

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

**AT
ART BASEL
2024**

JUN 13-16

BOOTH N21

ADEL ABDESSEMED

AI WEIWEI

KADER ATTIA

YOAN CAPOTE

LORIS CECCHINI

CARLOS CRUZ-DIEZ

BERLINDE DE BRUYCKERE

CARLOS GARAICOA

CARSTEN HÖLLER

EVA JOSPIN

JR

ANISH KAPOOR

JULIO LE PARC

HANS OP DE BEECK

MICHELANGELO PISTOLETTO

PASCALE MARTHINE TAYOU

ADEL ABDESSEMED

Born in Constantine, Algeria in 1971, he lives and works in Paris, France.

Adel Abdessemed embraces a wide variety of media, including drawing, sculpture, performance, video and installation. His work often deals with the themes of war, violence and religion and is characterised by brutal imagery that attempts to depict the inherent violence of the contemporary world.

Memory, trauma, conflagration, intoxication, and lucidity: French artist of Berber origin, Adel Abdessemed has been building a committed and incandescent body of work for more than thirty years, which has quickly found an echo on the international scene.

He fled Algeria after the beginning of the 1992 civil war, taking with him the memory of the war and the range of atrocities. "I've experienced very directly the violence that I talk about. Even today, the wounds remain open and the questions unanswered: the arson, the rapes, the unpunished murders." As the writer Kamel Daoud says about Adel Abdessemed: "You have to come from a country of origin like Adel's, with still alive terrible symbols, capable of real life and death, to understand that the artist's indignation is a necessity, rather than an aesthetic."

Once in France, he studied at the École nationale supérieure des Beaux-Arts in Lyon. Steeped in classical culture, literature and poetry, and with a passion for music, Abdessemed has appropriated various media and languages to make art the place where a society exposes its violence and fragility. Kounellis asserts that his vehemence is a bulwark against conformism and the uniformity of the bien-pensance.

It is this need to mix all forms of cultural expression that has led him to collaborate with writers and poets such as Hélène Cixous, Julia Kristeva, Christophe Ono-dit-Biot, Adonis, with whom he has published several joint works, but also architects such as Jean Nouvel and Jean Michel Wilmotte.

In the eighteenth century, Lessing made the cry the unrepresentable in art and the taboo of all visual arts. Through his work, Abdessemed has turned art into an organ of collective cry: an exercise in freedom, an exhortation to free ourselves once and for all from our barbarism.

Since Abdessemed's first solo exhibition in 2001, he has had others at: PS1/MoMA, New York; MIT List Visual Arts Center, Cambridge, MA, USA; CNAC - Le Magasin (Centre National d'Art Contemporain), Grenoble, France; Parasol unit, London; Fondazione Sandretto Re Rebaudengo, Turin, Italy; Centre Pompidou, Paris (Adel Abdessemed Je suis innocent, 2012); CAC, Málaga, Spain; Montreal Museum of Fine Arts, Canada (Adel Abdessemed: Conflict, 2017); Otchi Tchiornie at MAC's, Grand-Hornu, Belgium; L'Antidote at MAC, Musée d'Art Contemporain, Lyon, France .

Adel Abdessemed's work has been shown at the Venice Biennale three times (2003, 2009, 2015), as well as at the Biennial of Istanbul (2017), Havana (2009), Gwangju (2008), Lyon (2007) and Saõ Paulo (2006). In 2017 he participated in the Triennale di Milano The Restless Earth and the Oku-Noto Triennale in Japan.

In 2020 the artist exhibited at the Fondation Louis Vuitton, Paris as part of the group show Crossing Views, and in March 2022 he inaugurated "An Imperial Message", a major solo show over five floors at Rockbund Museum, Shanghai.



Nature Morte

2023-2024
charcoal and pastel on paper
270 x 220 cm
106.29 x 86.61 in
unique work

ADEL ABDESSEMED



Abdel Abdessamad

AI WEIWEI

Ai Weiwei was born in Beijing in 1957, he lives and works in Beijing (China), Berlin (Germany), Cambridge (UK) and Lisbon (Portugal). Ai Weiwei has been called the most influential artist of our time. After denouncing government corruption and lack of respect for human rights and freedom of speech in China, he was arrested, beaten, placed in isolation and forbidden to travel. His activity as a dissident has gone hand in hand with his artistic career and he has continued to produce work testifying to his political beliefs while at the same time making plenty of room for creativity and experimentation.

His output over the past thirty years allows us to explore his ambivalent rapport both with Western culture and with the culture of his own country – torn between a deep-rooted sense of belonging and an equally strong urge to rebel.

His father, the poet Ai Qing, was labeled a “rightist” in 1958 and Ai and his family were exiled, first to Heilongjiang, in northeastern China, and then soon after to the deserts of Xinjiang, in northwestern China. Following the death of Mao Zedong in 1976, Ai Qing was rehabilitated and the family moved back to Beijing. Ai would enroll at the Beijing Film Academy and was one of the original members of the ‘Stars’ group of artists.

Ai moved to the United States in 1981, living in New York between 1983 and 1993. He briefly studied at the Parsons School of Design. In New York, Ai would discover the works of Marcel Duchamp and Andy Warhol. Returning to China in 1993 to care for his ailing father, Ai contributed to the establishment of Beijing’s East Village, a community of avant-garde artists. In 1997, he co-founded the China Art Archives & Warehouse (CAAW), one of the first independent art spaces in China.

He began to take an interest in architecture in 1999, designing his own studio house in Caochangdi, on the northeast edge of Beijing. In 2003, Ai started his own architecture practice, FAKE Design. In 2007, as a participant of documenta 12, Ai brought 1001 Chinese citizens to Kassel as part of his Fairytale project. In 2008, Ai and the Swiss architecture team of Herzog and de Meuron designed the Beijing National Stadium.

In 2010, Ai covered the floor of the Turbine Hall at Tate Modern with 100 million porcelain sunflower seeds.

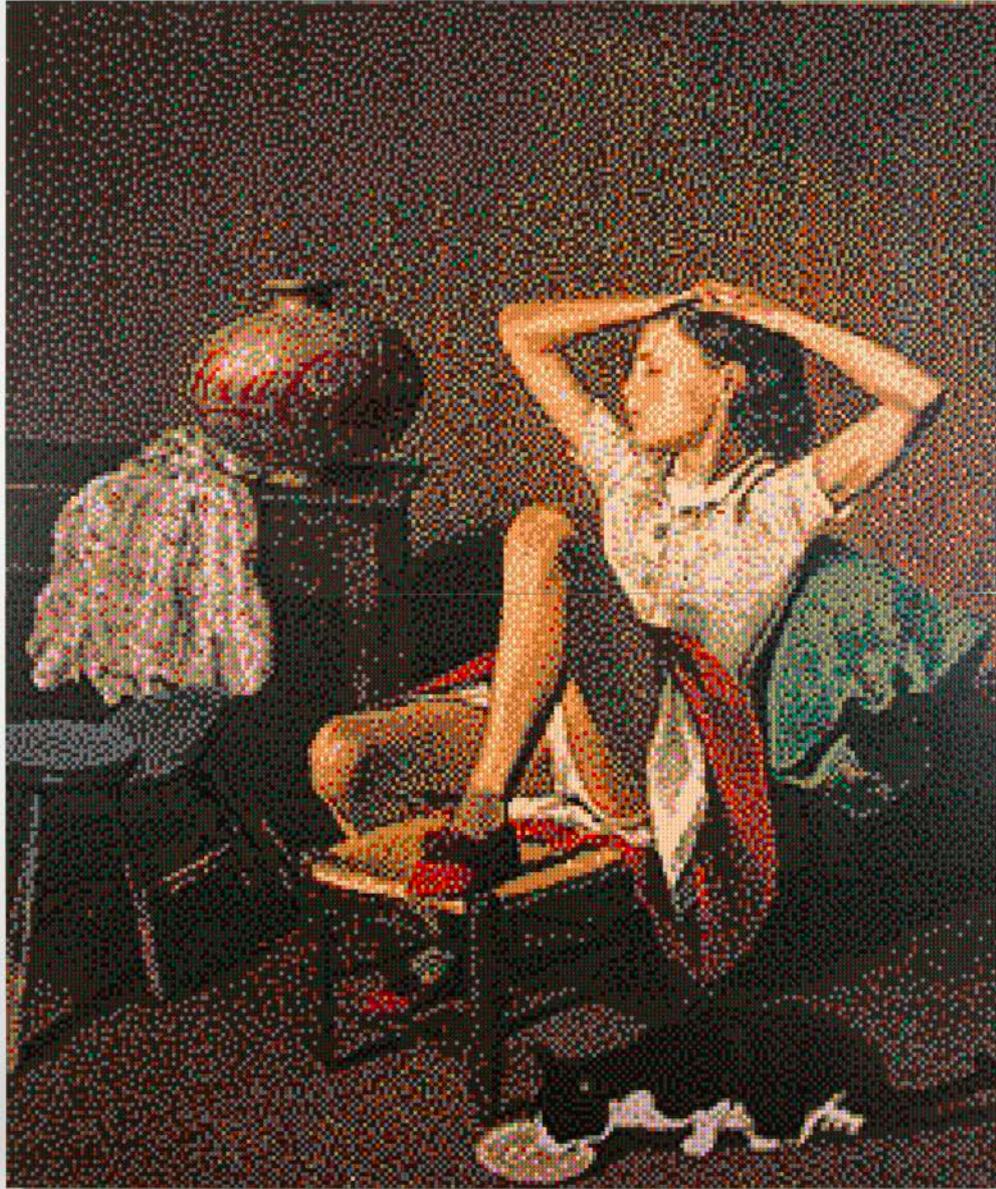
In 2012, Ai Weiwei was awarded the Václav Havel Prize for Creative Dissent, by the Human Rights Foundation.

In 2015, Ai was awarded the Ambassador of Conscience Award, by Amnesty International, for his actions in support of the defense of human rights.

In 2017 his epic film journey ‘Human Flow’ took part in the 74th Venice International Film Festival. The film gives a powerful visual expression to the contemporary massive human migration. Captured over the course of an eventful year in 23 countries, ‘Human Flow’ follows a chain of urgent human stories that stretches across the globe in countries including Afghanistan, Bangladesh, France, Greece, Germany, Iraq, Israel, Italy, Kenya, Mexico, and Turkey.

In 2021 the artist’s memoir “1000 Years of Joys and Sorrows” was published.

