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## Sol LeWitt

1928, Hartford (Connecticut, United States) - 2007, New York (United States)

Yvon Lambert discovered the work of Sol LeWitt in the United States at the end of the 1960s and curated his first exhibition in 1970 in the Parisian gallery which he had opened on rue de l'Échaudé, where he mainly showcased artists from the new American avant-garde.

Yvon Lambert: "Something new was happening with this generation of artists in the way of producing art, and this revolution was taking place in the United States. My interest in Sol LeWitt's work was very instinctive. Like a lover's instinct, a new encounter that I did not want to pass up on. I wanted to experience this new adventure alongside these forms and images which I was discovering. [...] As a person, he also struck me as coming on the scene with something to say. He was so intelligent. Remember his *Paragraphs on Conceptual Art* published in the famous *Artforum* magazine in 1967!"

The method that Sol LeWitt developed in the early 1960s found its source in a number of influences, which have been named by the artist: pre-Renaissance artists and the artists of the Italian Renaissance, such as Giotto and Piero della Francesca, whose works he discovered in art history books and then during visits to Italy, which inspired a way of thinking about space and colour that informs some of his most beautiful *Wall Drawings*, namely the one which has been on display on the mezzanine at the Collection Lambert since its opening in 2000 (the piece was created for the first time at the Château d'Oiron in 1984 and is currently exhibited in a room which was specially designed to house it); Edward Muybridge's sequential photographs, and the serial music of Johann Sebastian Bach; works by his contemporaries, with whom he shared a desire for new experiments from the very beginning, experiments in which the idea prevailed and became "a machine for making art" – from Frank Stella's "shaped canvases" to Donald Judd's progressions and Dan Flavin's first neon installations, especially *The Nominal Three*, made up of three groups of one, two and three neon lights.

With Sol LeWitt, each piece is therefore defined by its concept. The material production is just one phase in the creative process, a trace or a "clue to the content", to use the artist's own words.

## Donald Judd

1928, Excelsior Springs (Missouri, United States) - 1994, New York (United States)

Yvon Lambert: "Although I never curated a Donald Judd solo exhibition, his work has been exhibited in my gallery and I have a beautiful collection of his drawings and sculptures. A few months before his death, I ran into him in New York, within a stone's throw of his studio on Spring Street. We talked for a few hours in a café in Soho. "Why did you never exhibit me?" he asked, smiling. We both laughed, I didn't know what to say except "the opportunity never presented itself". [...] We had the cafés for our meetings, our places we liked to walk, like the library that doesn't exist anymore, Jaap Reitman, where we browsed and commented on the new art books. Regularly, during these brief encounters, I bought pieces which he showed me in his studio, like this series of drawings which he was working on and which I asked him to finish before I went back to Paris".

After studying art at the Art Students League in New York, followed by philosophy at Columbia University, Donald Judd began a process of redefining art by means of his dual practice as an artist and as a critic. As early as 1965, he published *Specific Objects*, a seminal text which laid the foundations for minimalist art, as Sol LeWitt's *Paragraphs on Conceptual Art* would inform reflections on conceptual art two years later. Donald Judd's work, usually made up of one or several elements which are repeated and vertically or horizontally aligned, sometimes produced by specialised companies, aim to reveal the spaces which they are part of. Rather than passive contemplation, they thereby invite the spectator to physically and mentally experience the pieces and the spaces which they occupy.

## Robert Barry

Born in Bronxville (New York, United States)

Lives and works in Teaneck (New Jersey, United States)

Yvon Lambert: "Robert's work is very poetic, with words faintly inscribed in pencil on the base medium acting like areas of sensitivity, sometimes as part of the composition of the piece but also sometimes spreading beyond the framework fixed by the artist. Some words are cut off by the edge of the paper. The drawing is not confined to its original format, continuing with the retreat of the invisible borders that separate the form from the content. The words are there, they overflow and can extend beyond the work, in the spectator's imagination as on blank walls."

Robert Barry, influenced by the writings of Marcuse and Merleau-Ponty, is foremost interested in different invisible methods of perception such as ultrasounds, electromagnetic waves and radiation. Hence, the artist's first exhibition in Yvon Lambert's gallery in the early 70s involved no physical pieces. Attendees simply received an invitation indicating the dates of the event, during which they were invited to come and meditate within the walls of the gallery. Later, words made their appearance in Robert Barry's work, in a radical and poetic way, covering drawings, paintings and the very walls of galleries and museums, as illustrated by the staircase at the Collection Lambert. Words in Robert Barry's work conjure up as many associations of ideas as resonances with the spaces they inhabit, inviting contemplation by the spectator but also a redefinition of their relationship to the work.

