Tinguely © Jean-Pierre Dalbéra via Flickr

life works made to be touched, climbed over, played on, in plazas and parks.

Saint Phalle’s magnum opus is the *Tarot Garden*, a monumental sculpture park featuring 22 giant figures covered in mosaics and painted in bright colours, each inspired by the Tarot cards. Some of them, like *The Empress*, you can actually live in – as Saint Phalle did. It stands as a testament to her ability to transmute personal struggles into a fantastical, healing space – and then share it with everyone to bask in that same glow. She explained: It’s my destiny to make a place where people can come and be happy: a garden of joy.”

Her drive for liberation is evident on a smaller-scale too, in works such as *Dominique (Jambe en l’air)* (1966), a sculpture capturing a joyful sense of bodily autonomy, and *Last Night I Had a Dream* (1968), which evokes the surreal and shifting nature of childhood imagination. *Petit Témoin* (1971), meaning “little witness,” speaks to the lingering presence of trauma, while *White Tree* (1972) presents a fantastical yet slightly ominous landscape where intricate, swirling forms intertwine with creatures, resembling both an enchanted forest and a subconscious realm where memories and symbols coalesce.

To embrace the inner child is a radical act. Both Kusama and Saint Phalle, in their own ways, resisted the forces that sought to break them. They took what threatened them, and redefined it. For Kusama, it was through the repetition of form, the compulsive act of covering every surface with dots, nets, patterns – an attempt to make the uncontrollable something tangible. For Saint Phalle, it was about transformation, turning violence into exuberance, pain into celebration.



Niki sitting inside the Empress while she was living there, 1986  
© Laurent Condominas

While their methods and materials were different, they met in the realm of play. Not frivolous play, not childishness, but play as power. Play as a way to reclaim what was lost. Their art speaks to something Jungian, something primal – the idea of the inner child not as a relic of the past, but as an active, shaping force, one that demands reckoning, demands to be heard.

Carl Jung saw self-actualisation as the process of integrating all aspects of the self, including the wounded inner child, into a whole. Kusama and Saint Phalle’s work can be seen as exercises in individuation, where they do not reject or repress the past but instead bring it into dialogue with the present, allowing it to transform into something meaningful, something whole. Through this, they offer a door back to that child in all of us – the one that still plays, dreams, and believes in a better world. The inner child that never left.

<sup>2</sup> Laura Gabriela, “My terrific mother, Niki de Saint Phalle II: A personal reflection on the French-born artist from her daughter”, in *Tate*, January 2008, <https://www.tate.org.uk/tate-etc/issue-12-spring-2008/my-terrific-mother> [accessed March 2025]



# YAYOI KUSAMA

(b. 1929)



Painter, writer, sculptor, performer and installation artist Yayoi Kusama is recognised as one of the most influential living artists today, and is known for her conceptual work that incorporates autobiographical and political references into a singular artistic world replete with polka dots, pumpkins and other bulbous forms. First emerging from the Minimalism and Pop Art movements during the 1960s, her diverse oeuvre ranges from designs for Louis Vuitton to 'Infinity Rooms', her famous mirror and light-based installations. Kusama's practice often delves into her own psychology, with her hypnotic 'Infinity Net' series emerging hallucinations involving vast fields of dots that she experienced during childhood. Throughout her career, psychedelic imagery has recurred in her work to explore themes of sexuality, freedom, and the nature of reality. As the artist states, "our earth is only one polka dot among a million stars in the cosmos. Polka dots are a way to infinity. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environment."

Born in Matsumoto, Japan in 1929, Kusama began painting as a young girl, against the will of her mother, who often confiscated her materials. She studied *nihonga*, a traditional Japanese painting style, at the Kyoto City Senior High School of Art. As a young aspiring artist in Japan, Kusama wrote a letter to Georgia O'Keeffe, who encouraged her move to New York City to pursue her artistic ambitions, which she did in 1957. Her early Minimalist work soon developed into a blend of Pop Art and performance, with a visible influence from the late 20<sup>th</sup> century Abstract Expressionists that surrounded her. Kusama, however, has consistently avoided labels, instead choosing to call her work 'Kusama Art'. In 1973, she returned to Japan, and in 1977, voluntarily admitted herself into a psychiatric hospital in Tokyo, where she continues

to live today. After a period of relative obscurity, Kusama achieved international recognition in 1993 when she represented Japan at the 45<sup>th</sup> Venice Biennale. Her work has steadily gained popularity since, and she continues to examine and reproduce the set of motifs that she has become known for globally.

Kusama has been the subject of numerous institutional solo exhibitions throughout her career, and was awarded the Japan Art Association's Praemium Imperiale prize for painting in 2006. In 2017, the Yayoi Kusama Museum opened in Tokyo. Her work is held in public collections worldwide including the Art Gallery of Ontario in Toronto, Centre Pompidou in Paris, Hirshhorn Museum and Sculpture Garden in Washington, D.C., Los Angeles County Museum of Art, The Museum of Modern Art and Whitney Museum of American Art in New York, National Museum of Modern Art in Tokyo, Stedelijk Museum in Amsterdam, Tate in London and the Walker Art Center in Minneapolis, among others.



YAYOI  
KUSAMA

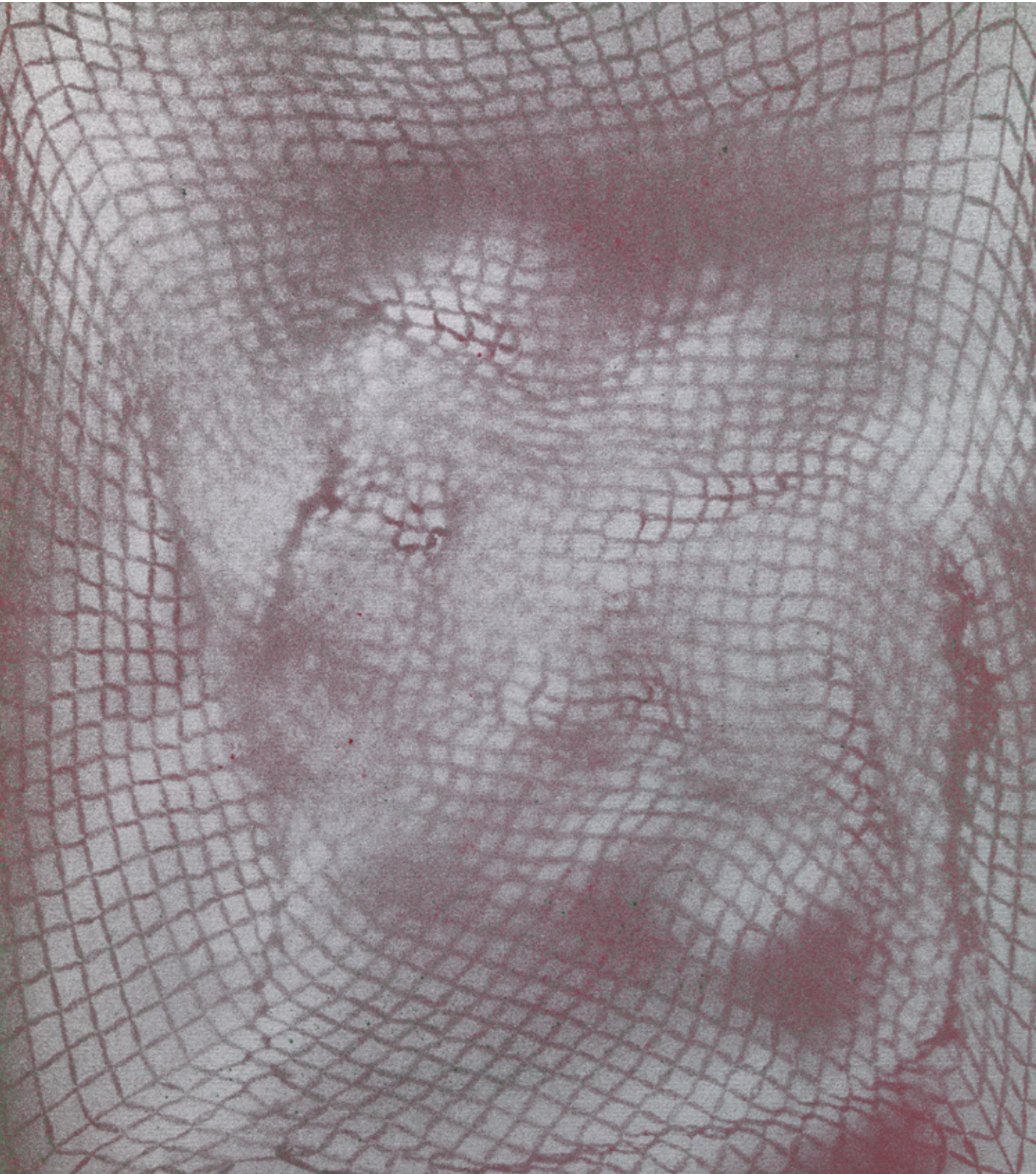
(b. 1929)