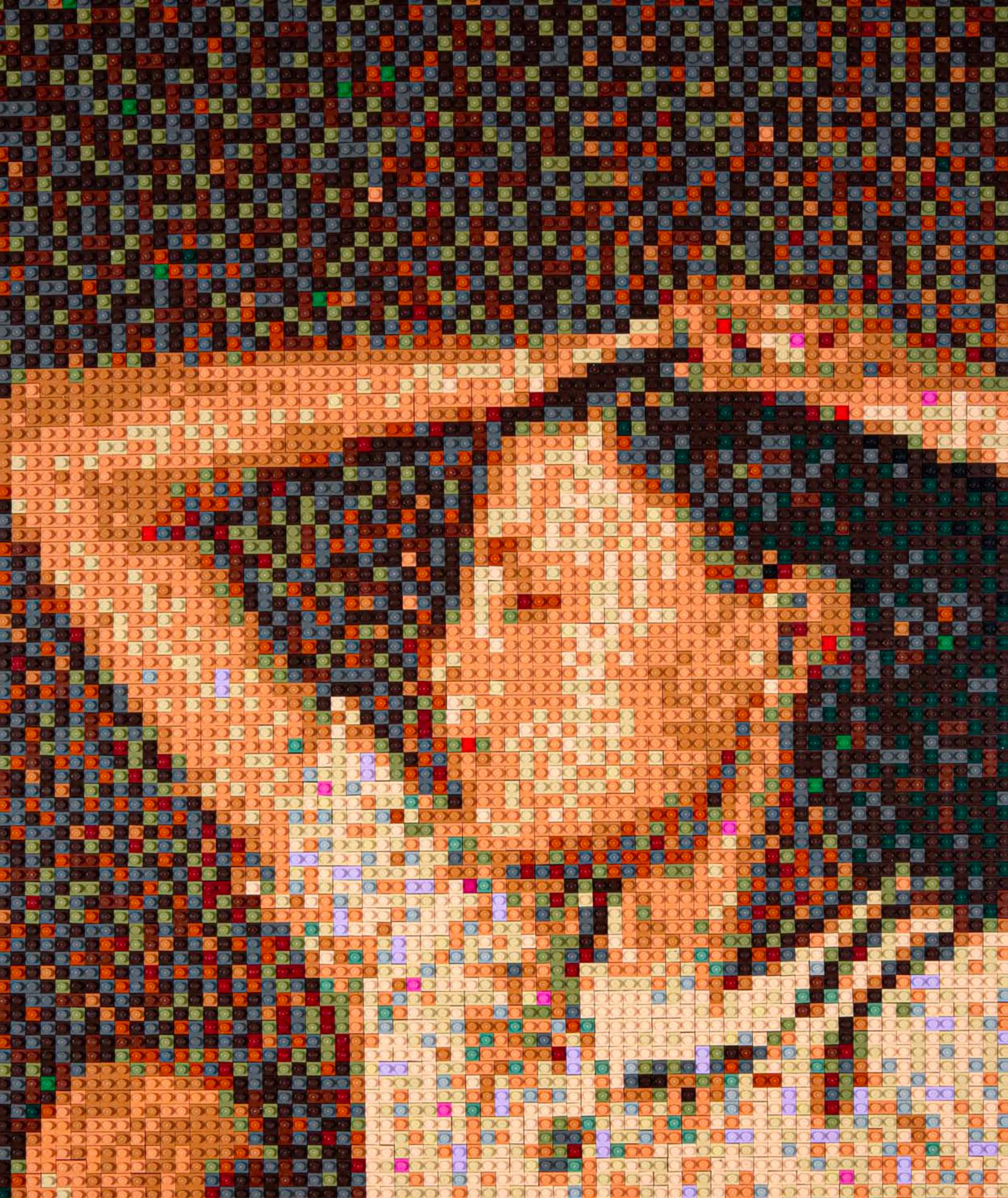
In 2022 the Japan Art Association announced Ai Weiwei as the laureate of the 33rd Praemium Imperiale prize for sculpture.



Therese Dreaming

2024
toy bricks (LEGO)
228 x 190 cm
89.76 x 74.80 in
unique work

AI WEIWEI



KADER ATTIA

Born in Senna-Saint-Denis (France) in 1970. He lives and works in Berlin and Algiers

Kader Attia (b. 1970, France), grew up in both Algeria and the suburbs of Paris, and uses this experience of living as a part of two cultures as a starting point to develop a dynamic practice that reflects on aesthetics and ethics of different cultures. He takes a poetic and symbolic approach to exploring the wide-ranging repercussions of Western modern cultural hegemony and colonialism on non-Western cultures, investigating identity politics of historical and colonial eras, from Tradition to Modernity, in the light of our globalized world, of which he creates a genealogy. For several years, his research focuses on the concept of Repair, as a constant in Human Nature, of which the modern Western Mind and the traditional extra-Occidental Thought have always had an opposite vision. From Culture to Nature, from gender to architecture, from science to philosophy, any system of life is an infinite process of repair.

He is the winner of 2017 Joan Miró Prize and in 2016 he won the Prix Marcel Duchamp.

Recent exhibitions include Reflecting Memory at Centre Pompidou, Sacrifice and Harmony, a solo show at the Museum für Moderne Kunst Frankfurt, The Injuries are Here a solo show at the Musée Cantonal des Beaux Arts de Lausanne, Culture, Another Nature Repaired, a solo show at the Middelheim Museum, Antwerp, Contre Nature, a solo show at the Beirut Art Center, Continuum of Repair: The Light of Jacob's Ladder, a solo show at Whitechapel Gallery, London, Repair. 5 Acts, a solo show at KW Institute for Contemporary Art, Berlin, Construire, Déconstruire, Reconstruire: Le Corps Utopique, a solo show at Musée d'Art Moderne de la Ville de Paris, the Biennale of Dakar, DOCUMENTA(13) in Kassel, Performing Histories (1) at MoMA, New York.



La Vénus Dogon / The Dogon Venus

2024
wood and marble
225 x 77 x 60 cm
88.5 x 30.3 x 23.6 in
unique work

KADER ATTIA



YOAN CAPOTE

Yoan Capote was born in Pinar del Río, Cuba, in 1977. He graduated from the National School of Art in 1995 and from the Higher Institute of Art in Havana in 2001. He currently lives and works in Havana.

He has received distinctions such as the John Simon Guggenheim Foundation Fellowship (2006), the Pollock-Krasner Foundation Award (2006) and the Vermont Study Center Fellowship (2002). During the 7th Havana Biennial (2000), he received the UNESCO Prize, together with the DUPP artists' collective. His work was part of the group exhibition at the Cuban Pavilion of the 54th Venice Biennale (2011), as well as the Gwangju Biennale (2018), Chengdu Biennale (2021) and Biennale of Sydney (2022). A large-scale painting was exhibited in Art Basel Unlimited, 2022.

His work focuses on the examination of behaviors and psychological states (personal or collective), from the most intangible to the most visceral. His work reflects on shared or thematic conflicts where the identity of the individual subject, sometimes ceases to be important in order to be subordinated to a more global and collective reflection. He is interested in themes such as emigration, resistance, manipulation, stress, alienation, all of which are common experiences of contemporary human beings, regardless of their differences in context. Yoan Capote has achieved a recognisable personal stamp with his well-known paintings done with hooks, from the Island series, which illustrates some of these issues.

Amongst his most important exhibitions are: Mirador Circular, Galleria Continua, Havana; La Brèche, Galleria Continua, Paris, France; Landlors Color, Cranbrook Art Museum, Michigan, USA (2019); Sujeto Omitido, Galleria Continua, San Gimignano, Italy (2019); How the lights get in, Herbert F. Johnson Museum of Art Cornell University, Ithaca, USA (2019); Baggage Claims, Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, USA (2019); Ola Cuba, Gare Saint Sauveur, Lille, France (2018); Cuban Art, traveling exhibition co-organized by the Mid-America Arts Alliance with the Center for Cuban Studies (NYC) (2018); Cuba mi amor, Galleria Continua, Les Moulins, France (2017); Art x Cuba, Ludwig Forum für Internationale Kunst, Aachen, Germany (2017); Overseas, Center for Contemporary Art Halle 14, Leipzig, Germany (2017); Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, organized by Pacific Standard Time: LA/LA and The Getty. Museum of Latin American Art (MOLAA), Long Beach, CA, USA (2017); On the Horizon: Contemporary Cuban Art from the Jorge M. Pérez Collection, Pérez Art Museum Miami, Florida, USA (2017); Adios Utopia: Dreams and Deceptions in Cuban Art, 1950-2015, traveling exhibition at the Houston Museum of Fine Arts, Hirshhorn Museum, Washington, D.C. and The Walker Art Center, Minneapolis, Minnesota (2017); Cuba Libre, Ludwig Museum, Koblenz (2016).