## Christian Boltanski

Born in 1944 in Paris (France)

Lives and works in Malakoff (France)

Yvon Lambert: "I feel like I have known Christian Boltanski forever. Like me, he's always very curious about art news, and I do not think he has ever missed an exhibition at the gallery over all these years. I've never missed one of Christian's, and have always been as enthralled by his talent for invention and creativity.

To my mind, [the piece presented here, entitled *Les Images noires*] provides the perfect bridge between the minimal works in my collection and the more contemporary concerns of certain artists working today. The very minimal play resides in the collection of black monochromes which call to mind those of Brice Marden, Allan McCollum or, further back, Barnett Newman and Ad Reinhardt. But the layout of these black frames is less evocative of the death of painting, extolled by the great masters of American art since the end of the 1950s, than of the disappearance of images as so many elements of a fading memory. Hanging like paintings that could be found in the bourgeois houses of the 19th century, these frames call to mind hypothetical faces which might have found themselves gathered in a portrait gallery, but which have been erased from memory. Nothing remains of the photographs but the format, the black of which also obviously represents the macabre work of death. The mirror effect produced by the glass surface of the frames simultaneously provokes another questioning: what is left, after all, of our own faces infinitely reflected in this dark room, whose subtle, soft light reinforces the power of this dramatic, enigmatic, mysterious staging – everything that I like about Christian's work."

Since the end of the 1950s, Christian Boltanski's work has imbued the art world with a unique poetic and emotive charge. By means of installations and photographs, the artist takes us on a journey through a dramatic, traumatic past which he conjures by conferring on it such a universal power that we unreservedly join him in these essential reflections on life, death, guilt and the uniqueness of being.

## Richard Tuttle

Born in 1941 in Rahway (New Jersey, United States)

Lives and works in New York (United States)

Yvon Lambert: "Very early on, I wanted to exhibit Richard Tuttle. I first saw his very disconcerting work at Betty Parson's gallery. [...] It's always difficult for me to talk about him, since my understanding of his work is almost entirely rooted in tenderness. I love all of his work and have done for thirty years, and I am incapable of saying anything more. When I look at these pieces made of "bits of string", a few pencil marks mixed with paint marks, on my walls, I know that there is nearly nothing to it, and I don't care. It is precisely that subtle "nearly nothing" that moves me so much. I passionately love these pieces, which I constantly defend, without forcing people. Time is always the best ally of this kind of work and it is collectors who ask me to show them the work again, sometimes with some delay. This artist, one of the greatest and most secret in my view, was able to perfectly discern the marvellous turning point in my life as an art dealer, around 1966."

Richard Tuttle, a close friend of Agnes Martin, with whom he shares a taste for a certain subtlety and delicacy of line, produces pieces which inhabit the exhibition spaces with a unique blend of discretion and affirmation of their presence in the here and now. Each shape, mark, and material, chosen for its apparent modesty, feeds into a poetic system which circumvents traditional categories and invites us to reflect on the intimate relationship we have with the work. Their fragility, the fleetingness of their apparition in the rooms of the museum, immerse us almost by surprise in a wider reflection on the existence of things and beings in the world.

## Cy Twombly

1928, Lexington (Virginia, United States) - 2011, Rome (Italy)

Yvon Lambert: "Cy Twombly shared my passion for mythology. We had the same way of approaching those stories where mankind's destiny is subject to the whims of gods and goddesses, not as scholars, but with an instinctive linking of all the periods in the history of art. [...] Having seen Cy working in his studio, I believe that I am one of the few privileged people capable of transcribing the writing that is hidden in the work. From the graffiti photographed by Brassai to the pornographic scrawlings from toilets in public parks, these phrases still feed my imagination. At times, a word is replaced by a mark, like the one covering the last part [of the *Pan* polyptych].

Following his studies at the famous Black Mountain College – where he met Robert Rauschenberg, with whom he maintained a strong aesthetic relationship and friendship, as witnessed by a number of studio and travel photographs which were shown in these rooms as part of the exhibition "Le temps retrouvé" – Cy Twombly moved away from the practices of his contemporaries, who were involved in minimalist and conceptual art, and embarked on a most unusual artistic path.