*The Sea*  
1980

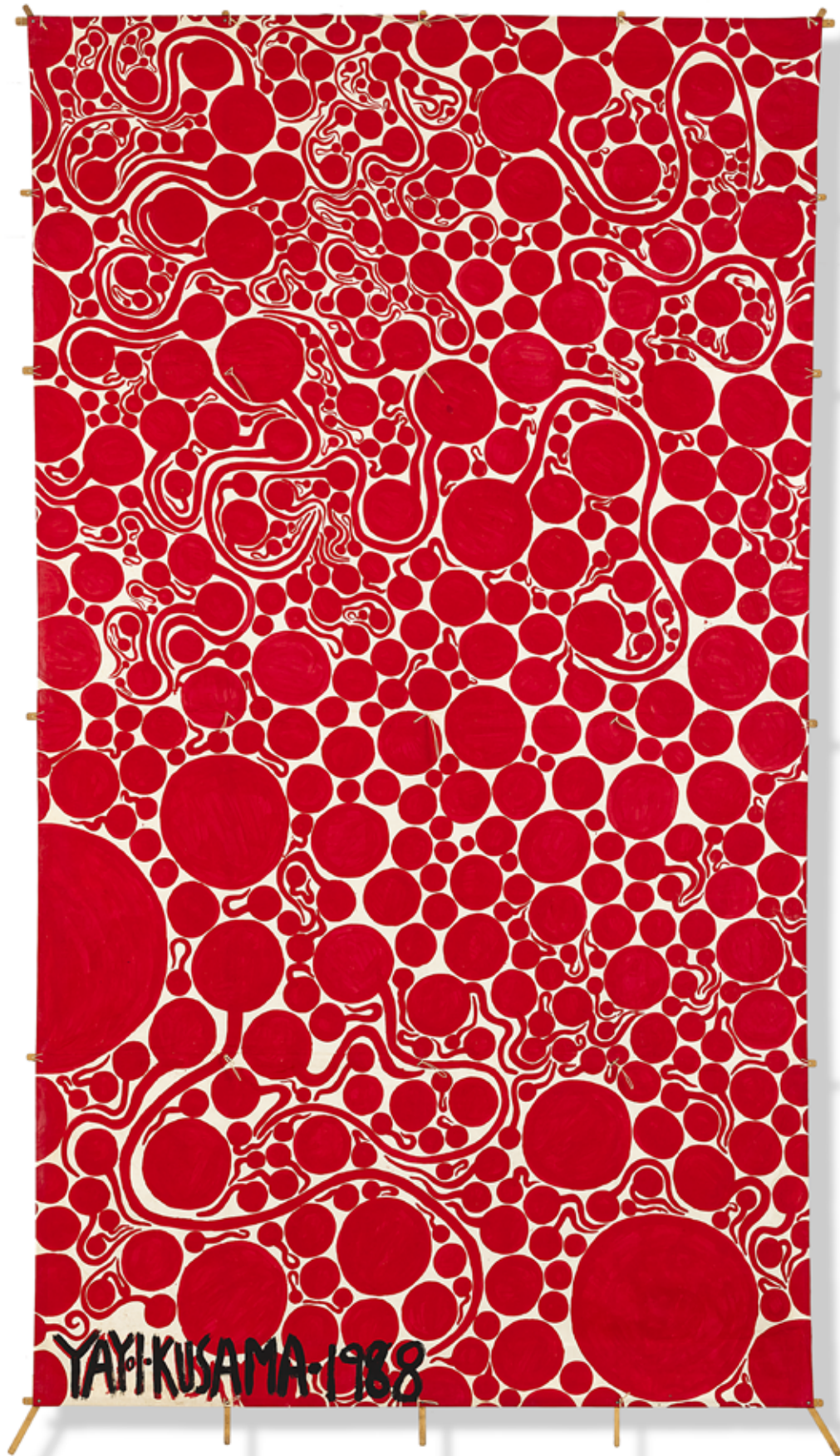
Enamel on paperboard  
Signed and titled in Japanese and dated '1980' on the reverse  
27.5 x 24.3 cm | 10.8 x 9.6 in

PROVENANCE  
Private collection, acquired directly from the artist  
Sotheby's, Hong Kong, 8 June 2018, lot 125  
Private collection, Middle East

Yayoi Kusama Inc. has confirmed the authenticity of this work.







# YAYOI KUSAMA

(b. 1929)

## *Fire*

1988

Acrylic on japanese washi paper laid on silk  
Marked and dated 'YAYOI KUSAMA - 1988'  
on the lower left  
270 x 154 cm | 106.3 x 60.6 in

### PROVENANCE

Dr Paul Eubel collection, Germany  
Nagel Auction, Stuttgart, 23 February 2022, lot 1107  
Private collection

### EXHIBITED

Sendai, Miyagi, Art Museum, 11 June–10 July 1988; Mie, Tsu, Art Museum, 30 July–3 November 1988; Shiga, Museum of Modern Art, 22 October–11 December 1988; Himeji, State Museum of Art, 3–28 March 1989; Gunma, Hara Museum Arc, 15 April–4 June 1989; Nagoya, State Museum of Art, 5 September–1 October 1989; Hiroshima, State Museum of Modern Art, 10 October–12 November 1989; Shizuoka, Museum of Modern Art, 23 July–27 August 1989; Munich, Haus der Kunst, 16 December 1989–18 February 1990–Paris, Grande Halle de la Villette, 'L'Art prend l'air. Cerfs-volants d'artistes', 24 April–1 July 1990; Düsseldorf, Kunstsammlung Nordrhein-Westfalen, 13 July–6 September 1990; Moscow, Centralim Dom, 20 September–21 October 1990; Hamburg, Deichtorhalle, 3 November–7 December 1990; Lisbon, Gulbenkian Foundation, 21 December 1990–27 January 1991; Brussels, Musée des Beaux-Arts, 7 February–7 April 1991; Berlin, Nationalgalerie, 5 July–11 August 1991; Copenhagen, Charlottenburg Castle, 24 August–29 September 1991; Turin, Promotrice delle Arti, 19 October–8 December 1991; Turin, Galleria Nazionale d'Arti

Roma, Galleria Nazionale d'Arte Moderna, 5 March–17 May 1992; Sevilla, Expo 92, 4–26 June 1992; Kassel, Documenta-Halle, 1992; Montreal, Musée des Beaux Arts, 11 June–26 September 1993; Sydney, Darling Harbour Exhibition Hall, 1994; Lübeck, Holstentorhalle, MuK, Petrikirche, 1995; Buenos Aires, Museo Nacional de Bellas Artes, 1995; Montevideo, Museo Nacional de Artes Visuales, 1996; Detmold, Fliegerhorst, Hohenloh, 1997; Luxemburg, Halle Victor Hugo, 1998; Detmold, Art kite museum, 1999–2005, 'Bilder für den Himmel'

London, Moco Museum, 'Modern Masters', 2024

### LITERATURE

Paul Eubel, *L'art prend l'air, cerf-volants d'artistes*, Goethe-Institut, Osaka, 1988 ill. pp. 54-56 and 348-349

Paul Eubel, *Pictures for the sky: Art Kites*, Goethe-Institut, Osaka; Prestel, Munich, 1992, p. 54, ill. in colour p. 55

Yayoi Kusama Inc. has confirmed the authenticity of this work.



YAYOI  
KUSAMA

(b. 1929)

*Summer and Butterfly*

1989

Acrylic on canvas

Titled in Japanese, dated and signed '1989 / Yayoi Kusama'  
on the reverse

38 x 45.5 cm | 15 x 17.9 in

PROVENANCE

Anon. sale; Shinwa Auction Co., Ltd., Tokyo, 14 April 2007, lot 64

Opera Gallery, Hong Kong

Private collection, 2010

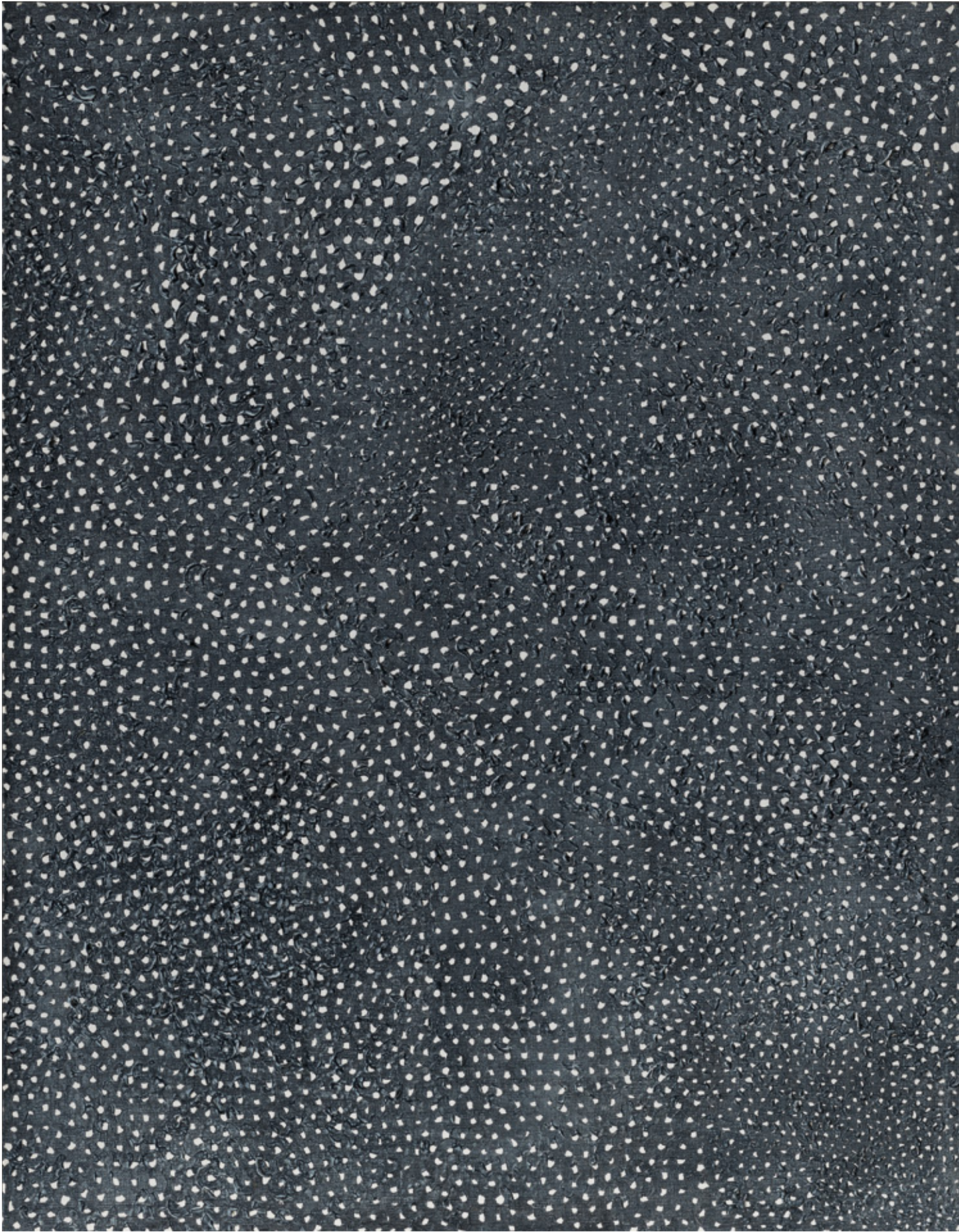
Anon. sale; Christie's, Hong Kong, 24 September 2023, lot 7