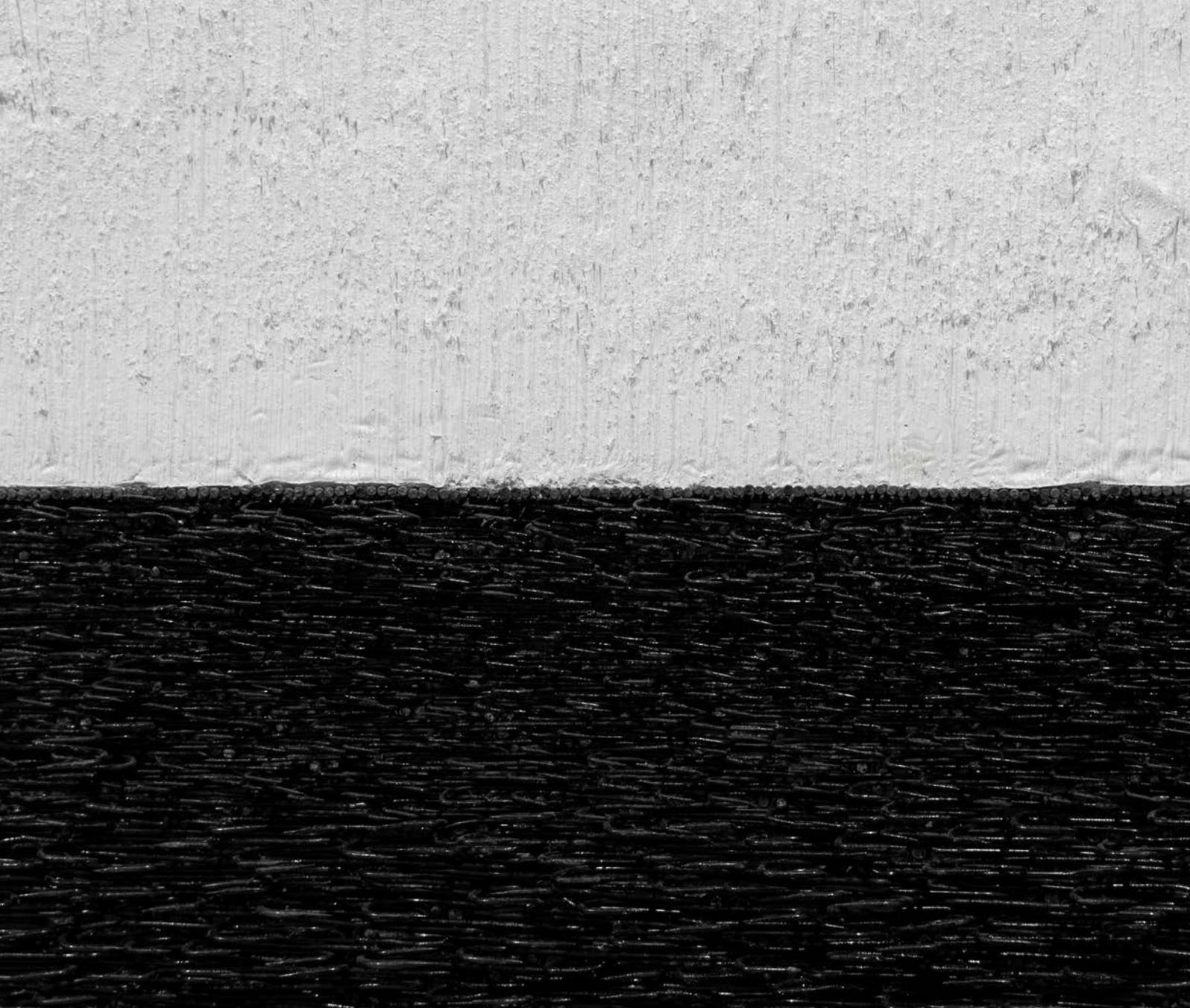
His work is included in several collections, among them: Voorlinden Museum, Daros Latin America AG Collection, Zurich, Switzerland; National Museum of Fine Arts, Havana; Museum of Fine Arts, Boston, USA; Museum of Fine Arts, Houston, USA; Museum of Fine Arts, Montreal, Canada; Perez Art Museum, Florida, USA; Farber Collection, Miami, USA; Peabody Essex Museum, Massachusetts, USA; North Carolina Museum of Art, Raleigh, USA; Arizona State University Art Museum, Tempe, USA; Beelden aan Zee Museum, The Hague, Netherlands; The Alford Collection of Contemporary Art, Winter Park, USA; Pizzuti Collection, Columbus, Ohio, USA; Ella Fontanels-Cisneros Collection, Miami, USA; Steven Cohen Collection, Connecticut, USA; among others.



Palangre (quietud)

2023
fishhooks, lace and oil on linen mounted on wooden panel
180 x 200 cm
70.86 x 78.74 in
unique work

YOAN CAPOTE



YOAN CAPOTE

Palangre (quietud)

The term "iron curtain" (cortina de hierro) was used as a metaphor of the ideological and political borders during the beginning of the Cold War. In Cuba the sea establishes this border and it is the essential meaning behind the fish-hooks seascapes in the work of Yoan Capote. In this series, the artist explores new methods and techniques of making a metal tapestry and combining the symbolic quality of fishhooks with others more delicate and minimalist solutions.

LORIS CECCHINI

Loris Cecchini (1969) lives and works in Milan.

One of the most prominent Italian artists on the international stage he has exhibited his works throughout the world with solo exhibitions in prestigious museums such as Palais de Tokyo in Paris, Musée d'Art Moderne de Saint-Étienne Métropole in Saint-Priest-en-Jarez, MoMA PS1 in New York, Shanghai Duolun MoMA of Shanghai, Museo Casal Solleric in Palma de Mallorca, Centro Galego de Arte Contemporánea in Santiago de Compostela, Kunstverein of Heidelberg, Centro per l'Arte Contemporanea Luigi Pecci in Prato and Fondazione Arnaldo Pomodoro in Milan.

Loris Cecchini has participated in numerous international exhibitions, including the 56th, 51st and 49th Venice Biennale, the 6th and the 9th Shanghai Biennale, the 15th and 13th Rome Quadrennial, the Taiwan Biennale in Taipei, the Valencia Biennale in Spain and the Biennale of Urbanism/Architecture (UABB) in Shenzhen, China.

Loris Cecchini has also taken part in several collective shows, including exhibitions at the Ludwig Museum in Cologne, PAC in Milan, Palazzo Fortuny in Venice, Macro Future in Rome, MART in Rovereto, London's Hayward Gallery, The Garage Centre for Contemporary Culture in Moscow, Palazzo delle Esposizioni in Rome, Musée d'Art Contemporain of Lyon, Shanghai's MOCA, the Deutsche Bank Kunsthalle in Berlin and others.

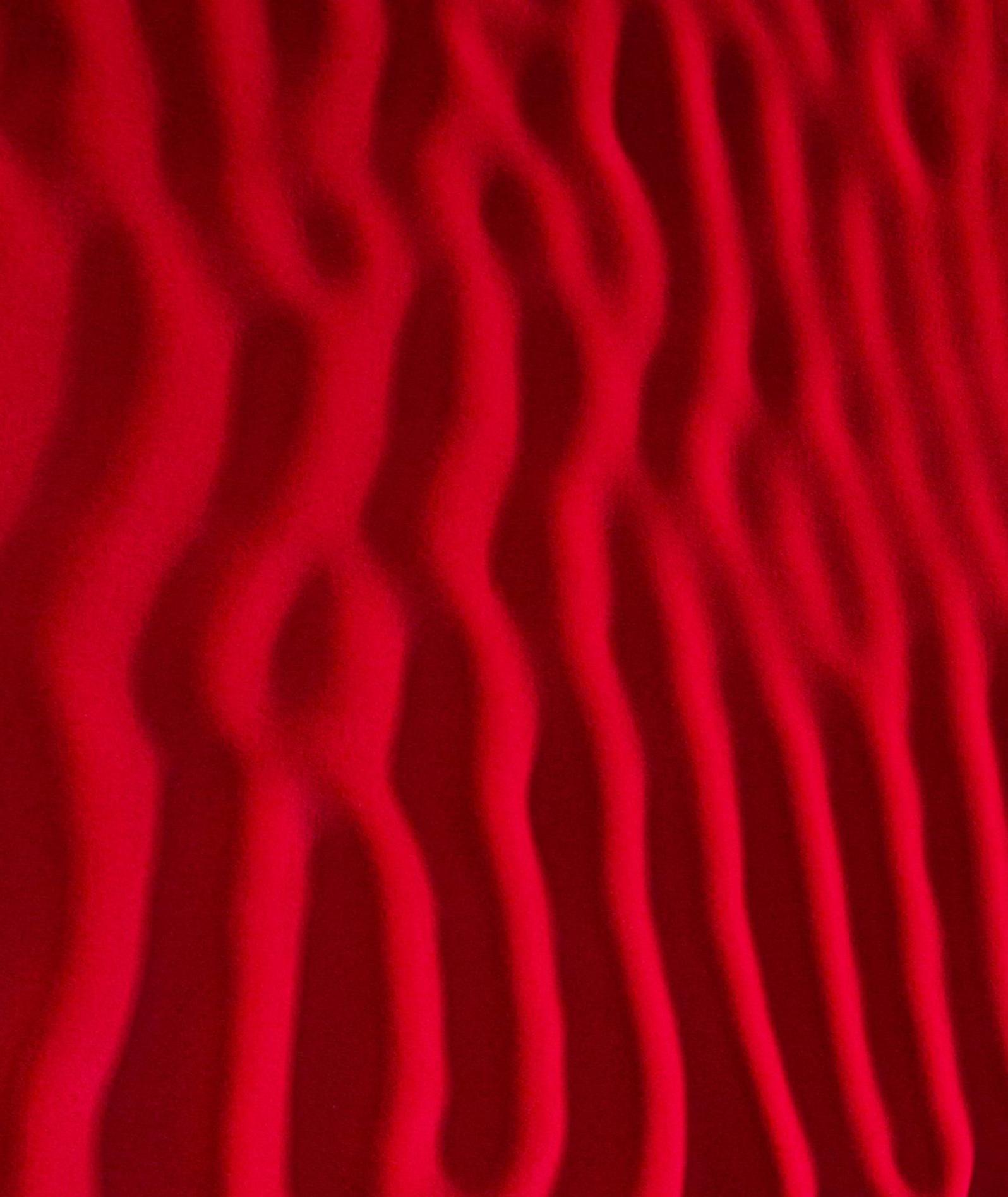
He has created various permanent and site-specific installations, particularly at Villa Celle in Pistoia and in the courtyard of Palazzo Strozzi in Florence, at the Boghossian Foundation in Brussels and for the Cleveland Clinic's Arts & Medicine Institute in the United States, at Les Terrasses Du Port in Marseille, and recently at the Shinsegae Hanam Starfield in Seoul and at the Cornell Tech Building in New York.



Aeolian landforms

2024
cast polyester resins, acrylic resins, nylon fibers,
aluminium frame
180 x 250 x 6 cm
70.86 x 98.42 x 2.36 in
unique work

LORIS CECCHINI



CARLOS CRUZ-DIEZ

Carlos Cruz-Diez (1923-2019)

Carlos Cruz-Diez is one of the main protagonists of contemporary art. His research and his writings make him the last great thinker of the 20th century in the realm of color. His work has revealed a new understanding of chromatic phenomena in art, expanding its perceptual universe considerably.