Although he too was committed to an approach driven by a refusal of all virtuosity and academicism, he nevertheless decided to settle in old Europe, in Italy, the cradle of the Western world and the history of classical art. He developed a body of work in which each line, trace, scribble, touch of paint and gesture gracefully conjures up a collective memory stemming from the myths of ancient times. With its references to Pan, Achilles, Nike, Aristaeus, Venus and the Delian League, Cy Twombly's work seems to encompass the lives of all men, past and present – their fears, desires, and passions – and makes us want to embrace the contemporary adventure by way of the symbolic power of these great myths.

## Daniel Buren

Born in 1938 in Boulogne-Billancourt (France)

Lives and works in situ

Yvon Lambert: "[My first meeting with Daniel Buren in 1968] was very powerful. At the time I was really dazzled by [his] intelligence. I bought my first works of his as early as 1969. We organised several exhibitions, impossible to sell, of course. [...] We debated a lot, together with Michel Claura and René Denizot, but there were not that many battles surrounding his work because it only rarely sparked interest in the occasional visitor. I like controversy, and I would have liked the opportunity to have more arguments at the time. I also liked the paradox of exhibiting unsellable work in a commercial gallery."

Since the mid-1960s, Daniel Buren has been engaged in a radical painting practice which has become the basis for further critical questioning of the conventions of traditional media and of the artistic establishment in general.

In 1965, he began a series of pieces based on canvases covered with alternating white and coloured stripes, whose white borders he covered with paint. Like Niele Toroni, Olivier Mosset and Michel Parmentier, with whom he shared exhibition spaces for a time, he put forward what he called a "degree zero" of painting. Through this radical, repeated gesture, which symbolises art in its entirety, the artist followed in the wake of Roland Barthes' reflections on *Writing Degree Zero* and *The Death of the Author* which, by calling into question the concept of an author and the importance attributed to the figure of the artist, invited the spectator, or reader, to take part in the sensory experience in an emancipated way.

Each of Daniel Buren's works, whether located in museums, galleries, or public spaces, attaches fundamental importance to its context and surroundings. Hence the artist's explanation that he does not merely exhibit stripes, but site-specific stripes. By combining apparent simplicity and subversive power with an acute awareness of the places he exhibits in, the artist provokes an essential calling into question of the experience of the work and the space it inhabits.



## Andres Serrano

Born in 1950 in New York (United States)

Lives and works in New York

Yvon Lambert: "My first encounter with Andres' work was the *Nomads* series of photographs. It was at the end of the 80s, in a New York gallery, the Stux Gallery. I immediately said to the friend that I was with that I wanted to exhibit this artist, who I did not know anything about yet. There had been all the scandals that brought on the wave of "political correctness", with the uproar by the National Endowment for the Arts, which was furious to learn that aid for the creative arts could be used to defend work that members of the commission considered to be obscene. But I must say that I discovered Serrano's work without being aware of the problems caused by *Piss Christ*... quite simply because, in spite of my ignorance of this artist, I couldn't care less about the idiotic reactions of these American ultra-conservatives. At the time I thought that the trend of extolling correctness as an ethical rule would never spread beyond American borders, although several examples now prove that we are not immune to such stupid considerations in France either."

Seen as a controversial artist, Andres Serrano is a special case in the world of international photography. Whilst his work is disturbing due to its representation of our modern world, it is also intricately linked to the history of art, and that of baroque painting in particular. It is fascinating to decrypt this work through this double prism, through the troubling face of an America revealing itself to the rest of the world at the dawn of the third millennium, and with the great masters, the darkest elements of which Serrano makes use of in his work. We can mention Titian, Delacroix, Tintoret, Vélasquez, Goya, El Greco, Zurbarán, Géricault and Courbet...

## Anselm Kiefer

Born in 1945 in Donaueschingen (Germany)

Lives and works in Paris (France)

Yvon Lambert: "I knew Anselm's work from his exhibitions, which I invariably sought out over the course my travels. One of the first times I saw him was in Berlin, at the private view for his great exhibition at the National Gallery. He told me that he had shut himself up in the museum for a month to prepare the retrospective, which had a profound effect on me. [...]"