Private collection

Yayoi Kusama Inc. has confirmed the authenticity of this work.







YAYOI  
KUSAMA  
(b. 1929)

*Original Infinity Nets*  
2000

Acrylic on canvas  
Signed, titled, and dated ‘YAYOI KUSAMA 2000  
ORIGINAL-INFINITY NETS’ on the reverse  
117 x 91 cm | 46.1 x 35.8 in

PROVENANCE  
Ota Fine Arts, Tokyo  
Roslyn Oxley9, Sydney  
Studio Guenzani, Milan  
Private collection  
Anon. sale; Christie's, Hong Kong, 29 May 2024, lot 334  
Private collection

EXHIBITED  
Tokyo, Ota Fine Arts, 'Yayoi Kusama', June–July 2000  
Sydney, Roslyn Oxley9, 'Yayoi Kusama', April–May 2002  
Milan, Studio Guenzani, 'Yayoi Kusama', April–May 2005

Yayoi Kusama Inc. has confirmed the authenticity of this work.



YAYOI  
KUSAMA

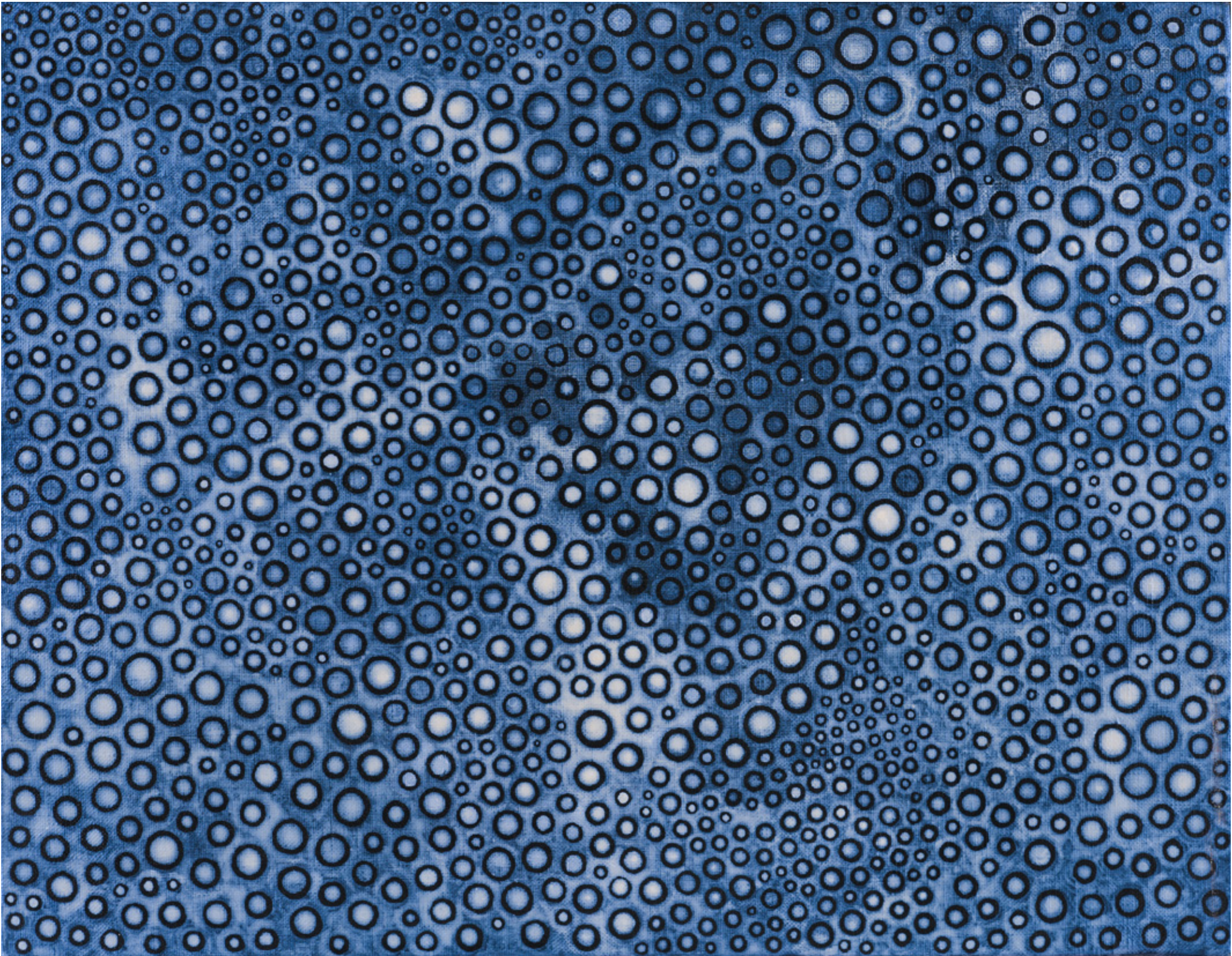
(b. 1929)

*Infinity Dots*  
2003

Acrylic on canvas  
Signed, dated and titled in English and Japanese 'Yayoi Kusama  
/ 2003 / INFINITY DOTS' on the reverse  
31.8 x 41 cm | 12.5 x 16.1 in

PROVENANCE  
Gallery Sekiryu, Nagano, Japan  
Mainichi Auction, Tokyo, 11 March 2017, lot 249  
Private collection  
Anon. sale; Sotheby's, Hong Kong, 8 June 2018, lot 129  
Private collection

Yayoi Kusama Inc. has confirmed the authenticity of this work.







# YAYOI KUSAMA

(b. 1929)

## *Chii-chan*

2004

Water paint on efrethane

Unique piece

Signed and dated 'Yayoi Kusama / 2004' on the back

225 x 83.5 x 84.5 cm | 88.6 x 32.9 x 33.3 in

### PROVENANCE

Anon. sale; Seoul Auctions, Hong Kong, 26 May 2013, lot 44

Liu Yiqian and Wang Wei collection, China

Sotheby's, Hong Kong, 5 October 2023, lot 8529

Private collection

### LITERATURE

Noriko Yamazaki (ed.), *Yayoi Kusama Locus of The Avant-Garde*, Nippan Editions, Nagano, 2017, ill. in colour pp. 77 and 135

Yayoi Kusama Inc. has confirmed the authenticity of this work.



# YAYOI KUSAMA

(b. 1929)

## ***Chin***

2004

Water paint on efrethane

Unique piece

Signed and dated 'Yayoi Kusama / 2004' on the underside

71 x 94 x 38 cm | 28 x 37 x 15 in

### PROVENANCE

Anon. sale; Seoul Auctions, Hong Kong, 26 May 2013, lot 44

Liu Yiqian and Wang Wei collection

Sotheby's Hong Kong, 5 October 2023, lot 8504

Private collection

### EXHIBITED

Tokyo, Mori Art Museum, 'KUSAMATRIX', 7 February–  
9 May 2004

Shanghai, Long Museum, 'SHE: International Women Artists  
Exhibition', 23 July–30 October 2016

### LITERATURE

Noriko Yamazaki (ed.), *Yayoi Kusama Locus of The Avant-Garde*,  
Nippan Editions, Nagano, 2017, ill. in colour pp. 76 and 135

Yayoi Kusama Inc. has confirmed the authenticity of this work.