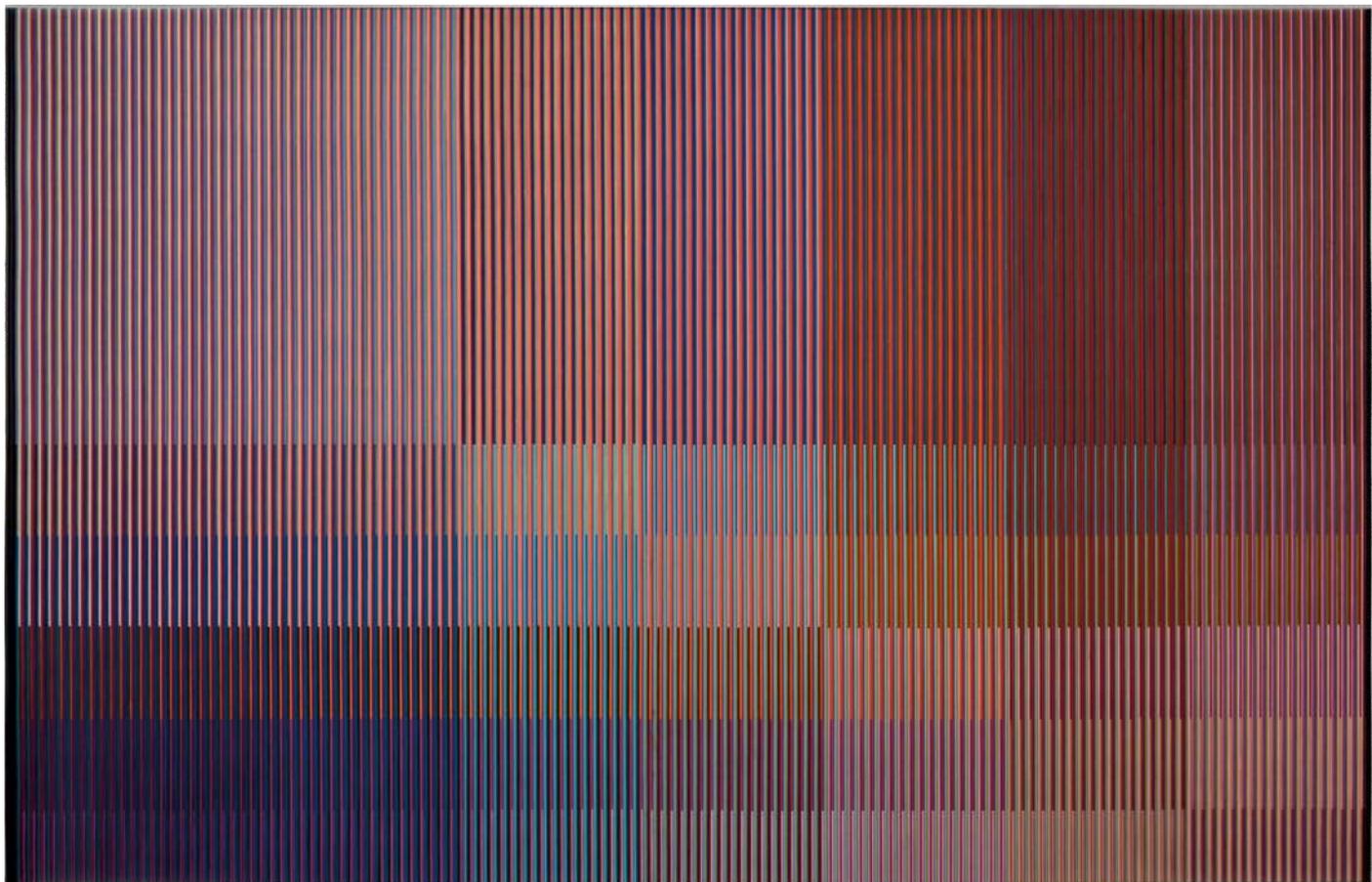
Cruz-Diez proposes color as an autonomous and evolutive reality where the implication of our senses reveals chromatic events as they develop. Events that take place in space and time, without anecdotes or references, stripped of any symbols, past or future, in a continuous present.

Works by Carlos Cruz-Diez encourage a different knowledge relationship where the viewers can discover their capacity to create and destroy color with their own perceptual means while finding an emotional resonance through their personal experience.

Carlos Cruz-Diez describes himself as an artist applying the discipline of a scientist "because the supports that I have managed to structure are a source of surprise and imponderables... In my works, nothing is left to chance; everything is intended, planned, and programmed. Liberty and emotions are only present when choosing colors, a task with only one self-imposed restriction: to be efficient in what I want to say. It is a combination of both rationale and emotion. I don't get inspired: I reflect."

Carlos Cruz-Diez's body of work, based on three conditions of color: subtractive, additive and reflective is developed through eight lines of research: Couleur Additive, Physichromie, Induction Chromatique, Chromointerférence, Transchromie, Chromosaturation, Chromoscope and Couleur à l'Espace. Each of them responding to different behaviors of color.

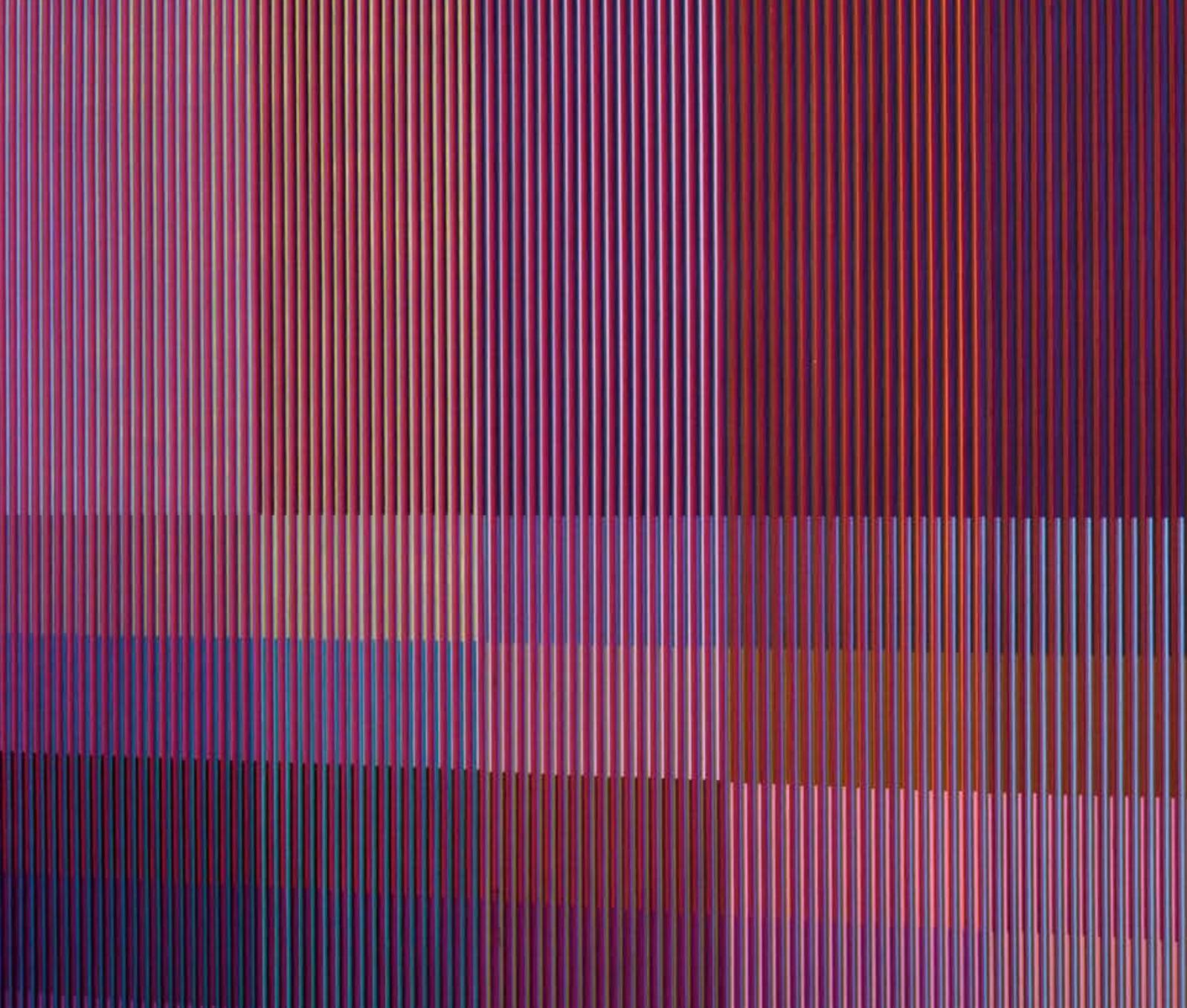
His works are in the permanent collections of prestigious institutions such as the Museum of Modern Art (MoMA), New York; Tate Modern, London; Musée d'Art Moderne de la Ville de Paris; Centre Pompidou, Paris; Museum of Fine Arts, Houston; Wallraf-Richartz Museum, Cologne; Geffen Contemporary, Museum of Contemporary Art (MOCA), Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Louisiana Museum of Modern Art, Humlebæk.



Physichromie 637

1973
chromography on aluminum, plastic inserts
100 x 150 cm
39.37 x 59.05 in
unique work

CARLOS CRUZ-DIEZ



CARLOS CRUZ-DIEZ

Physichromie 637

The Physichromies are structures designed to reveal certain circumstances and conditions related to colour, changing according to the movement of the viewer and the intensity of the light, and thus projecting colour into space to create an evolutionary situation of additive, reflective, and subtractive colour. A Physichromie acts as a "light trap" in a space where a series of colour frames interact; frames that transform each other, generating new ranges of colours not present on the support. Thus, the colour fills the space confined between the vertical sheets – light-modulators – that cover the entire work. In addition, due to the effects of the viewer or light

source, a series of colour variations are created in them, similar to those observed in the real space of the landscape.

BERLINDE DE BRUYCKERE

Berlinde De Bruyckere was born in Ghent, Belgium in 1964, where she currently lives and works.