Since meeting Anselm, I have amassed a small set of works that includes acquisitions and personal gifts. *Die Rheintöchter*, which is 5 metres long, is the most imposing piece in my collection. Made with lead, chalk and photographic elements, it represents everything that I love about this artist. The works on paper all have a story for me which I share with Anselm, like the fascination for great myths and origins, his discovery of the history of my country by way of the genealogical tree of the Reines de France, his erudition about German opera, literature and the development of the French language, which he now masters perfectly. [...]"

For *Cette obscure clarté qui tombe des étoiles*, I saw Anselm plant thousands of sunflower seeds in the fields, photograph the flowers under the September sun, dry them in the studio and then use them as raw materials, constitutive of the work. In turn, the sunflowers became trees of life in his most recent self-portraits; by taking root directly in the artist's stomach, they also serve as incredible cosmogonies where each black seed symbolises the stars of a savant solar system."

Born in Germany just two months before the capitulation of the Third Reich, Anselm Kiefer began his work in the 1970s, work that he locates at the very heart of the open wounds of 20th century history. Through paintings and monumental installations, drawings and photographs, he takes possession of the founding myths held hostage by Nazi Germany to reveal their sensitive power and replace them at the centre of our collective history.

From Velimir Khlebnikov to Paul Ceylan, from Richard Wagner to Pierre Corneille, from Emmanuel Kant and Caspar David Friedrich to the Reines de France, Anselm Kiefer plunders the heritage of the past in a heroic gesture whose strength and erudition are as admirable as they are disturbing. Violence struggles against violence, destructive power against destructive power, memory against forgetting.

## Miquel Barceló

Born in 1957 in Felanitx (Majorca, Spain)

Lives and works between Paris, Majorca and Mali

Yvon Lambert: "It was an invitation that first attracted my attention to this young Spanish painter, who was as yet unknown in Paris. In May 1983, in the south of France, the Medamothi gallery organised an exhibition of Miquel Barceló's work. I liked the invitation and I called to ask whether they would open the small space up for me on a Sunday, since I was unable to go before due to my weekly duties in the gallery. An hour later, Miquel, who had already heard about this, called me in Paris to say that he would meet me. [...] We visited the exhibition together and discussed his work. It was love at first sight for me with this boy who already seemed so determined in his work, but time was ticking on and I had to get back to the station to catch my train for Paris. Miquel looked at me and said, with his wonderful smile, "You're not going to Paris, I am going back to Barcelona tomorrow, I have already booked my bus ticket, I want you to see my studio, so you're coming with me!" [...]

The beautiful set of paintings and drawings in my collection summarises Miquel Barceló's universe, which I fell in love with. Nearly all of the works were acquired around the same time, between 1983 and 1984, during the first exhibition which we organised together at the gallery."

Miquel Barceló is part of the generation of artists who put painting back at the heart of artistic concerns in the 1980s. Like other great painters on the international scene (Jean-Michel Basquiat, Anselm Kiefer, Julian Schnabel, Francesco Clemente...), he borrowed from the great masters of modernity to invent a painting of renewal, the heroism and vitality of which was right at the centre of the creative profusion and aesthetic upheavals at work in the 1980s. Miquel Barceló now appears as a multifaceted artist, practicing painting, sculpture and ceramics with an uncommon singularity, able to create a marine or still life, to work with clay and to create artist's books, and to simultaneously take on the monumentality of the famous cathedral in Majorca and the ceiling of the Human Rights Room at the Palace of Nations in Geneva.

## David Horvitz

Born in Los Angeles (California, United States)

Lives and works in Los Angeles

In and Out...

As a true nomadic artist, David Horvitz poetically embraces a multitude of media, which appear throughout his projects and pieces as chosen fellow-travellers on a sensitive journey made up of asides, in the world yet forever outside of it: In and Out.

In his joyful refrain, inspired by the work of some of the greatest conceptual artists, such as Bas Jan Ader or On Kawara, David Horvitz walks an alternative route which calls the idiosyncrasies of the modern world into question, whilst simultaneously opening up new paths, as discreet as they are gratifying. The postcards and watercolours created using sea water and regularly sent to Yvon Lambert, the daily photographs of the Los Angeles sky, the extinguishing of certain Parisian streetlamps so that the stars reappear in the sky when night falls, the contributions to the online collective encyclopaedia Wikipedia, or the poetic statements in *Propositions pour horloges* pasted up on municipal billboards, are so many tactics to resist getting carried away by the world, so many attempts to create a close relationship with the other (the public, friends, shopkeepers, institutions), free from the diktats of a society driven to hysteria by new technologies and globalised commerce.