# YAYOI KUSAMA

(b. 1929)

## *Hi, Konnichiwa (Hello)! Goro*

2005

Painted styrofoam and urethane resin sculpture

Unique piece

Signed, titled and dated 'Yayoi Kusama / Goro / 2005'  
on the underside of the torso

136 x 95 x 175 cm | 53.5 x 37.4 x 68.9 in

### PROVENANCE

Private collection

Anon. sale; Shinwa Auction, Hong Kong, 29 November 2009,  
lot 29

Private collection

Anon. sale; Christie's, Hong Kong, 23 November 2023, lot 350

Private collection

### EXHIBITED

Kumamoto, Kumamoto Contemporary Art Museum, 'YAYOI  
KUSAMA: Sailing the Sea of Infinity', April–July 2005

Matsumoto, Matsumoto City Museum of Art, 'YAYOI  
KUSAMA: The Place for My Soul', July –October 2005

Tokyo, Cibone, 'iida Art Editions: Yayoi Kusama', July–  
August 200

Yayoi Kusama Inc. has confirmed the authenticity of this work.



YAYOI  
KUSAMA

(b. 1929)

*Starry Pumpkin*  
2016

Fiberglass reinforced plastic and tile  
Signed, titled and dated '2016' on a label affixed to the interior  
146.1 x 142.2 x 134.6 cm | 57.5 x 56 x 53 in

PROVENANCE  
Ota Fine Arts, Tokyo  
Private collection  
Anon. sale; Sotheby's New York, 20 November 2024, lot 22  
Private collection

EXHIBITED  
Singapore, National Gallery, 'YAYOI KUSAMA: Life is the Heart of a Rainbow', 9 June–3 September 2017

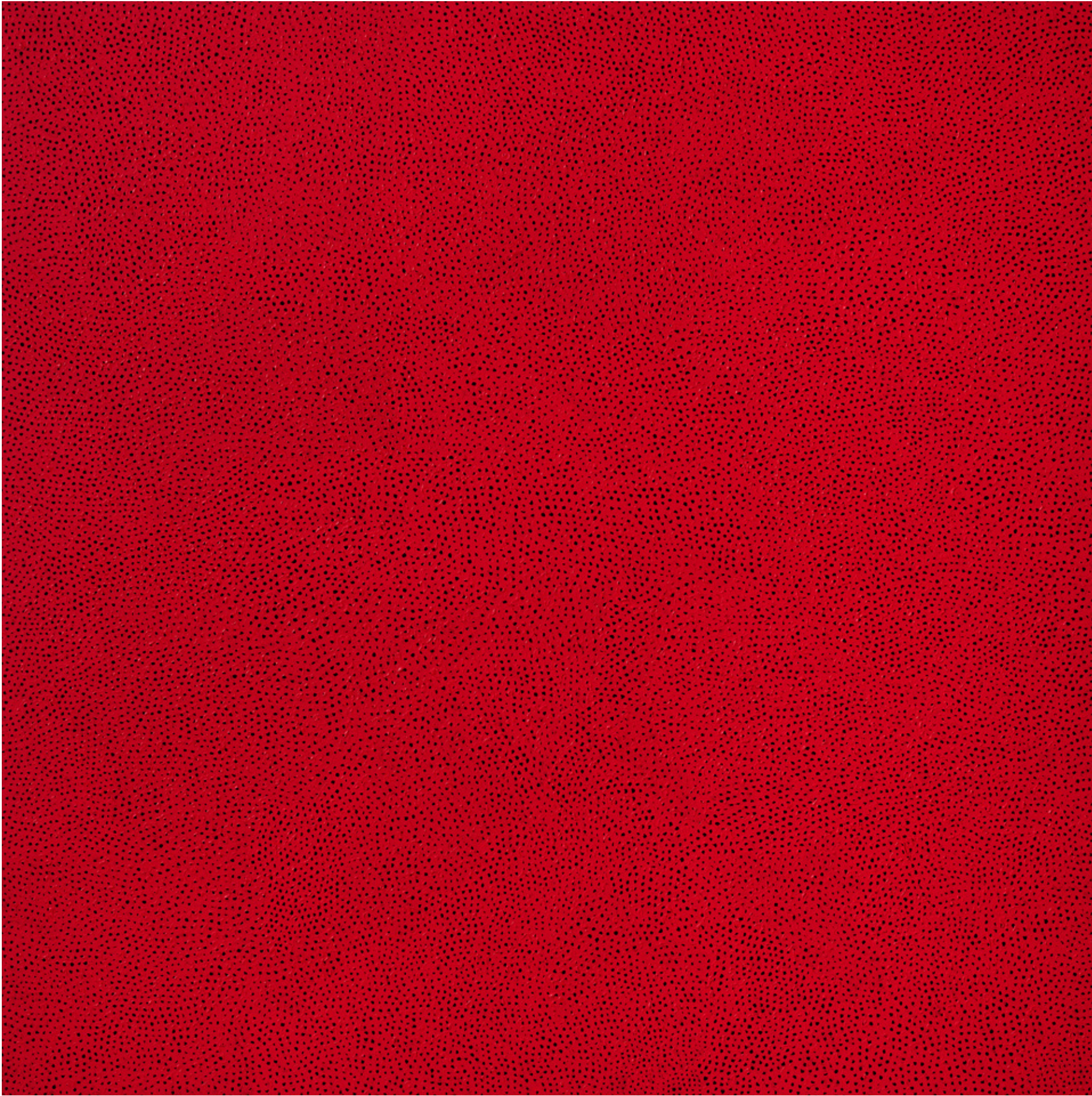
Yayoi Kusama Inc. has confirmed the authenticity of this work.











YAYOI  
KUSAMA  
(b. 1929)

*Infinity-Nets (RDUEL)*  
2018

Acrylic on canvas  
Signed, dated and titled 'YAYOI KUSAMA / 2018 /  
INFINITY-NETS / RDUEL' on the reverse  
194 x 194 cm | 76.4 x 76.4 in

PROVENANCE  
Victoria Miro, London  
Private collection, New York  
Private collection, 2019  
Anon. sale; Christie's, New York, 21 November 2024, lot 34B

Yayoi Kusama Inc. has confirmed the authenticity of this work.





# NIKI DE SAINT PHALLE

(1930–2002)

Niki de Saint Phalle was a truly interdisciplinary artist, working across painting, sculpture, assemblage, and a number of other mediums to create a body of work that, in various ways, sought to draw attention to the world's injustices. This was first achieved with a brutal, violent aesthetic and process which brought her recognition, but she thereafter began creating the exuberant, colourful sculptures that she is best known for today. These works channelled her same frustrations, though less evidently, with Saint Phalle famously commenting "most people don't see the edginess in my work. They think it's all fantasy and whimsy."

Born Catherine Marie-Agnès de Saint Phalle in 1930, the artist grew up primarily in New York, where she taught herself as a painter and sculptor, working primarily as a model in her teenage years and early twenties. In 1953, experiencing severe depression, she was admitted to a psychiatric hospital in Nice. In this new context, liberated from the drudgery of daily life, she focussed intensely on her art. After she was discharged six weeks later, she continued to experiment with a range of techniques and mediums.

Saint Phalle's first body of work that garnered significant attention was the Tirs (Shots) series, made in the early 1960s, for which she would create assemblages from household items and paint-filled plastic bags, covering them in plaster before shooting at them, liberating the paint from the bags. Often, she would carry out this process in front of an audience, defying the distinction between sculpture and performance. John Cage, Ed Ruscha, and Leo Castelli were among attendees at such performances, along with critic and philosopher Pierre Restany, who invited Saint Phalle to become the only female member of *Nouveau réalisme* (New realism), the group of artists that he co- founded with Yves Klein.

In the mid-1960s, Saint Phalle embarked on the series that she would end up becoming best known for: the Nanas. These exuberant depictions of generously-proportioned figures represented a clear turning point in her practice. Her early work was concerned with representing her dissatisfaction with the structure of families and societies in 20th century Europe, a theme that was channelled into a more optimistic form with the Nanas. Here, the artist imagined physical manifestations of visibility, pride and, above all, freedom for women. The title of the series reclaims a mildly derogatory term, mobilising it as a label for her unapologetic and dynamic figures. In 1967, the Stedelijk Museum in Amsterdam presented Niki de Saint Phalle's first museum exhibition, 'Les Nanas au pouvoir' ('Nanas in Power').

Today, Saint Phalle is celebrated as a central figure in 20th century art. Her sculptures have been displayed in numerous public locations including Fukuoka City in Japan, the city of San Diego and the Yorkshire Sculpture Park, among others. Her work is held in public collections worldwide including the Centre Pompidou in Paris, Hirshhorn Museum and Sculpture Garden in Washington, D.C., Louisiana Museum of Modern Art in Humlebæk, Moderna Museet in Stockholm, Tate in London, The Metropolitan Museum of Art and the Whitney Museum of American Art in New York, among others.



# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Chat (bleu violet)*

*Circa 1965*

Painted fiberglass

Unique piece

Dedicated 'Niki de Saint Phalle pour Jean [heart] Pierre'  
around the tail

94.5 x 101 x 64 cm | 37.2 x 39.8 x 25.2 in

### PROVENANCE

Colette Creuzevault collection, Paris

Galerie Jean-Marc Lelouch, Paris

### EXHIBITED

Paris, Galeries Nationales du Grand Palais, 17 September 2014–  
7 February 2015; Bilbao, Guggenheim Museum, 27 February–  
7 June 2015, 'Niki de Saint Phalle 1930-2002', exh. cat., ill.  
in colour pp. 310 and 311

The Niki Charitable Art Foundation  
has registered this work in their archives.







# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Dominique (jambe en l'air)*

1966

Paint, fabric, glue and wire mesh mounted on metal base

Unique piece

116 x 113 x 52 cm | 45.7 x 44.5 x 20.5 in

### PROVENANCE

Guy Pieters Gallery, Belgium

Private collection, 1995

Anon. sale; Bonhams, Paris, 6 June 2024, lot 3AR

### EXHIBITED

Amsterdam, Stedelijk Museum, 'Niki de Saint Phalle - Les nanas au pouvoir', 26 August–15 October 1967, exh. cat., n.p., ill.

The Niki Charitable Art Foundation  
has registered this work in their archives.



NIKI  
DE SAINT PHALLE

(1930 – 2002)

*Last Night I Had a Dream*

1968

Painted polyester

Unique piece

## Variable dimensions

## PROVENANCE

The Niki Museum, Nasu, Japan

Private collection

## EXHIBITED

Paris, Galerie Alexandre Iolas, 'Flash Niki de Saint Phalle',  
24 October–6 November 1968

Düsseldorf, Kunstverein, 1968; Hannover, Kunstverein  
Künstlerhaus, 'Niki de Saint Phalle. Werke 1962-1968,  
2 March-2 April 1969, exh. cat., No. 27

Lucerne, Kunstmuseum, 'Niki de Saint Phalle', 27 July–14 September 1969

Bonn, Kunst und Ausstellungshalle der Bundesrepublik Deutschland, 19 June–1 November 1992; Glasgow, McLellan Galleries, 22 January–4 April 1993; Paris, Musée d'Art moderne de la ville de Paris, 24 June–12 September 1993, 'Niki de Saint Phalle. Her Life and Art', exh. cat., p. 87

Fribourg, Musée d'Art et d'histoire, 'Niki de Saint Phalle',  
3 October 1993–9 January 1994

Nasu, Niki Museum, 'Niki de Saint Phalle', 1994, exh. cat.,  
pp. 30-31

Mons, Musée des Beaux-Arts de Mons, 'Niki de Saint Phalle. Ici tout est possible', 15 September 2018–13 January 2019, exh. cat., No. 91, ill. in colour pp. 174–175

L'Isle-sur-la-Sorgue, Fondation Datris, 'Faire corps',  
19 May–3 November 2024, exh. cat.

Aix-en-Provence, Caumont-Centre d'Art, 30 April–  
5 October 2025

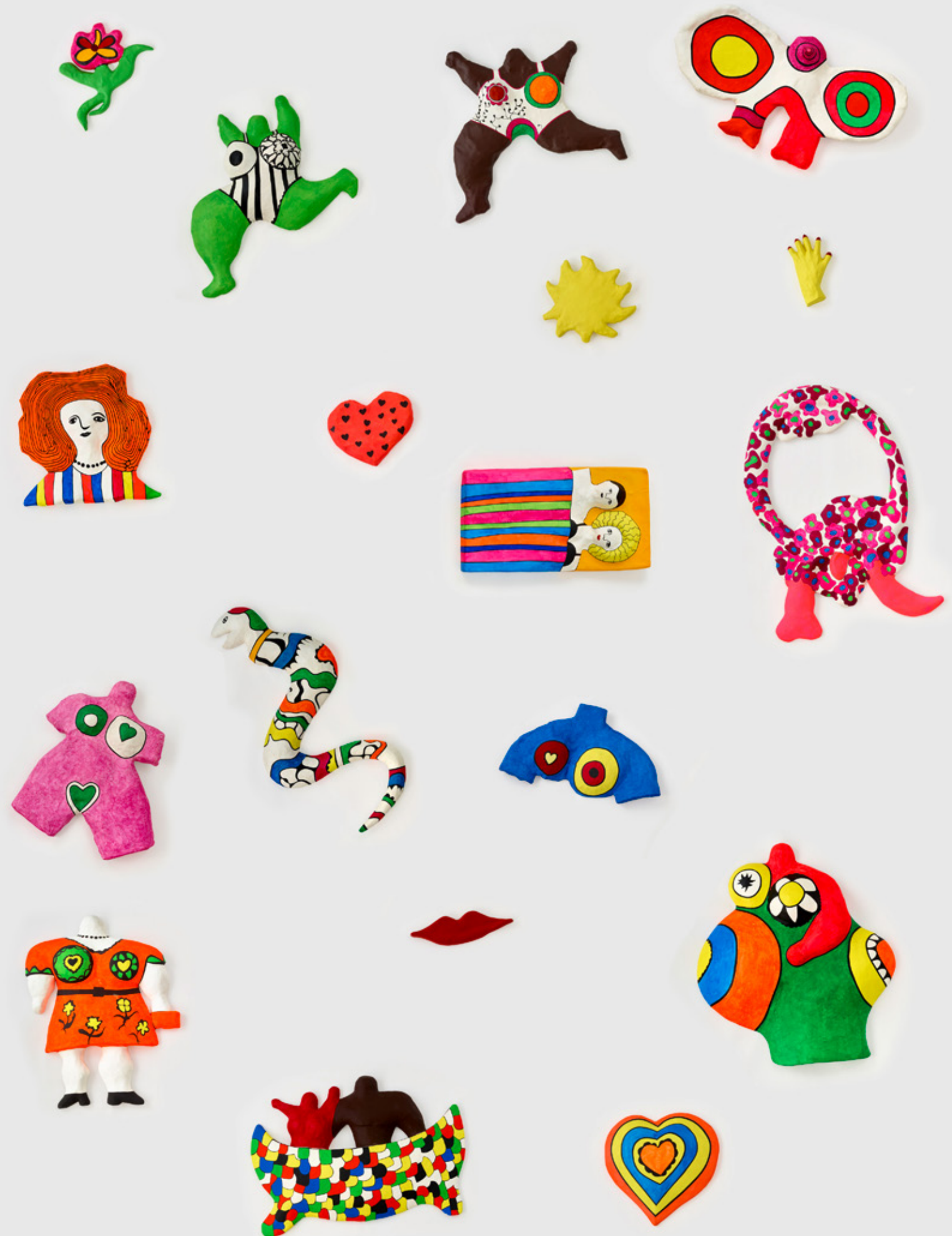
## LITERATURE

*Niki de Saint Phalle. Catalogue raisonné. 1949–2000. Volume I*,  
Acatos, Lausanne, 2001, No. 446, ill. in colour p. 208

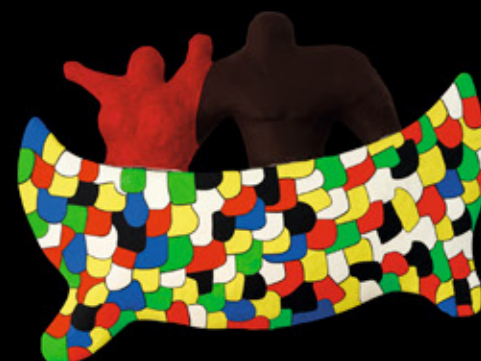
François Pluchart, *Combat*, Paris, 11 November 1968

Der Spiegel, Hamburg, 27 January 1969

Catherine Francblin, *Niki de Saint Phalle. La révolte à l'oeuvre*, Hazan, Paris, 2013, ill. pp. 181-182











# NIKI DE SAINT PHALLE

(1930 – 2002)

*Nana acrobate*  
1968

Painted polyester resin

Unique piece

Signed and dated 'Niki de Saint Phalle 1968' on the breast;  
inscribed 'No 7171' on the underside

21 x 21.5 x 11 cm | 8.3 x 8.5 x 4.3 in

## PROVENANCE

Anon. sale; Bukowskis, Stockholm, 12 May 2015, lot 395

Private collection, Sweden

Private collection



NIKI  
DE SAINT PHALLE  
(1930 – 2002)

***Petit Témoin***  
1971

Painted plaster and resin  
Unique piece  
Signed and dated 'Niki de Saint Phalle / 1971' on the underside  
31 x 28 x 16 cm | 12.2 x 11 x 6.3 in

PROVENANCE  
Private collection, gift from the artist, 1971  
Anon. sale; Besch Auction, Cannes, 9 November 2008, lot 228  
Private collection  
Anon. sale; Christie's, Paris, 5 June 2019, lot 298  
Private collection, Paris

The Niki Charitable Art Foundation  
has registered this work in their archives.







# NIKI DE SAINT PHALLE

(1930 – 2002)

## ***White Tree*** 1972

Resin polyester assembled on a wood panel  
Unique piece  
244.5 x 122 x 22 cm | 96.3 x 48 x 8.7 in

### PROVENANCE

Alexander Iolas Gallery, New York  
Brooks Jackson Inc., New York  
Galerie Samy Kinge, Paris  
Private collection

### LITERATURE

*Niki de Saint Phalle. Catalogue raisonné. 1949–2000. Volume I*,  
Acatos, Lausanne, 2001, No. 548, ill. in colour p. 253

The Niki Charitable Art Foundation  
has registered this work in their archives.



NIKI  
DE SAINT PHALLE  
(1930 – 2002)

*L'oiseau amoureux*  
1973

Painted resin  
Edition: 30/99  
Signed and dated 'Niki de / Saint Phalle / May 31 / 1973' on  
the underside; signature stamp 'Niki' on the lower right foot;  
stamped 'HALIGON' on the reverse of the left foot  
42 x 41 cm | 16.5 x 16.1 in

PROVENANCE  
Private collection, Switzerland, received directly from the artist  
Anon. sale; Koller Auction, Zurich, 20 June 2024, lot 3446

The Niki Charitable Art Foundation  
has registered this work in their archives.