Since her first exhibition in the mid-eighties, De Bruyckere's sculptures and drawings have been the subject of numerous exhibitions in major institutions worldwide. These include remarkable solo shows such as *No Life Lost*, Artipelag, Stockholm, Sweden (2024), *Crossing a bridge on fire*, Centro Cultural de Belem, Lisbon, Portugal (2023), *City of Refugee I*, Commanderie de Peyrassol, Flassans sur Issole, France (2023), *City of Refugee II*, Diocesanum Museum Freising, Freising, Germany (2023), *Berlinde De Bruyckere. PLUNDER/ EKPHRASIS*, MO.CO, Montpellier, France (2022), *Berlinde De Bruyckere, PEL/ Becoming the figure*, Arp Museum, Remagen, Germany (2022), *Berlinde De Bruyckere. Engelenkeel*, Bonnefontenmuseum, Maastricht, The Netherlands (2021), *Aletheia*, Fondazione Sandretto Re Rebaudengo, Torino, Italy (2020), *It almost seemed a lily*, Hof Van Busleyden, Mechelen, Belgium (2019), *Il Mantello* (5x5x5 event for Manifesta 12), Santa Venera Church, Palermo, Sicily (2018), *Berlinde De Bruyckere*, Sara Hilden Art Museum, Tampere, Finland (2018), *Embalmed*, Kunsthall Aarhus, Denmark (2017), *Berlinde de Bruyckere. Suture*, Leopold Museum, Vienna, Austria (2016); *Berlinde De Bruyckere. No Life Lost*, Hauser & Wirth New York (2016); *Berlinde De Bruyckere. Penthesilea*, Mus.e d'Art Moderne et Contemporain, Strasbourg, France (2015); *Berlinde De Bruyckere. The Embalmer*, Kunsthaus Bregenz, Bregenz, Austria (2015); *Berlinde De Bruyckere. The Embalmer*, Kunstraum Dornbirn, Dornbirn, Austria (2015); *Berlinde De Bruyckere, Gemeentemuseum Den Haag*, The Hague, Netherlands (2015); *Berlinde De Bruyckere. In the Flesh*, Kunsthaus Graz, Graz, Austria (2013); *Philippe Vandenberg & Berlinde De Bruyckere. Innocence is precisely: never to avoid the worst*, De Pont Museum of Contemporary Art, Tilburg, Netherlands (2012) which travelled to *La Maison Rouge - Fondation Antoine de Galbert*, Paris, France (2014); *We are all Flesh*, Australian Centre for Contemporary Art, Melbourne, Australia (2012); *The Wound*, Arter, Istanbul, Turkey (2012); *Mysterium Leib*. Berlinde De Bruyckere im Dialog mit Cranach und Pasolini, which opened at Kunstmuseum Moritzburg, Halle, Germany and travelled to Kunstmuseum Bern, Switzerland (2011); *DHC / ART Foundation for Contemporary Art*, Montreal, Canada (2011); and *'E.n'*, De Pont Foundation for Contemporary Art, Tilburg, Netherlands (2005).

In 2013 De Bruyckere was selected to represent Belgium at the 55th Venice Biennale where she unveiled her monumental work *Kreupelhout - Cripplewood*, a collaboration with Nobel Prize novelist J.M. Coetzee.

Recently De Bruyckere has extended her field of activity towards the performing arts as a Scenographer, in close collaboration with photographer Mirjam Devriendt. Projects include: *Mariavespers*, Holland Festival, Amsterdam, Netherlands (2017); *Nicht Schlafen Les Ballets C de la B*, Ruhrtriennale, Bochum, Germany (2016) touring to Sadler's Wells, London, England (2017) and *Penthesilea La Monnaie*, Brussels, Belgium (2015).



Arcangelo glassdome III

2023

wax, animal hair, wood, glass, metal, epoxy

overall dimensions: 63 x 46 x 41 cm | 24.80 x 18.11 x 16.14 in

glass dome: 55 x 30 x 18 cm | 21.65 x 11.81 x 7.08 in

shelf:: 8 x 46 x 40 cm | 3.14 x 18.11 x 15.74 in

unique work

BERLINDE DE BRUYCKERE



BERLINDE DE BRUYCKERE

Arcangelo glassdome III

Collected and frequently used by the artist since the late 1990s, glass domes bear witness to the preciousness of the objects they protect.

Here, positioned on a steel shelf contrasting the fragility of the antique glass, the feet of the Arcangelo merge into an almost amorphous element, reminding us that the notion of hybridity, fundamental to the artist's work, is a symbol of the power of transformation.

CARLOS GARAICOA

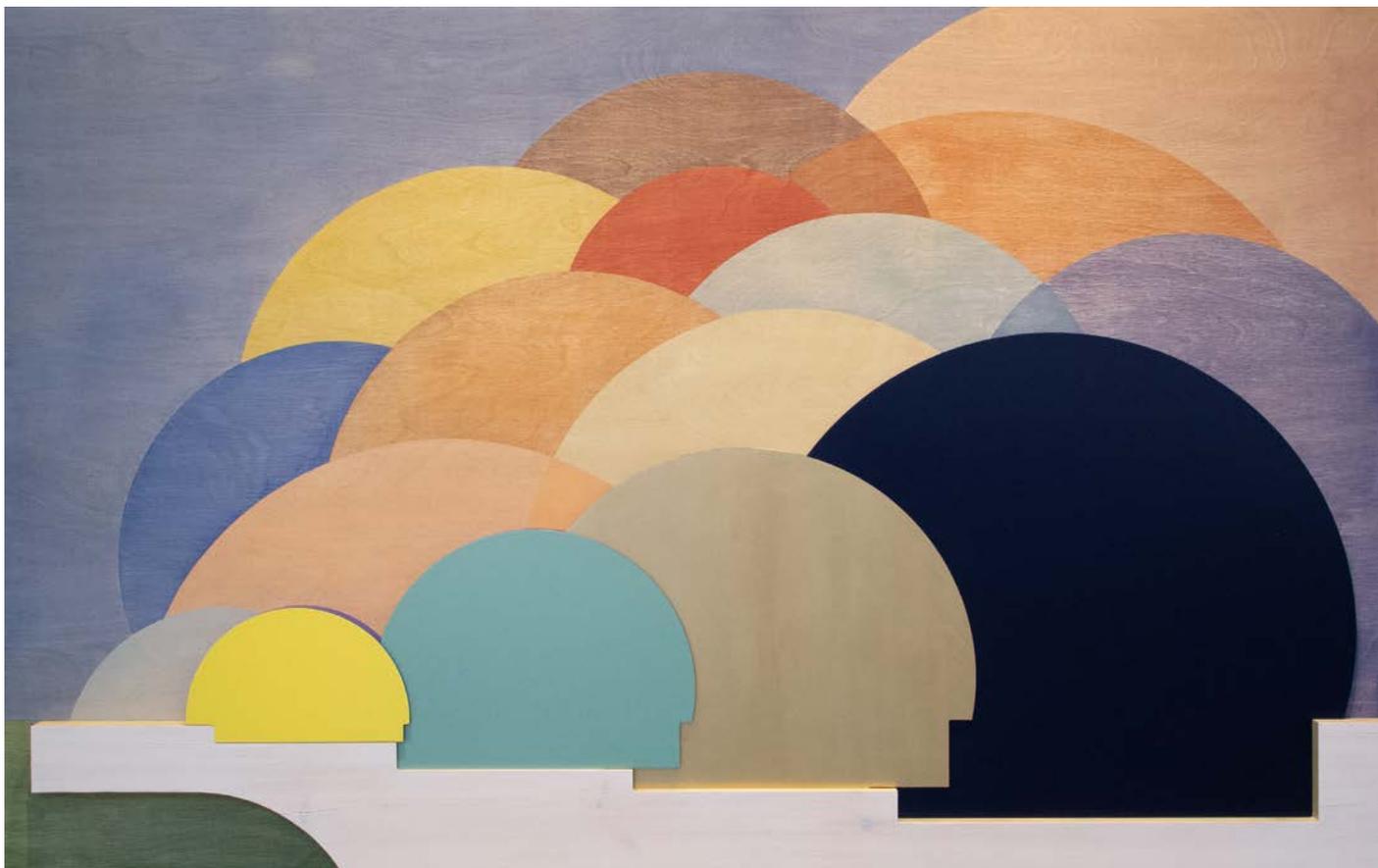
Carlos Garaicoa, born in Habana (Cuba) in 1967, studied thermodynamics and later painting at the Instituto Superior de Arte, Havana (1989 - 1994). He currently lives and works between Havana and Madrid.

Garaicoa has developed a dialogue between art and urban space through which investigates the social structure of our cities in terms of their architecture. He employs a multi-disciplinary approach to address issues of culture and politics, particularly Cuban, through the study of architecture, urbanism and history. His chief subject has always been the city of Havana. By playing with sculptures, drawings, videos and photographs centred around irony and hopelessness, Garaicoa has found in his installations, for which he often uses a wide variety of materials, a way to criticize modernist Utopian architecture and the collapse of the 20th century ideologies, by going deeper into the concept of the city as a symbolic space.

Among his most important solo shows we can highlight those at the Rocca Maggiore of Assisi (2024), Brownstone Foundation, Paris (2022), PEM Peabody Essex Museum, Salem (2021), SCAD Museum of Art, Savannah (2020); Lunds Konsthall and Skissernas Museum, Lund (2019); Parasol Unit Foundation, London (2018); Fondazione Merz, Torino (2017); MAAT, Lisbon (2017); Azkuna Zentroa, Bilbao (2017); Museum Villa Stuck, Munich (2016); Nasjonalmuseet, Oslo (2015); CA2M Centro de Arte Dos de Mayo, Móstoles, Madrid (2014); Fundación Botín, Santander (2014); NC-Arte and FLORA ars + natura, Bogotá (2014); Kunsthau Baselland Muttentz, Basel (2012); Kunstverein Braunschweig, Brunswick, Germany (2012); Contemporary Art Museum, Institute for Research in Art, Tampa (2007); H.F. Johnson Museum of Art, Cornell University, Ithaca, New York (2011); Stedelijk Museum Bureau Amsterdam (SMBA), Amsterdam (2010); Centre d'Art la Panera, Lérida (2011); Centro de Arte Contemporáneo de Caja de Burgos (CAB), Burgos (2011); National Museum of Contemporary Art (EMST), Athens (2011); Inhotim Instituto de Arte Contemporáneo, Brumadinho (2012); Caixa Cultural, Río de Janeiro (2008); Museo ICO (2012) and Matadero (2010), Madrid; IMMA, Dublin (2010); Palau de la Virreina, Barcelona (2006); Museum of Contemporary Art (M.O.C.A), Los Angeles (2005); Biblioteca Luis Ángel Arango, Bogotá (2000).

He has participated in prestigious international events such as: the Biennial of Cuenca (2023), the Biennials of Havana (1991, 1994, 1997, 2000, 2003, 2009, 2012, 2015), Shanghai (2010), São Paulo (1998, 2004), Venice (2009, 2005), Johannesburg (1995), Liverpool (2006) and Moscow (2005), the Triennials of Auckland (2007), San Juan (2004), Yokohama (2001) and Echigo-Tsumari (2012); Documenta 11 (2003) and 14 (2017) and PhotoEspaña 12 (2012).

He received PEM Prize 2021 and in 2005 he received the XXXIX International Contemporary Art Prize - Foundation Prince Pierre de Monaco, and the Katherine S. Marmor Award in Los Angeles.