For the 20th anniversary of the Collection Lambert, three works by the artists will be exhibited throughout the year. At the centre of the succession of French-style salons, the artist explains in a neon sentence on the walls of the space, how he hopes each morning that the water in the shower comes from the clouds. On the floor, he has created an installation made up of all the brands of mineral water which could be identified and bought by the museum's team in Avignon. The brands and logos have been expertly cleaned by the conservation-restoration team, so that only the vision of water enclosed in imaginary clouds remains. Exhibited in this way, the two pieces shed light on the wonder elicited by an everyday element – water – which is starting to become scarce, whilst questioning its sources. Further on, in the courtyard of the Hôtel de Montfaucon, there is a portrait of Yvon Lambert made of flowerpots, the seeds in which come from California and were planted by the artist and the collector in the spring.

## Robert Combas

Born in 1957 in Lyon (France)

Lives and works in the Paris area (France)

Yvon Lambert: " 'My name is Robert Combas, I am, as you may already know, the leader of free figuration in France. Without boasting, I am a very simple person. After an unhappy childhood, I lived amongst the coalminers in the town of Sète, [...] hence my Mediterranean spirit. My parents managed to pay for my studies until their completion. I owe them a large part of my success; I think that they have been rewarded today.' This is how Robert Combas tells his life story on the edges of a canvas, for the text of a catalogue, or on the various school notebooks filled with drawings and writings, of which I have many. [...]

He was such a funny boy, with his still-childish face, so talkative, curious about everything, and especially so enthusiastic, that I quickly offered him his first exhibition in 1982. His paintings and drawings fully lived up to the expectations of a younger audience who were less concerned with the theoretical considerations that underpinned the work of my previous artists. Whereas before, visitors and collectors came into the gallery always wondering what they were going to find, and also what they were supposed to understand, here, the walls displayed shared playfulness and communicative humour. During the first years of that crazy decade, I often spent my Sunday afternoons in his studio. I felt like I was breathing differently, enjoying seeing this generation pay attention to their outfits when for fifteen years, we had always had to declare in our little art world that fashion was the sister of capitalism and that we needed to be detached from these considerations about our appearance. Combas and his friends also showed me their music, in the image of their paintings."

Robert Combas, a figurehead of free figuration at the beginning of the 1980s, breathed new energy into this decade which combined and transformed cultural references without barriers, in a gesture that is colourful as it is exhilarating, and which places desire at the centre of the creative act. As in Jean-Michel Basquiat's work on the other side of the Atlantic, popular imagery, advertising, comics, TV, music, the history of art and people spread out in various media, from free canvases, to furniture and sculpture, to pillow cases and vinyl records and sheets, and all mixed together into a kind of exquisite corpse which seems to reach the deepest parts of our very lives.

## Jean-Charles Blais

Born in 1956 in Nantes (France)

Lives and works in Paris (France)

Yvon Lambert: "It took a few collective exhibitions featuring this young artist, who had just graduated from the Beaux-Arts in Rennes, to convince me to show him in the gallery. By the beginning of the 1980s, I had already begun a major turnaround in my life as an art dealer, rather timidly exhibiting more figurative paintings which represented a complete break with my usual programme, which had always been tough and radical. [...] As Jean-Charles still reminds me today, I took some time to make my mind up, wanting to discover this boy who often came to talk with me in the gallery and who turned out to be intelligent, refined, with a real personal culture. Even though what I exhibited was radically opposed to this figurative painting, I knew that Jean-Charles wanted me to exhibit him. One spring afternoon, in 1982, Bernard Lamarche-Vadel, who was in his studio, called me to say that if I didn't make my mind up soon, Jean-Charles could contact other art dealers who, seeing which way the wind was blowing, were beginning to court him. Since this is often the best way to galvanise me into action, I made an appointment right away and left his place with a first series of drawings acquired in two minutes, and a date for his first exhibition. I just asked him: "Will you be ready in two months?" and he said "Yes", overjoyed that such haste would enable him to finish a beautiful suite of pieces."