NIKI  
DE SAINT PHALLE  
(1930 – 2002)

*Dragon*  
1979

Polyester resin and acrylic

Edition: 10/10

Signed 'Niki de/ Saint / Phalle' under the left foot  
and numbered '10/10' under the right foot

17.8 x 30.5 cm | 7 x 12 in

PROVENANCE

Arij Gasiunasen Gallery, Palm Beach, USA

Private collection

Anon. sale; Sotheby's, New York, 19 July 2022, lot 67

Private collection

The Niki Charitable Art Foundation  
has registered this work in their archives.







# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Homme lisant sur un serpent [Serpent and Daddy]*

1980

Painted resin

Edition: 1/10

Signed, numbered and dated 'Niki / de Saint / Phalle / 1980 / 1/10' on the underside

14 x 22.8 x 20.3 cm | 5.5 x 9 x 8 in

### PROVENANCE

Private collection, New York

Anon. sale; Christie's, New York, 8-20 July 2022, lot 229

Private collection

The Niki Charitable Art Foundation  
has registered this work in their archives.





# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Le Miroir (Magie du miroir)*

1980

Polyester painted wood, mirrored glass

Edition: 13/20

Signed and numbered 'Niki 13/20', stamped 'PLASTIQUES / R. HALIGON / D'ART' on the reverse

105.9 x 152 x 25.4 cm | 41.7 x 59.8 x 10 in

### PROVENANCE

Galerie Bonnier, Geneva

Private collection, Geneva

### LITERATURE

Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle. Les Années 1980 et 1990. L'art en liberté*, Gallimard | Les Abattoirs, Paris, 2022, ill. in colour p. 120

The Niki Charitable Art Foundation  
has registered this work in their archives.







# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Fauteuil noir* 1980

Painted polyester

Edition: 6/20

Stamped, signed and numbered 'Résines / Haligon / d'Art / Niki / 6/20' on the underside

102 x 79 x 70 cm | 40.2 x 31.1 x 27.6 in

### PROVENANCE

Private collection

Anon. sale; De Baecque Paris, 8 June 2021, lot 159

Private collection

### LITERATURE

Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle. Les Années 1980 et 1990. L'art en liberté*, Gallimard | Les Abattoirs, Paris, 2022, ill. p. 114

The Niki Charitable Art Foundation  
has registered this work in their archives.



# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Nana Vase*

1984

Painted resin

Edition: 52/150

Numbered and stamped '52/150 / PLASTIQUES /  
R. HALIGON / D'ART' on the underside

47 x 30 x 28 cm | 18.5 x 11.8 x 11 in

### PROVENANCE

Private collection

The Niki Charitable Art Foundation  
has registered this work in their archives.







# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Le Chameau*

1986

Painted polyester resin

Edition: 1/150

Stamped 'PLASTIQUES/ R. HALIGON / D'ART'  
under the front leg; numbered and signed '1/50 / Niki de  
Saint Phalle' on a plaque under the rear leg

24 x 40 x 10 cm | 9.4 x 15.7 x 3.9 in

PROVENANCE

Private collection

The Niki Charitable Art Foundation  
has registered this work in their archives.





# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Nana et chien*

1986

Painted plaster

Edition: 10/10

Numbered and signed '10/10 / Niki de Saint Phalle' on a plate,  
stamped 'PLASTIQUES / R. HALIGON / D'ART'  
on the underside

40 x 22 x 30 cm | 15.7 x 8.7 x 11.8 in

### PROVENANCE

Guy Pieters Gallery, Knokke

Private collection, Knokke





# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Obélisque serpents* 1987

Painted polyester resin  
Edition: 8/10  
30 x 13 x 11 cm | 11.8 x 5.1 x 4.3 in

PROVENANCE  
Private collection

LITERATURE  
Suzanne Pfleger, Pierre Restany, Bettina Scheeder, Barbara Regina Renftle and Dagmar Rinker, *Niki de Saint Phalle: Liebe, Protest, Phantasie*, Ulmer Museum / Wilhelm-Hack Museum Ludwigshafen am Rhein, 1999, ill. in colour p. 64, another edition



# NIKI DE SAINT PHALLE

(1930 – 2002)

## *La Fontaine aux 4 Nanas, Les Quatre Baigneuses*

1988-90

Painted resin

Edition: 2/150

Numbered and signed '2/150 / Niki de Saint Phalle'  
on a metal plaque, stamped 'RESINES / R. HALIGON /  
D'ART' on the underside

14 x 50 x 46 cm | 5.5 x 19.7 x 18.1 in

### PROVENANCE

Private collection

### LITERATURE

Numa Hambursin, *Niki de Saint Phalle. L'ombre et la lumière. Shadow  
and Line*, In Fine, Paris, 2019, ill. in colour p. 89

The Niki Charitable Art Foundation  
has registered this work in their archives.







NIKI  
DE SAINT PHALLE  
(1930 – 2002)

*Green Goddess*  
1990

Painted resin  
Edition: 6/8  
Numbered and signed '6/8 / Niki de Saint Phalle'  
on a metal plaque, stamped 'RESINES / R. HALIGON /  
D'ART' on the foot  
102 x 30 x 69 cm | 40.2 x 11.8 x 27.2 in

PROVENANCE  
Private collection

EXHIBITED  
Bonn, Kunst und Ausstellungshalle der Bundesrepublik  
Deutschland, 19 June – 1 November 1992; Glasgow, McLellan  
Galleries, 22 January – 4 April 1993; Paris, Musée d'Art  
Moderne de la Ville de Paris, 24 June – 12 September 1993,  
'Niki de Saint Phalle: Her Life and Art', exh. cat., ill. in colour  
p. 271, another edition

LITERATURE  
Numa Hambursin, *Niki de Saint Phalle. L'ombre et la lumière.  
Shadow and Line*, In Fine, Paris, 2019, ill. in colour p. 96,  
titled *Thoeris - Hippo lampe*

The Niki Charitable Art Foundation  
has registered this work in their archives.



# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Oiseau amoureux*

1990

Painted polyester resin

Edition: 2/3

Signed and numbered '2/3' on a metal plaque,  
stamped 'HALIGON' on the back of the left foot

156 x 145 x 58 cm | 61.4 x 57.1 x 22.8 in

### PROVENANCE

Runnqvist/Galerie Bonnier Estate, Geneva

Christie's, Paris, 30 May 2011, lot 15

Private collection

Anon. sale; Sotheby's, Paris, 7 December 2023, lot 4

Private collection

### LITERATURE

*Niki de Saint Phalle la Donation*, Georges Naef, Nice, 2002,  
ill. in colour p. 267, another cast

The Niki Charitable Art Foundation  
has registered this work in their archives.







NIKI  
DE SAINT PHALLE  
(1930 – 2002)

*Sphinx*  
1990

Painted polyester with gold leaf  
Edition: 3/10  
Numbered and signed '3/10 / Niki de Saint Phalle' on a metal plaque, stamped 'RESINES / R. HALIGON / D'ART' on the underside  
28 x 43 x 29 cm | 11 x 16.9 x 11.4 in

PROVENANCE  
Anon. sale; Sotheby's, London, 30 June 2000, lot 207  
Lama - Van Nuys, California, USA  
Russeck Gallery, Palm Beach, USA  
Gerard L. Cafesjian collection, New York  
Private collection, Paris

LITERATURE  
Stefano Cecchetto (ed.), *Niki de Saint Phalle*, Skira, Milan, 2009, ill. in colour, p. 128, another edition

The Niki Charitable Art Foundation  
has registered this work in their archives.







NIKI  
DE SAINT PHALLE  
(1930 – 2002)

*Chat*  
1991

Painted polyester resin  
Edition: 3/8  
Numbered and signed '3/8 / Niki de Saint Phalle' on a metal  
plaque, stamped 'RESINES / R. HALIGON / D'ART'  
on the bottom  
126 x 133 x 71 cm | 49.6 x 52.4 x 28 in

PROVENANCE  
Private collection

The Niki Charitable Art Foundation  
has registered this work in their archives.







NIKI  
DE SAINT PHALLE  
(1930 – 2002)

*La Conversation*  
1991

Painted resin  
Edition: 1/20  
Numbered and signed '1/20 / Niki de Saint Phalle' on a metal  
plaque, stamped 'RESINES / R. HALIGON / D'ART'  
on the bottom  
105 x 153 x 90 cm | 41.3 x 60.2 x 35.4 in

PROVENANCE  
Private collection

LITERATURE  
Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle.  
Les Années 1980 et 1990. L'art en liberté*, Gallimard | Les Abattoirs,  
Paris, 2022, ill. in colour p. 100

The Niki Charitable Art Foundation  
has registered this work in their archives.



NIKI  
DE SAINT PHALLE  
(1930 – 2002)

*Pouf Serpent Jaune*  
1991

Painted resin  
Edition: 12/20  
Signed and numbered 'Niki de Saint Phalle 12/20', stamped  
'GERARD / Résines d'Art / HALIGON' on the bottom  
185 x 80 x 90 cm | 72.8 x 31.5 x 35.4 in

PROVENANCE  
Artist's studio  
Private collection

The Niki Charitable Art Foundation  
has registered this work in their archives.





NIKI  
DE SAINT PHALLE  
(1930 – 2002)

*Basset et son os*  
1992

Painted polyester and metal  
Edition: 18/50  
50 x 72 x 20 cm | 19.7 x 28.3 x 7.9 in

PROVENANCE  
Private collection





# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Ange Vase*

1993

Painted polyester and ceramic

Edition: 4/50

Numbered and signed '4/50 / Niki de Saint Phalle' on a metal plaque, stamped 'RESINES / R. HALIGON / D'ART' on the inside of the vase

99 x 48 x 30 cm | 39 x 18.9 x 11.8 in

### PROVENANCE

Private collection, Geneva, acquired directly from the artist

Fondation Linda and Guy Pieters collection, Saint Tropez

### EXHIBITED

Le Touquet-Paris-Plage, Musée du Touquet-Paris-Plage, 'Niki de Saint Phalle, La Liberté à tout prix', 17 October 2020–24 May 2021, exh. cat., ill. in colour pp. 62–63

The Niki Charitable Art Foundation  
has registered this work in their archives.









# NIKI DE SAINT PHALLE

(1930 – 2002)

## ***Back to Back Chair***

1993

Painted resin

Edition: 12/20

Numbered and signed '12/20 / Niki de Saint Phalle'  
on a metal plaque on the foot

170 x 88 x 71 cm | 66.9 x 34.6 x 28 in

### PROVENANCE

Galerie Edition Ars Collect, Lucern

Private collection, Switzerland, *circa* 1998

Anon. sale; Koller Auktionen, Zurich, 1 December 2022, lot 3454

Private collection

### EXHIBITED

Bonn, Kunst und Ausstellungshalle der Bundesrepublik  
Deutschland, 'Niki de Saint Phalle', 19 June–1 November 1992

### LITERATURE

Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle.*  
*Les Années 1980 et 1990. L'art en liberté*, Gallimard |  
Les Abattoirs, Paris, 2022, ill. in colour p. 133

The Niki Charitable Art Foundation  
has registered this work in their archives.







# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Shamu - You Are My Killer Whale*

1997

Fiberglass and painted polyester

Unique piece (Edition of 5)

81.2 x 142.2 x 15.2 cm | 32 x 56 x 6 in

### PROVENANCE

Private collection, Switzerland, 1998, acquired directly from the artist

Anon. sale; Kornfeld, Bern, 18 September 2020, lot 159

Private collection

### EXHIBITED

San Diego, Mingei International Museum, 'Niki de Saint Phalle. Insider/Outsider World Inspired Art', 24 May 1998–31 January 1999, exh. cat., ill. p. 118, another piece

### LITERATURE

*Niki de Saint Phalle. Catalogue raisonné. 1949–2000. Volume I*, Acatos, Lausanne, 2001, No. 667, ill. in colour p. 304

The Niki Charitable Art Foundation  
has registered this work in their archives.



# NIKI DE SAINT PHALLE

(1930 – 2002)

## *I Am Upside Down (verte)*

1997

Acrylic on polyester resin

Edition: 3/5

117 x 80 x 14 cm | 46.1 x 31.5 x 5.5 in

### PROVENANCE

Tasende Gallery, La Jolla, USA

Private collection

Anon. sale; Sotheby's, London, 21 November 2019, lot 3

Private collection

### EXHIBITED

San Diego, Mingei Museum, 'Niki de Saint Phalle. Insider/Outsider World Inspired Art', 24 May 1998–31 January 1999, exh. cat., ill. p. 117

### LITERATURE

*Niki de Saint Phalle. Catalogue raisonné. 1949 – 2000. Volume I*, Acatos, Lausanne, 2001, No. 645, ill. in colour p. 294

The Niki Charitable Art Foundation  
has registered this work in their archives.







# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Do You Like My New Dress ? Black (Remembering)*

1997

Fiberglass and painted polyester

Unique piece (Edition of 5)

Signed 'Niki de Saint Phalle' on a metal plaque affixed  
to the right foot edge

99.1 x 55.8 x 10.1 cm | 39 x 22 x 4 in

### PROVENANCE

Artist's studio

Private collection

Anon. sale; Christie's, New York, 14 November 2002, lot 184

Private collection

Sotheby's, New York, November 2022

Private collection

### EXHIBITED

Amsterdam, Gallery Delaive, 'Niki de Saint Phalle', 1 January–  
1 February 1998

San Diego, Mingei International Museum, 'Niki de St. Phalle :  
Insider / Outsider - World Inspired Art', 24 May 1998–  
31 January 1999, exh. cat., ill. in colour p. 3

### LITERATURE

*Niki de Saint Phalle. Catalogue raisonné. 1949–2000. Volume I*,  
Acatos, Lausanne, 2001, No. 641, ill. in colour p. 292

Françoise Jaunin, 'Pas de deux à Fribourg: Tinguely et Niki  
sous toit' in *24 heures*, Lausanne, 17 March 1998, ill. p. 48

Kessava Packiry, 'Un leader mondial de la production des  
pompes à essence à Givisiez' in *La Liberté*, Fribourg, 20 October  
1998, ill. p. 14

The Niki Charitable Art Foundation  
has registered this work in their archives.



# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Oiseau amoureux*

Circa 1988

Watercolour, coloured crayon and acrylic  
on japan paper laid on silk

Unique piece

260 x 285 cm | 102.4 x 112.2 in

### PROVENANCE

Dr Paul Eubel collection, Germany

Nagel Auctions, Stuttgart, 23 February 2022, lot 1034

Private collection

### EXHIBITED

Sendai, Miyagi, Art Museum, 11 June–10 July 1988; Mie, Tsu, Art Museum, 30 July–3 November 1988; Shiga, Museum of Modern Art, 22 October–11 December 1988; Himeji, State Museum of Art, 3–28 March 1989; Gunma, Hara Museum Arc, 15 April–4 June 1989; Nagoya, State Museum of Art, 5 September–1 October 1989; Hiroshima, State Museum of Modern Art, 10 October–12 November 1989; Shizuoka, Museum of Modern Art, 23 July– 27 August 1989; Munich, Haus der Kunst, 16 December 1989–18 February 1990–Paris, Grande Halle de la Villette, 'L'Art prend l'air. Cerfs-volants d'artistes', 24 April–1 July 1990; Düsseldorf, Kunstsammlung Nordrhein-Westfalen, 13 July–6 September 1990; Moscow, Centralim Dom, 20 September–21 October 1990; Hamburg, Deichtorhalle, 3 November–7 December 1990; Lisbon, Gulbenkian Foundation, 21 December 1990–27 January 1991; Brussels, Musée des Beaux-Arts, 7 February –7 April 199; Berlin, Nationalgalerie, 5 July–11 August 1991; Copenhagen, Charlottenburg Castle, 24 August–29 September 1991; Turin, Promotrice delle Arti, 19 October–8 December 1991; Turin, Galleria Nazionale d'Arti

Roma, Galleria Nazionale d'Arte Moderna, 5 March–17 May 1992; Sevilla, Expo 92, 4–26 June 1992; Kassel, Documenta-Halle, 1992; Montreal, Musée des Beaux Arts, 11 June–26 September 1993; Sydney, Darling Harbour Exhibition Hall, 1994; Lübeck, Holstentorhalle, MuK, Petrikirche, 1995; Buenos Aires, Museo Nazionale des Bellas Artes, 1995; Montevideo, Museo Nacional de Artes Visuales, 1996; Detmold, Fliegerhorst, Hohenloh, 1997; Luxemburg, Halle Victor Hugo, 1998; Detmold, Art kite museum, 1999 - 2005, 'Bilder für den Himmel'

### LITERATURE

Paul Eubel and Ikuko Matsumoto, *Bilder für den Himmel: Kunstdrachen / Sora mau kaiga : geijutsu dako*, Goethe-Institut, Osaka, 1988, ill. in colour p. 315

Paul Eubel, *Pictures for the sky: Art Kites*, Goethe-Institut, Osaka; Prestel, Munich, 1992, ill. in colour p. 315

The Niki Charitable Art Foundation  
has registered this work in their archives.







# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Collaboration (Remembering)*

1998

Fiberglass and painted polyester

Edition: 2/5

Signed, numbered and dated 'Niki de Saint Phalle  
2/5 1998' along the black stripe

84 x 74 x 13 cm | 33.1 x 29.1 x 5.1 in

### PROVENANCE

Artist's studio

Private collection, Switzerland, 1998

Anon. sale; Kornfeld Auktionen AG Gallery, Bern,  
16 September 2021, lot 690

Private collection

### EXHIBITED

Amsterdam, Galerie Delaive, 'Niki de Saint Phalle',  
1 January–1 February 1998, another edition

Bern, Kornfeld Gallery, 'Niki de Saint Phalle: Skulpturen  
Objekte Lithographien Serigraphien', 28 September–  
21 December 2001, No. 10

### LITERATURE

*Niki de Saint Phalle. Catalogue raisonné.1949–2000. Volume I*,  
Acatos, Lausanne, 2001, No. 661, ill. in colour p. 305

Kessava Packiry, 'Un leader mondial de la production des  
pompes à essence à Givisiez' in *La Liberté*, Fribourg, 20  
October 1998, ill. p. 14

Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint  
Phalle. Les Années 1980 et 1990. L'art en liberté*, Gallimard |  
Les Abattoirs, Paris, 2022, ill. in colour p. 92

The Niki Charitable Art Foundation  
has registered this work in their archives.