σ (sigma)

2024
acrylic, oil and two-coat water-based paint on birch, pine and MDF
124 x 195,5 x 9 cm
48.81 x 76.96 x 3.54 in
unique work

CARLOS GARAICOA



CARSTEN HÖLLER

Carsten Höller applies his training as a scientist to his work as an artist, concentrating particularly on the nature of human relationships. Major installations include *Flying Machine* (1996), an interactive work in which viewers are strapped into a harness and hoisted through the air; *Test Site* (2006), a series of giant slides installed in Tate Modern's Turbine Hall; *Amusement Park* (2006), a large installation at MASS MoCA of full-sized carnival midway rides operating at dramatically slowed speeds; *The Double Club* (2008-09), a work designed to create a dialogue between Congolese and Western culture in the form of a London bar, restaurant, and nightclub; and *Upside-Down Goggles* (2009-11), an ongoing participatory experiment with vision distortion through goggles.

Höller's *Revolving Hotel Room*, an installation that became a fully operational hotel room by night, was featured in the exhibition *theanyspacewhatever* at the Guggenheim Museum, New York (2008-09).

Höller was born in 1961 in Brussels to German parents. Major exhibitions and solo presentations include the 50th Biennale di Venezia, Venice (2003); *One Day One Day*, Färgfabriken, Stockholm (2003); 7th Biennale de Lyon, France (2003); *Half Fiction*, Institute of Contemporary Art, Boston (2003); *7,8 Hz, Le Consortium*, Dijon, France (2004); *Une exposition à Marseille*, Musée d'Art Contemporain, Marseille (2004); 51st Biennale di Venezia, Venice (2005); *Test Site*, Tate Modern, London (2006); *Amusement Park*, MASS MoCA, North Adams, Massachusetts (2006); *Carousel*, Kunsthau Bregenz, Austria (2008); *The Double Club*, Fondazione Prada, London (2008); 28th Bienal de São Paulo (2008); *Double Slide*, Museum of Contemporary Art, Zagreb (2009); 53rd Biennale di Venezia, Venice (2009); 8th Gwangju Biennale, South Korea (2010); *Divided Divided*, Museum Boijmans Van Beuningen, Rotterdam, Netherlands (2010); *Soma*, Hamburger Bahnhof, Berlin (2010); *Double Carousel with Zöllner Stripes*, Museo d'Arte Contemporanea, Rome (2011); *Experience*, New Museum, New York (2011); 11th Sharjah Biennial, United Arab Emirates (2013); *LEBEN*, Thyssen-Bornemisza Art Contemporary, Vienna (2014); 8th Berlin Biennale (2014); 10th Gwangju Biennale, South Korea (2014); *Golden Mirror Carousel*, National Gallery of Victoria, Melbourne, Australia (2014-15); 56th Biennale di Venezia, Venice (2015); *Decision*, Hayward Gallery, London (2015); *Doubt*, Pirelli HangarBicocca, Milan, Italy (2016); *Video Retrospective with Two Light Machines*, Mu.ZEE, Ostend, Belgium (2016); *Y*, Centro Botín, Santander, Spain (2017); and *Sunday*, Museo Tamayo, Mexico City (2019). The *Slide* at the ArcelorMittal Orbit (2016), Höller's commissioned addition to Anish Kapoor's ArcelorMittal Orbit (2012), is permanently installed at Queen Elizabeth Olympic Park, London; and his site-specific *Aventura Slide Tower* (2018) can be experienced at the Aventura Mall, Florida. Höller's memorial to Hans Künzi, *Denkmal für Hans Künzi*, (2017) is installed at SBB CFF FFS, Zürich, Switzerland, whilst *Decimal Clock (White and White)*, (2018) at Centrale Supélec is one of his largest light works to date. *DAC Slide*, (2020) another site specific public slide for the Dansk Arkitektur Center (DAC), in Copenhagen, Denmark. Between October 2021 and February 2022, solo exhibition *Day* was held at MAAT - Museum of Art, Architecture and Technology, Lisbon (2021). Most recently, Höller's *Brutalisten* - a restaurant serving brutalist cuisine - was opened in Stockholm, Sweden.

Höller lives and works in Stockholm and Biriwa, Ghana.



Divisions (Salmon Rose Lines and Novial Gold Circles)

2020
Acrylic glass, neon tubes, cables, screws
202,1 x 186,4 x 28,5 cm
79,56 x 73,38 x 11,22 in
unique work

CARSTEN HÖLLER



CARSTEN HÖLLER

Divisions (Salmon Rose Lines and Novial Gold Circles)

An arrangement of neon tubes following a mathematical division principle. A large circle is divided into two halves by a vertical line. At the centre of the line, a second line of half the length departs horizontally, in an angle of 90° . The second line is divided in half again vertically, the third line again horizontally and so on, seven lines in total. From the third division onwards, they do not represent exactly 50% of the previous line any more, but become shorter, due to the outline of the space defined by the large outer circle in which they are integrated. At the smallest division point of the lines, the centre of the second largest circle is placed,

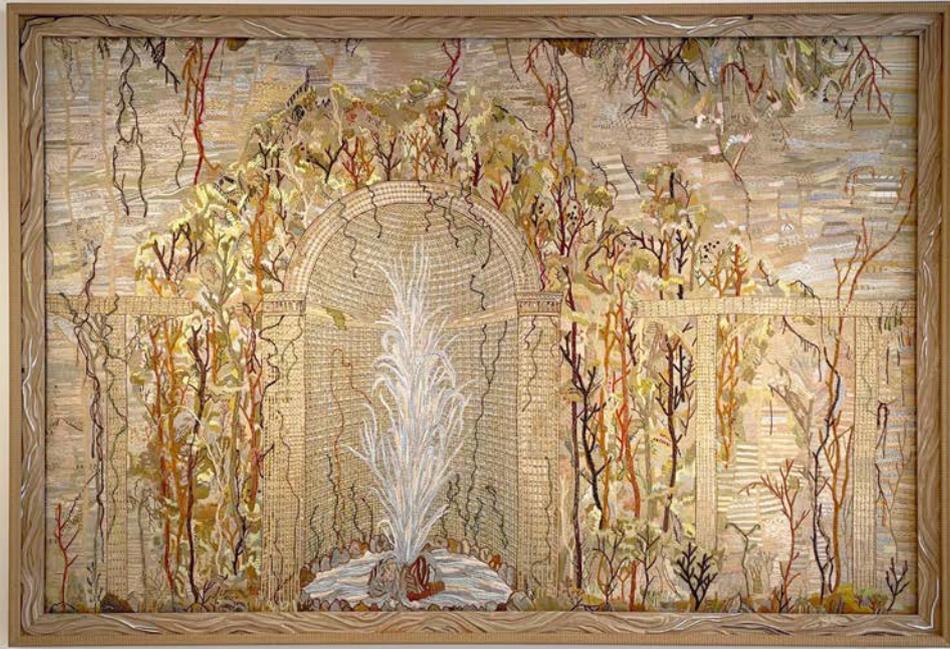
representing the percentage of the length of the line in relation to the largest line. The next, third largest circle has its centre at the following division of two lines, etc. forming seven circles in total. The smallest circle has its centre at the second division point of the lines, where the second and third lines meet. The lines and the circles are formed by different neon tubes.

EVA JOSPIN

Eva Jospin (1975, Paris), who graduated from the École Nationale Supérieure des Beaux-Arts de Paris, has been composing forest and architectural landscapes for the past fifteen years, which she develops in various media. Winner of the Prix de l'Académie des Beaux-Arts in 2015 and resident at the Villa Medici in Rome in 2017, she has had numerous exhibitions of international importance, notably at the Palais de Tokyo (Inside, 2014) and at the Palazzo Dei Diamanti in Ferrara in 2018, at the Museum Pfalzgalerie in Kaiserslautern in 2019, at the Hayward Gallery in 2020, at the Het Noordbrabants Museum in Den Bosch (Paper Tales, 2021) and more recently at the Musée de la Chasse et de la Nature in Paris (Galleria, 2021). The artist also unveiled several monumental and immersive installations as part of specific commissions, for example Panorama in the centre of the Cour Carrée du Louvre (Panorama, 2016), or at the Abbey of Montmajour (Cenotaph, 2020); signed the creation of an incredible set of embroidered panels for the Dior Haute Couture fashion show 2021-2022 (Chambre de Soie, 2021) and realized the monumental décor of the Dior spring-summer 2023 fashion show (Nymphées, 2022).

Eva Jospin also created permanent works such as the installation Folie, at the Domaine de Chaumont-sur-Loire, inaugurated in 2015, La Traversée at Beaupassage in 2018, Paris and Le Passage in Nantes in 2019. In 2022, Eva Jospin inaugurated Microclima, a new permanent installation conceived as a winter garden in the Max Mara Piazza del Liberty shop in Milan. Throughout 2023, more than twenty of the artist's works will be presented at contemporary art fairs around the world as part of the carte blanche given to the artist by the house Ruinart. This series of works were connected with Eva Jospin's solo exhibition at the Fondation Thalie in Brussels in the spring of 2023 (Panorama) and with her exhibition at the Palais des Papes in Avignon (Palazzo) in the summer of 2023 .

In 2024 she inaugurated a solo exhibition at Museo Fortuny (Selva) in Venice, during the 60th Venice Biennale and will soon open an exhibition in Versailles, at the Orangery as well as a solo show, (Tromper l'oeil) at GALLERIA CONTINUA / Paris.



Fontaine

2024
silk embroidery on silk canvas and wooden frame with cardboard
160 x 240 cm | 62.92 x 94.48 unframed
176 x 256 x 10 cm | 69.29 x 100.78 x 3.93 in framed
unique work

EVA JOSPIN



JR, born in France in 1983, is an artist who exhibits freely in the streets, communities and public spaces of the world, catching the attention of people who are not typical museum visitors. His work mixes Art and Action; it tackles themes such as commitment, freedom, community and identity.

JR's career as an artist began in 2001 when he found a camera in the Parisian Metro. In 2006, he launched Portrait of a Generation, huge-format portraits of suburban "thugs" from Paris' notorious banlieues, posted on the walls of bourgeois districts in Paris. In 2007, with his partner Marco Berrebi, he created Face 2 Face, which some consider the biggest illegal photo exhibition ever. JR posted huge portraits of Israelis and Palestinians face to face in eight Palestinian and Israeli cities and on both sides of the security fence/separation barrier. He embarked on a long international trip in 2008 for his project Women Are Heroes underlining the dignity of women who are the target of conflict. In 2011, he won the TED Prize for his phenomenal work done worldwide, after which he created Inside Out, an international participatory art project that encourages people worldwide to get their picture taken and paste it up in their home environment. It's a global platform for people to share their personal stories and contribute a sense of identity to their communities through their participation in a global art project.