Jean-Charles Blais' pieces have a particular, sensitive relationship to the materials which they are made of. The posters, pieces of cardboard, cans, tins, fabrics, etc, that the artist picks up in abandoned areas and building sites make up the starting point for the work and serve as a pictorial and narrative story as much as they dictate the form. Oversized figures, seemingly cramped in their frames, absent or tiny faces: the human figures that people Jean-Charles Blais' work are affected, constrained by the materials which gave birth to them, and aspire to a freedom which they appear to gain by escaping the frame or evolving progressively towards an increasingly assertive abstraction.

## Niele Toroni

Born in 1937 in Muralto (Switzerland)

Lives and works in Paris (France)

Yvon Lambert : "If I had to describe Niele Toroni, it would be his loyalty that would first spring to mind. Loyalty in friendship, because I have shared his artistic adventure and his Epicurean side for more than thirty years. Loyalty in his work, because I don't know any other artists who have followed the same path, as he has done, without ever being deterred from his goal."

Since 1967, when he showed his *Empreintes de pinceau n°50 répétées à intervalles réguliers (30 cm)* for the first time, alongside the work of Daniel Buren, Olivier Mosset, and Michel Parmentier, Niele Toroni has kept to the same path, never deviating from his goal.

Through this repeated, radical gesture which alone signifies painting and art, Toroni aligned himself with the thinking in Roland Barthes' *Writing Degree Zero* and *The Death of the Author* which, by challenging the notion of authorship and the importance attributed to the artist, invites the viewer as reader to participate freely in the sensory and affective experience.

Easy to identify as Toroni's own, this gesture is reduced to its most minimal (and essential?) form and serves as a necessary *cleansing of vision*,<sup>1</sup> an emblematic act that sees art as something other than mere consumption or decoration. Toroni's utterance and his lines are expressed through a diverse range of media, from canvases – framed or unframed – to newspaper, tracing paper rolled out across the wall and sometimes brushing the floor, a sheet of paper tacked to the wall and at Hôtel de Caumont, the windows of an exhibit gallery and the walls adjacent to the window in the museum's old chapel. These thoughtful elements move through the visitors' environment and invite them to partake in an artistic experience that is consciously and ceaselessly renewed.

<sup>1</sup> Yvon Lambert, *Œuvres sur papier et photographies, La Collection Yvon Lambert dialogue avec des artistes contemporains*, Yokohama Museum of Art, 1998.

## Robert Ryman

1930, Nashville (Tennessee, United States) – 2019, New York (United States)

Yvon Lambert: "In New York, I had gone to Robert Ryman's studio at a time when my gallery's American orientation was asserting itself with a decisive series of exhibitions. The work impressed me by its radical nature, which still managed to incorporate the very ancient tradition of painting. [...]"

1969 was an important year for the gallery. I organised three exhibitions in a row introducing artists in Paris who were as yet unknown in France. Robert Ryman's exhibition came between Richard Long's and Brice Marden's. Quite a programme! [...]"

Robert Ryman came to Paris to set up his pieces in the gallery, because the series of work was to be in situ. The paintings, which were so discreet that the visitors almost missed them, were painted directly on the wall on thin sheets of square plastic, held up by pieces of tape that secured this invisible surface. Having covered the whole surface, spilling over onto the white wall, he took the tape off because the drying paint miraculously kept the surface glued to the gallery walls. I was impressed by this technique, which was new to me, and which required great concentration for a minimal, almost invisible result. The works called into question the relationship between form and content and challenged the idea of pictoriality."

When Robert Ryman moved to New York in 1952, he dreamed of making a career as a jazz musician, and discovered the visual arts almost by chance, during his visits to museums and galleries. He developed work combining research, experiments and improvisation through which, with every touch, trace, and piece, he shows us how he paints and what painting can be in its totality, from the elements that make it up, to its activation in an exhibition space and its encounter with the visitor.

His pieces, which are nearly invisible, imparted a strange presence to the museum walls. Fragile, as if suspended in space and time, they silently persisted alongside the visitors with a palpable, hitherto unsuspected tension, between the assertion of their existence by our side and the conscience of their inevitable disappearance at the end of the exhibition. Seemingly opening up new ground for painting, they also call to mind the great Renaissance masterpieces, from Leonardo da Vinci's *Last Supper* to Fra Angelico's *Coronation of the Virgin*.