# NIKI DE SAINT PHALLE

(1930 – 2002)

## *Oiseau Amoureux*

2000

Painted resin

Edition: 91/150

Signed and numbered 'Niki de Saint Phalle / 91/50 on a metal plaque and stamped 'HALIGON' on the inside of the vase

60 x 48 x 23 cm | 23.6 x 18.9 x 9.1 in

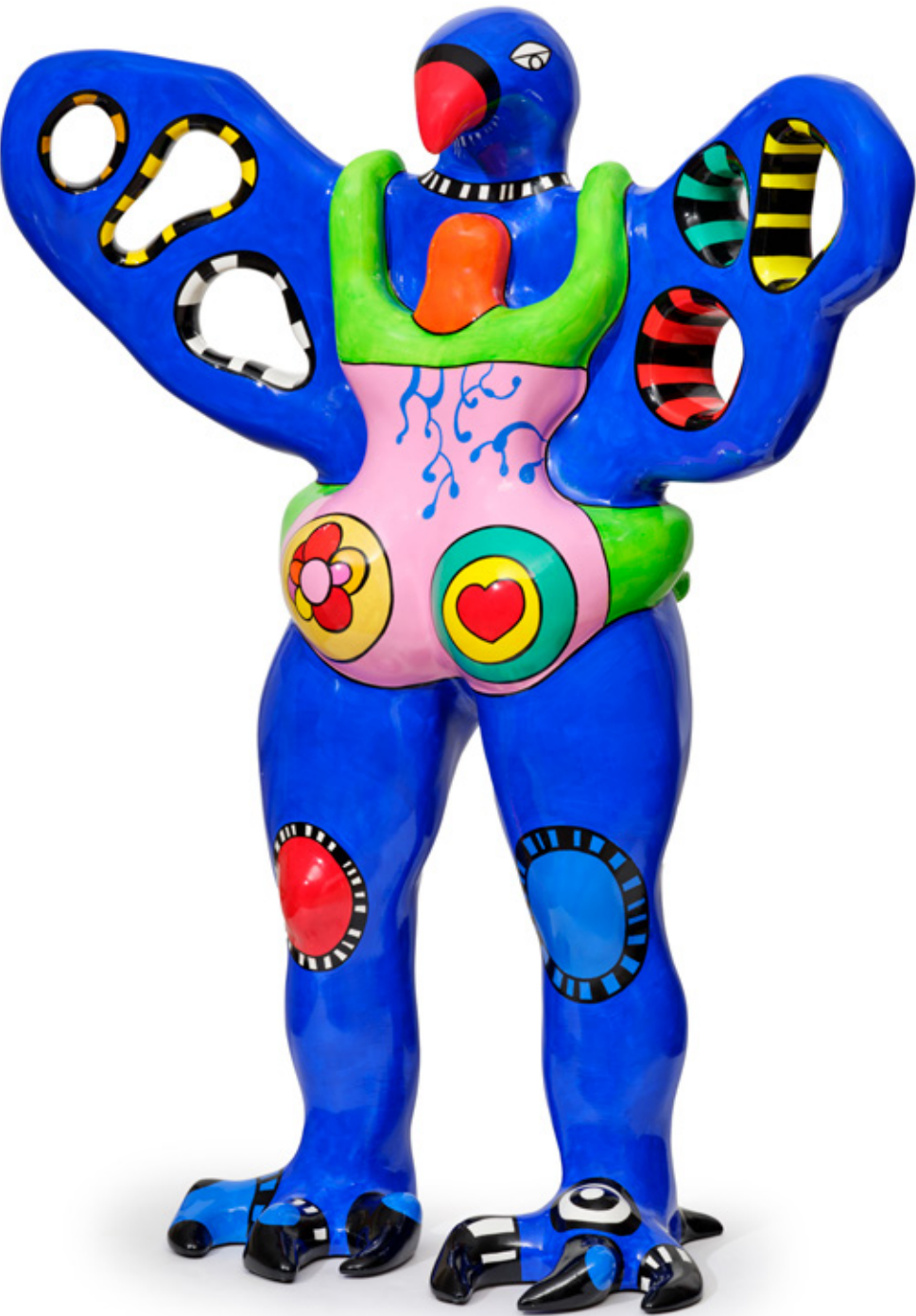
### PROVENANCE

Private collection

### LITERATURE

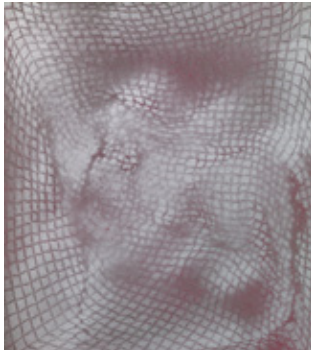
Lucia Pesapane and Annabelle Ténèze (ed.), *Niki de Saint Phalle. Les Années 1980 et 1990. L'art en liberté*, Gallimard | Les Abattoirs, Paris, 2022, ill. in colour p. 98

The Niki Charitable Art Foundation  
has registered this work in their archives.





YAYOI  
KUSAMA



14  
Yayoi Kusama  
*The Sea*  
1980



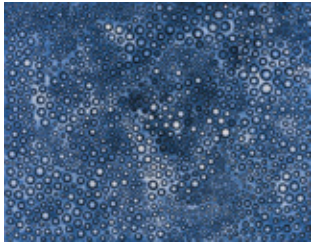
16  
Yayoi Kusama  
*Fire*  
1988



18  
Yayoi Kusama  
*Summer and Butterfly*  
1989



20  
Yayoi Kusama  
*Original Infinity Nets*  
2000



22  
Yayoi Kusama  
*Infinity Dots*  
2003



24  
Yayoi Kusama  
*Chii-chan*  
2004



26  
Yayoi Kusama  
*Chin*  
2004



28  
Yayoi Kusama  
*Hi, Konnichiwa (Hello)! Goro*  
2005



30  
Yayoi Kusama  
*Starry Pumpkin*  
2016



34  
Yayoi Kusama  
*Infinity-Nets (RDUEL)*  
2018

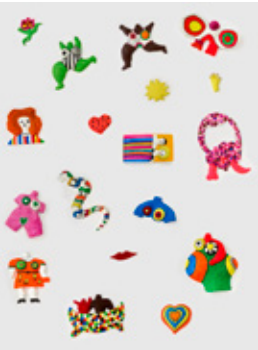
NIKI  
DE SAINT  
PHALLE



38  
Niki de Saint Phalle  
*Chat (bleu violet)*  
Circa 1965



40  
Niki de Saint Phalle  
*Dominique (jambe en l'air)*  
1966



42  
Niki de Saint Phalle  
*Last Night I Had a Dream*  
1968



46  
Niki de Saint Phalle  
*Nana acrobate*  
1968



48  
Niki de Saint Phalle  
*Petit Témoin*  
1971



50  
Niki de Saint Phalle  
*White Tree*  
1972



52  
Niki de Saint Phalle  
*L'oiseau amoureux*  
1973



54  
Niki de Saint Phalle  
*Dragon*  
1979



58  
Niki de Saint Phalle  
*Homme lisant sur un serpent  
[Serpent and Daddy]*  
1980



60  
Niki de Saint Phalle  
*Le Miroir (Magie du miroir)*  
1980



62  
Niki de Saint Phalle  
*Fauteuil noir*  
1980



Index



64  
Niki de Saint Phalle  
*Nana Vase*  
1984



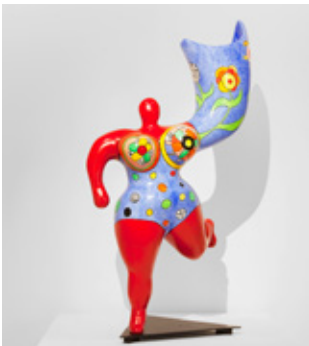
66  
Niki de Saint Phalle  
*Le Chameau*  
1986



68  
Niki de Saint Phalle  
*Nana et chien*  
1986



70  
Niki de Saint Phalle  
*Obélisque serpents*  
1987



90  
Niki de Saint Phalle  
*Ange Vase*  
1993



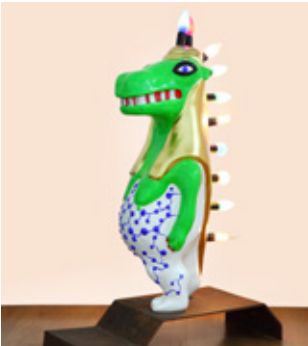
94  
Niki de Saint Phalle  
*Back to Back Chair*  
1993



96  
Niki de Saint Phalle  
*Shamu - You Are My Killer Whale*  
1997



72  
Niki de Saint Phalle  
*La Fontaine aux 4 Nanas, Les Quatre Baigneuses*  
1988–90



74  
Niki de Saint Phalle  
*Green Goddess*  
1990



76  
Niki de Saint Phalle  
*Oiseau amoureux*  
1990



78  
Niki de Saint Phalle  
*Sphinx*  
1990



98  
Niki de Saint Phalle  
*I Am Upside Down (verte)*  
1997



100  
Niki de Saint Phalle  
*Do You Like My New Dress? Black (Remembering)*  
1997



102  
Niki de Saint Phalle  
*Oiseau amoureux*  
Circa 1988



104  
Niki de Saint Phalle  
*Collaboration (Remembering)*  
1998



82  
Niki de Saint Phalle  
*Chat*  
1991



84  
Niki de Saint Phalle  
*La Conversation*  
1991



86  
Niki de Saint Phalle  
*Pouf Serpent Jaune*  
1991



88  
Niki de Saint Phalle  
*Basset et son os*  
1992



106  
Niki de Saint Phalle  
*Oiseau Amoureux*  
2000



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COVER  
Niki de Saint Phalle, *Last Night I Had a Dream*, 1968  
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