In 2014 he realizes the following projects: a huge installation of Inside Out au Panthéon in Paris, a collaboration with New York City Ballet, Women are Heroes a pasting of a container ship in Le Havre, Unframed on Ellis Island. In 2016 he realizes scaffolding installations at the 2016 Rio Olympic Games, intervenes in the courtyard of the Louvre. In 2017 he received an Academy Award Nominated feature documentary Visages Villages co-directed with the French New Wave director Agnès Varda, realizes a huge photographic installation at the US-Mexico border fence, and the murals The Chronicles of Clichy-Montfermeil (suburbs of Paris). In 2018 it is the turn of the photographic and cinematographic project Guns in America The Chronicles of San Francisco and The Chronicles of New York City. In 2019 JR had solo shows at SFMOMA, San Francisco, and Brooklyn Museum, New York, USA. In 2021 JR: Chronicles is on show at Groeningen Museum (The Netherlands) and in 2022 at the Munich Kunsthalle.

JR's blown-up photographs are pasted on mainly urban surfaces such as the sides of buildings, bridges, rooftops and even trains. Not only do they confront the public audience, they help engage audiences where they least expect it while involving their respective communities in an artistic action that consolidates their relationship to their immediate surroundings; JR's art is about asking questions and opening a conversation between people.



New York city ballet art series, paper interactions #18

2014
ink on wood, black wood frame
232 x 261 x 5,5 cm
91.5 x 103 x 2 in
unique work

JR



ANISH KAPOOR

Born in Mumbai, India in 1954, Anish Kapoor is one of the most influential artists of our time. He has lived and worked in London since the mid-seventies, and now divides his time between homes and studios in London and Venice. He has been represented by Galleria Continua since 2003. For the entire length of career, this contemporary artist has been fascinated with the notions of shape and void, perspective, light and the absence thereof. Kapoor, who works across numerous scales with diverse materials such as mirror, stone, wax or PVC, relentlessly explores geometric and biomorphic shapes while demonstrating a singular interest in negative space. "That's what I am interested in: the void, the moment when this is not a hole, it is a space full of what isn't there," he explains.

His works are permanently exhibited in the most important collections and museums around the world from the Museum of Modern Art in New York to the Tate in London; the Prada Foundation in Milan and the Guggenheim Museums in Venice, Bilbao and Abu Dhabi. Recent solo exhibitions have been held at Palazzo Strozzi, Florence, Italy (2023), Gallerie dell'Accademia di Venezia and Palazzo Manfrin, Venice, Italy (2022), Modern Art Oxford, UK (2021); Houghton Hall, Norfolk, UK (2020); Pinakothek der Moderne, Munich, Germany (2020); Central Academy of Fine Arts Museum and Imperial Ancestral Temple, Beijing (2019); Fundación Proa, Buenos Aires (2019); Serralves, Museu de Arte Contemporânea, Porto, Portugal (2018); University Museum of Contemporary Art (MUAC), Mexico City (2016); Château de Versailles, France (2015); Jewish Museum and Tolerance Center, Moscow, (2015); Gropius Bau, Berlin (2013); Sakip Sabanci Muzesi, Istanbul (2013); Museum of Contemporary Art, Sydney (2012).

Anish Kapoor represented Great Britain at the 44th Venice Biennale in 1990, where he was awarded the Premio Duemila Prize. In 1991 he won the Turner Prize and has gone on to receive numerous international awards and honours. In April 2022, Anish Kapoor was the first British artist to be honoured with a majorexhibition at the Gallerie dell'Accademia in Venice, Italy.



Yellow to Spanish and Pagan Gold mix satin

2020
aluminium and paint
221 x 221 x 47 cm
87 x 87 x 18.50 in
unique work

ANISH KAPOOR

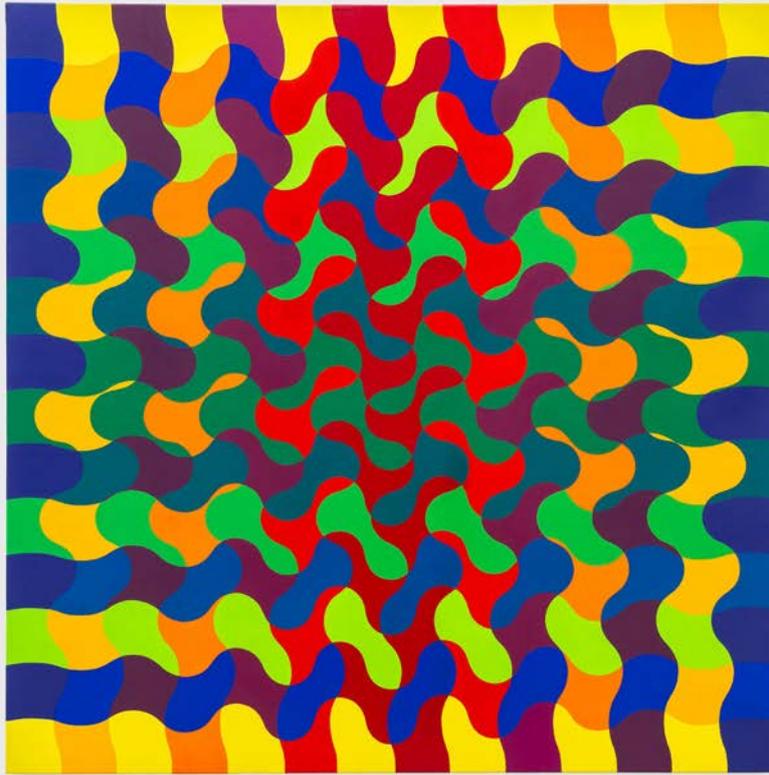


JULIO LE PARC

Julio Le Parc (Mendoza, 1928) is a major figure of historical importance within kinetic and contemporary art. In Paris in 1960, he cofounded the influential collective Groupe de Recherche d'Art Visuel (GRAV), along with Horacio Garcia Rossi, Francisco Sobrino, François Morellet, Joël Stein, and Jean-Pierre Vasarely (Yvaral). Le Parc's early paintings were influenced by the constructivist movement known as Arte Concreto Invenición, as well as artists such as Piet Mondrian and Victor Vasarely.

Since 1959, Le Parc has continued on his own independent path, applying rigorous organizing principles to his paintings, whether exploring the use of fourteen scales of colors or white, gray, and black in endless varying yet precise combinations. He has produced paintings that are simultaneously founded on rigorous systems of organization of surface and correlation of forms, as well as vibrant reliefs and immersive installations. He has long been concerned with how art might consider the participation of the public, and his research into perceptual instability as a pioneer of kinetic and op art led to important works involving light and movement. Le Parc is particularly interested in opening up new relationships between the art object and the viewer, whereby the visitor is no longer a passive, dependent observer, but an active participant within a dynamic experience.

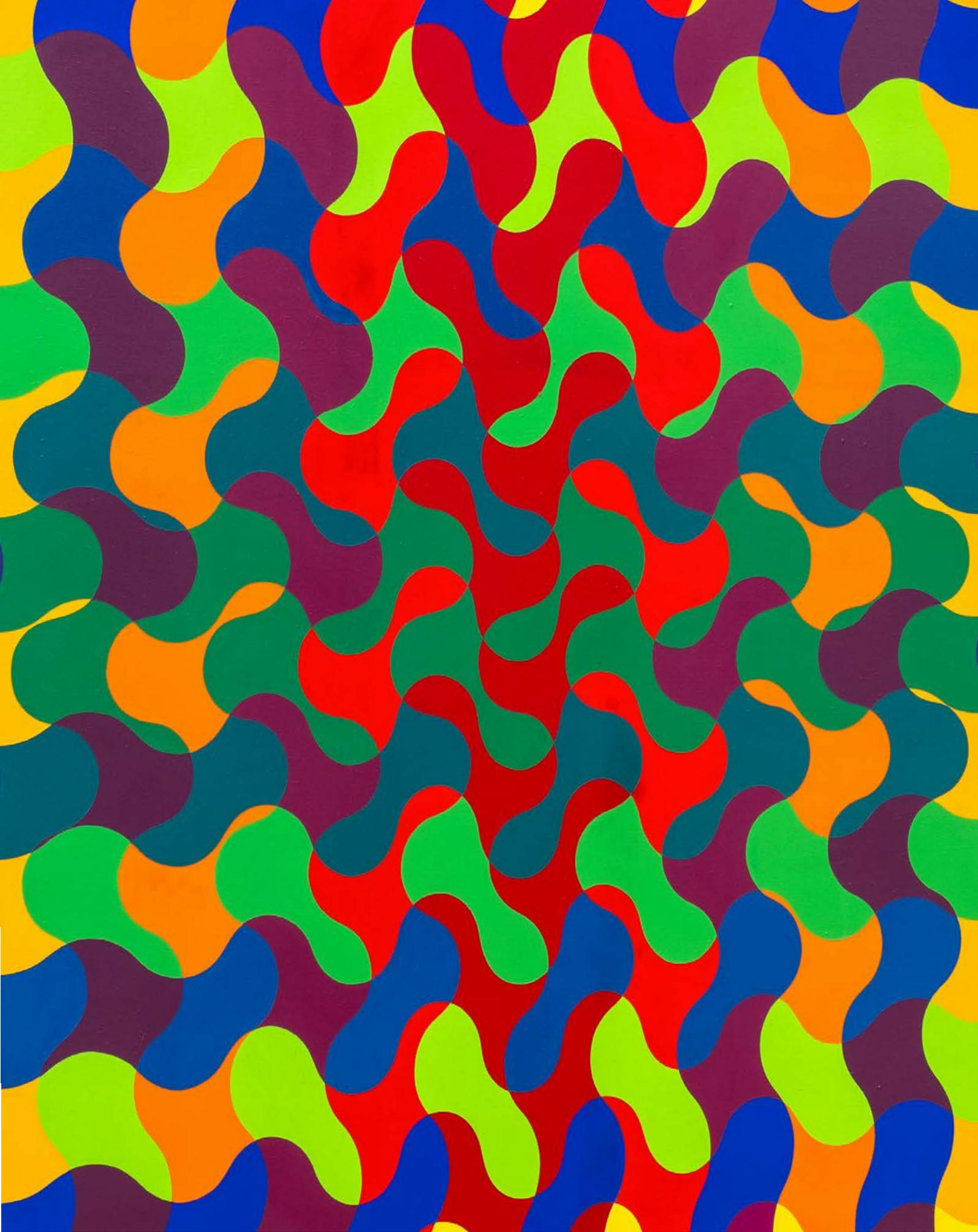
Julio Le Parc was awarded the International Grand Prize for Painting at the 33rd Venice Biennale in 1966. A defender of human rights, he fought against dictatorship in Latin America through numerous collective antifascist projects.



Ondes 140 série 50 n°1

1974
acrylic on canvas
150 x 150 cm
59.05 x 59.05 in
unique work

JULIO LE PARC



HANS OP DE BEECK

Hans Op de Beeck (BE) produces large installations, sculptures, films, drawings, paintings, photographs and texts.

His work is a reflection on our complex society and the universal questions of meaning and mortality that resonate within it.

He regards man as a being who stages the world around him in a tragicomic way. Above all, Op de Beeck is keen to stimulate the viewers' senses, and invite them to really experience the image. He seeks to create a form of visual fiction that delivers a moment of wonder and silence.

Over the past twenty years Op de Beeck realised numerous monumental 'sensorial' installations, in which he evoked what he describes as 'visual fictions': tactile deserted spaces as an empty set for the viewer to walk through or sit down in, sculpted havens for introspection. In many of his films though, in contrast with those depopulated spaces, he prominently depicts anonymous characters.

Hans Op de Beeck was born in Turnhout in 1969. He lives and works in Brussels, Belgium. Op de Beeck has shown his work extensively in solo and group exhibitions around the world.

He had substantial institutional solo shows at the GEM Museum of Contemporary Art, The Hague, NL (2004); MUHKA Museum of Contemporary Art, Antwerp, BE (2006); Centraal Museum, Utrecht, NL (2007); Towada Art Center, Towada, JP (2008); Smithsonian's Hirshhorn Museum and Sculpture Garden, Washington, US (2010); Kunstmuseum Thun, CH (2011); Centro de Arte Caja de Burgos, Burgos, ES (2011); Butler Gallery, Kilkenny, IE (2012); Kunstverein Hanover, DE (2012); Tampa Museum of Art, Tampa, US (2013); Harn Museum of Art, Gainesville, FL, US (2013); FRAC Paca, Marseille, FR (2013); MIT List Visual Arts Center, Cambridge, US (2014); MOCA, Cleveland, US (2014); Sammlung Goetz, Munich, DE (2014); Screen Space, Melbourne, AU (2015); Château de Chimay, Chimay, BE (2015); Espace 104, Paris, FR (2016); Kunstmuseum Wolfsburg, Wolfsburg, DE (2017); Fondazione Pino Pascali, Polignano a Mare, IT (2017); Kunstraum Dornbirn, DE (2017); Museum Morsbroich, Leverkusen, DE (2017); Galleria Continua, Boissy-le-Châtel, FR (2018); Scheepvaartmuseum, Amsterdam, NL (2018); Kunsthalle Krems, Krems an der Donau, AT (2019); The State Hermitage Museum, St Petersburg, RU (2021); Amos Rex Museum, Helsinki, FI (2022) Le Musée de Flandre, Cassel, FR (2023) amongst other.

Op de Beeck participated in numerous group shows at institutions such as The Reina Sofia, Madrid, ES; Scottsdale Museum of Contemporary Art, Arizona, US; ZKM, Karlsruhe, DE; MACRO, Rome, IT; Whitechapel Art Gallery, London, GB; PS1, New York, US; Musée National d'Art Moderne, Centre Pompidou, Paris, FR; Wallraf-Richartz Museum, Köln, DE; Hangar Bicocca, Milano, IT; Hara Museum of Contemporary Art, Tokyo, JP; 21C Museum, Louisville, Kentucky, US; The Drawing Center, New York, NY, US; Kunsthalle Wien, Vienna, AT; Shanghai Art Museum, Shanghai, CN; MAMBA, Buenos Aires, AR; Haus der Kunst, Munich, DE; Museo d'Arte Moderna di Bologna, Bologna, IT; Kunstmuseum Bonn, Bonn, DE; Den Frie Center of Contemporary Art, Copenhagen, DK; Royal Museum of Fine Arts, Brussels, BE; Frankfurter Kunstverein, Frankfurt am Main, DE; Museum Kunstpalast Düsseldorf, DE; Tate Modern, London, GB amongst other.

His work was invited for the Venice Biennale, Venice, IT; the Shanghai Biennale, Shanghai, CN; the Aichi Triennale, Aichi, JP; the Singapore Biennale, Singapore, SG; Art Summer University, Tate Modern, London, GB; the Kochi-Muziris Biennale, IN; Art Basel Miami Beach, US; Art Basel Unlimited, Basel, CH; Setouchi Triennale, Shodoshima, JP; RU; Bruges Triennale, BE, the Lyon Biennale, Lyon, FR and many other main art events.



Fable

2023
mdf, wood, polyamide, metal, coating
130 x 41 x 24,5 cm
51.18 x 16.14 x 9.64 in
Ed. 5 + 2 AP

HANS OP DE BEECK



MICHELANGELO PISTOLETTO

Michelangelo Pistoletto was born in Biella in 1933. He began to exhibit his work in 1955 and in 1960 he had his first solo show at Galleria Galatea in Turin. An inquiry into self-portraiture characterizes his early work. In the two-year period 1961-1962 made the first Mirror Paintings, which directly include the viewer and real time in the work, and open up perspective, reversing the Renaissance perspective that had been closed by the twentieth-century avant-gardes. These works quickly brought Pistoletto international acclaim, leading, in the sixties, to one-man shows in important galleries and museums in Europe and the United States. The Mirror Paintings are the foundation of his subsequent artistic output and theoretical thought.

In 1965 and 1966 he produced a set of works entitled Minus Objects, considered fundamental to the birth of Arte Povera, an art movement of which Pistoletto was an animating force and a protagonist. In 1967 he began to work outside traditional exhibition spaces, with the first instances of that "creative collaboration" he developed over the following decades by bringing together artists from different disciplines and diverse sectors of society.

In 1975-76 he presented a cycle of twelve consecutive exhibitions, *Le Stanze*, at the Stein Gallery in Turin. This was the first of a series of complex, year-long works called "time continents". Others are *White Year* (1989) and *Happy Turtle* (1992).

In 1978, in a show in Turin, Pistoletto defined two main directions his future artwork would take: *Division and Multiplication of the Mirror* and *Art Takes On Religion*. In the early eighties he made a series of sculptures in rigid polyurethane, translated into marble for his solo show in 1984 at Forte di Belvedere in Florence. From 1985 to 1989 he created the series of "dark" volumes called *Art of Squalor*. During the nineties, with *Project Art* and with the creation in Biella of *Cittadellarte - Fondazione Pistoletto* and the *University of Ideas*, he brought art into active relation with diverse spheres of society with the aim of inspiring and producing responsible social change. In 2003 he won the Venice Biennale's Golden Lion for Lifelong Achievement. In 2004 the University of Turin awarded him a laurea honoris causa in Political Science. On that occasion the artist announced what has become the most recent phase of his work, *Third Paradise*.

In 2007, in Jerusalem, he received the Wolf Foundation Prize in the Arts, "for his constantly inventive career as an artist, educator and activist whose restless intelligence has created prescient forms of art that contribute to fresh understanding of the world."

In 2010 he wrote the essay *The Third Paradise*, published in Italian, English, French and German. In 2012 he started promoting the *Rebirth-day*, first worldwide day of rebirth, celebrated every year on 21st December with initiatives taking place all around the world.

In 2013 the Louvre in Paris hosted his personal exhibition *Michelangelo Pistoletto, année un - le paradis sur terre*. In this same year he received the *Praemium Imperiale* for painting, in Tokyo.

In May 2015 he received a degree honoris causa from the *Universidad de las Artes* of Havana in Cuba. In the same year he realizes a work of big dimensions, called *Rebirth*, situated in the park of the *Palais des Nations* in Geneva, headquarters of the UN.

In 2017 the text written by Michelangelo Pistoletto *Ominitheism and Demopraxy. Manifesto for a regeneration of society* was published.

In 2021 the *Universario*, an exhibition space in which the artist presents his most recent research, was inaugurated at *Cittadellarte*, and in December 2022 his latest book, *La formula della creazione*, in which he retraces the fundamental steps and the evolution of his entire artistic career and theoretical reflection, was published.



Color and light

2021
black and white mirror, jute, gilded wood
250 x 180 cm
98.42 x 70.86 in
unique work

MICHELANGELO PISTOLETTO



MICHELANGELO PISTOLETTO

Color and light

In Michelangelo Pistoletto's work, mirrors constitute an image of the world, both of humans and society, and of cosmic space. "It seems clear to me that the space in which this reflection takes place is neither limited nor exclusively individual, but is the cosmic space of totality and therefore of everyone." Breaking the mirrors is equivalent for the artist to halting the prolongation of space and time, that is, of reality. Equally, through this act he disturbs the path of light: it no longer reflects unbrokenly, because it is deviated by the cracks and the black holes. In this series the artist introduces a new element, which is the jute. The jute reconnects

Pistoletto's use of mirrors with the beginning of his career when he started as a painter using a simple jute canvas. This last works of art are the perfect balance between past and present, between the early production and the experience that the artist gained through the decades of his artistic career.

PASCALE MARTHINE TAYOU

Born in Nkongsamba, Cameroon in 1966.

Lives and works in Ghent, Belgium and in Yaoundé, Cameroon.

Ever since the beginning of the 1990's and his participation in Documenta 11 (2002) in Kassel and at the Venice Biennale (2005 and 2009) Pascale Marthine Tayou has been known to a broad international public. His work is characterized by its variability, since he confines himself in his artistic work neither to one medium nor to a particular set of issues. While his themes may be various, they all use the artist himself as a person as their point of departure. Already at the very outset of his career, Pascale Marthine Tayou added an "e" to his first and middle name to give them a feminine ending, thus distancing himself ironically from the importance of artistic authorship and male/female ascriptions.

This holds for any reduction to a specific geographical or cultural origin as well. His works not only mediate in this sense between cultures, or set man and nature in ambivalent relations to each other, but are produced in the knowledge that they are social, cultural, or political constructions. His work is deliberately mobile, elusive of pre-established schema, heterogeneous. It is always closely linked to the idea of travel and of coming into contact with what is other to self, and is so spontaneous that it almost seems casual. The objects, sculptures, installations, drawings and videos produced by Tayou have a recurrent feature in common: they dwell upon an individual moving through the world and exploring the issue of the global village. And it is in this context that Tayou negotiates his African origins and related expectations.



Sugar Cane A

2019
mixed media on wood
165 x 212 x 8 cm
64.96 x 83.46 x 3.14 in
unique work

PASCALE MARTHINE TAYOU



GALLERIA CONTINUA

SAN CIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI