

COLLECTION

# A moment with you....



*Caroline Lopez*

12 works

Art Quam Anima Publishing

# A moment with you....

Caroline Lopez

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## Caroline Lopez — \*Un instant avec vous\*

> « *Au Luxembourg, j'ai compris que les chaises vides sont les plus habitées. Elles gardent tout — la chaleur, l'attente, la promesse de revenir.* »

Caroline Lopez

Caroline Lopez vit entre Paris et la côte d'Albâtre. Architecte d'intérieur de formation, poète par nature. Elle déconstruit, recompose, revient à l'essentiel — au crayon, à l'encre, à l'aquarelle — depuis que regarder est devenu, pour elle, une forme d'écriture. *Du voilé au dévoilé, le sens est accessible à celui qui en prend le temps.* Depuis 2013, elle expose, elle observe, elle écrit sur le théâtre ordinaire du monde — les rôles joués, le temps qui file, les gens qui passent sans savoir qu'on les regarde.

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Tout a commencé par des corps. Des gens assis dans le jardin du Luxembourg, un matin de semaine, sous une lumière encore oblique. Caroline les observe, les saisit à main levée, les pose sur le papier en à-plats bleu marine, gris ardoise, mauve pâle. Deux silhouettes face à face — *Échanger*. Deux dos courbés sur un livre — *Lire*. Deux vieilles figures épaule contre épaule, une canne dans le creux de la main — *Se reposer*. Des portraits sans visage. Des présences. La matière brute d'une vie qui se déroule à ciel ouvert, entre les grilles et les marronniers.

Puis, lentement, les corps disparaissent. La chaise reste. Vide, mais pas vide — chargée de ce qui vient de se passer, ou de ce qui n'est pas encore arrivé. « *Au Luxembourg, j'ai compris que les chaises vides sont les plus habitées. Elles gardent tout — la chaleur, l'attente, la promesse de revenir.* » C'est ce désir d'un instant partagé, suspendu, que Caroline nomme *Un instant avec vous* — une invitation murmurée à celui qui regarde, à celui qui manque, à celui qu'on espère. Elle commence à noter les heures : 9h16, 9h17, 10h51, 10h54, 10h55, 10h56. Une minute d'écart, parfois moins. La lumière a tourné. L'ombre s'est déplacée sur le sable — rouge sang, mauve, indigo, or brûlé. La chaise devient cadran solaire. La série pose sa question, douce et insistante : *Où êtes-vous ?*

La main levée dit ce que le pinceau posé ne peut pas : les contours respirent, les ombres débordent légèrement, rien n'est tracé au cordeau. Tout est saisi dans l'instant, comme une écriture. Les formes apparaissent en négatif, découpées dans la couleur par la seule précision du geste, presque immatérielles. C'est le vide qui les définit. C'est l'absence qui parle. Et puis vient l'orientation — les degrés d'une boussole, nord, sud, est, ouest — comme si, après le temps, c'était l'espace qu'il fallait traverser. Le Luxembourg n'est plus un jardin. C'est un territoire intérieur. Une cartographie de ce qu'on cherche quand on s'assoit, seul, au soleil, dans une ville qui n'attend pas.

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light and time  
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affordable art

At the Luxembourg

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Caroline Lopez / CL00007 / 2025

## Echanger au luxembourg

Watercolor on Paper · 30.0×30.0 cm · 2025-02-01 · Available

The series *A Moment with You* is most widely known through its timestamped watercolours — 9h16, 9h17, 10h51 — in which empty Luxembourg chairs cast coloured shadows across the terre battue, each minute a different light, each shadow a different quality of absence. But *Échanger au Luxembourg* reminds us that the series began elsewhere: with bodies, with presence, with the thing itself before it was lost.

Here, two figures occupy the chairs that will later stand empty. They are rendered in the flat, unhesitating washes that characterise Caroline Lopez's hand — deep navy for the coats, slate and grey-blue for the limbs and legs, the yellow-green ochre ground left bare where the chairs emerge as white reserves. The woman on the left carries a suggestion of glasses, her hair rendered with slight warmth against the grey-blue. The man on the right leans back slightly, in a more contained posture. Their legs and feet meet and interlock in the centre of the composition, creating a shared middle space that belongs to neither and to both. No faces forward. No names. Seen in profile, they could be anyone — and that is precisely the point. This is not a portrait but an observation, the kind that can only be made by someone who has learned, as Lopez has, that looking is a form of writing.

The figures lean toward each other with the particular quality of attention that belongs to real conversation — not performance, not politeness, but the genuine turning of one person toward another. It is a small thing, and a complete one. The warm ground holds them. The chairs, already rendered as white reserves, already contain within them the formal language of everything that follows in the series.

What the later works mourn, this one quietly celebrates. The empty chairs of 9h16 and beyond are charged precisely because we understand, having seen *Échanger au Luxembourg*, what it is that has departed. The absence only means something because the presence was first this vivid, this ordinary, this unguarded.

The work measures thirty by thirty centimetres on paper and is registered as CLO0007, dated 2025. The artist's signature appears on the back. No certificate number is recorded in the dataset. The work belongs to the series *A Moment with You*.

*Before the chairs stood empty, someone was sitting in them. This is that moment.*



**Echanger au luxembourg**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2025-02-01

Available

**€180**

Caroline Lopez / CL00007 / 2025

Caroline Lopez / CL00008 / 2025

## Read at the luxembourg

Watercolor on Paper · 30.0×30.0 cm · 2025-02-01 · Available

If *Échanger au Luxembourg* is about the act of turning toward another person, *Lire au Luxembourg* is about the dignified freedom of turning away — not in indifference, but in the trust that proximity is enough. Two figures sit with their backs to us on the Luxembourg chairs, each absorbed in a book, each held in a cone of private attention that the other does not intrude upon. They are together in the way that only people at ease with each other can be: without performance, without obligation, simply present in the same warm afternoon.

The left figure is rendered in deep navy, leaning forward and to the left with the book clearly in hand. The right figure, in softer grey-lavender, sits more upright — self-contained, turned inward. Both have short dark hair with slightly textured edges, the only gesture toward individuality that Lopez allows. The olive-yellow-green ground is deeper and more variegated here than in *Échanger* — less clean, more lived-in, as if the light has moved further into the day or the season has turned slightly. The chairs, as throughout the series, emerge as white reserves threading through the composition.

Between the two occupied chairs, a third chair is present — half-claimed by the overflow of the figures' bodies and legs, its seat ambiguous rather than starkly empty. It is not yet the subject. It does not yet carry the weight that empty chairs will bear in the timestamped works that follow. But it is already in the frame, already waiting. The question *Where are you?* has not been asked. But the chair that will one day ask it is already there.

In the arc of *A Moment with You*, *Lire au Luxembourg* is the hinge — the moment when absence begins its quiet entry into a world still full of presence. What changes between this work and *Échanger* is the quality of presence itself: not exchange but parallel solitude, the particular companionship of two people who do not need to speak to be together.

The work measures thirty by thirty centimetres on paper and is registered as CLO0008, dated 2025. The artist's signature appears on the back. No certificate number is recorded in the dataset. The work belongs to the series *A Moment with You*.

*The first empty chair in the series — not yet a question, but already in the frame.*



**Read at the luxembourg**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2025-02-01

Available

**€180**

Caroline Lopez / CL00008 / 2025

Caroline Lopez / CL00009 / 2025

## To Rest at the Luxembourg

Watercolor on Paper · 30.0×30.0 cm · 2025-02-01 · Available

The three early figurative works of *A Moment with You* form a quiet progression. *Échanger* gives us the act of turning toward another. *Lire* gives us the freedom of turning inward, together. *Se Reposer* gives us something beyond both: the stillness that comes after a long life of turning, a rest that is not temporary but earned.

Two elderly figures sit side by side on the Luxembourg chairs, facing away from us into the even olive-green of an afternoon that asks nothing of them. The left figure, in a slate-blue coat, holds a warm terracotta-brown cane that rests diagonally across the lower left of the composition. A second cane is visible at the right edge. Neither is forgotten or hidden — they are simply there, as natural as the grey hair and the dark coats, as much a part of the figures as anything else. The two are close but not touching, together in the way that only very long companionship allows: without the need for gesture or word or even shared attention. They are simply occupying the same moment, and that is enough.

Lopez brings us closer to these figures than to any before. They fill the lower frame entirely, cropped at the shoulders, their backs broad and present. The chairs are rendered with notably thick, wide white reserves — more substantial and enveloping than in any previous work, their horizontal slats clearly articulated. The olive-green ground is warm and undifferentiated, a single even expanse with no texture, no incident, just a held warmth that asks nothing in return. Nothing is happening. Everything is present. This is not a pause in the day — it is the day itself, distilled.

In the arc of *A Moment with You*, this is the last time we see bodies in the chairs. After *Se Reposer*, the figures will not return. What remains are the seats they occupied, the shadows they cast, the hours that passed while they sat. The question *Where are you?* will be asked of chairs that once held people exactly like these — people who came to the Luxembourg to rest, and rested, and eventually did not come back.

The work measures thirty by thirty centimetres on paper and is registered as CLO0009, dated 2025. The artist's signature appears on the back. No certificate number is recorded in the dataset. The work belongs to the series *A Moment with You*.

*They came to rest. They rested. One day, they did not come back.*



**To Rest at the Luxembourg**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2025-02-01

Available

**€180**

Caroline Lopez / CL00009 / 2025

## AT THE LUXEMBOURG



### **Echanger au luxembourg**

Watercolor on Paper  
30.0×30.0 cm · 2025-02-01

Available  
CLO0007



### **Read at the luxembourg**

Watercolor on Paper  
30.0×30.0 cm · 2025-02-01

Available  
CLO0008



### **To Rest at the Luxembourg**

Watercolor on Paper  
30.0×30.0 cm · 2025-02-01

Available  
CLO0009



Luco

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Caroline Lopez / CL00010 / 2026

## Luco 107°

Watercolor on Paper · 30.0×30.0 cm · 2026-02-01 · Sold — Russia

Until now, the series has measured time. Luco 107° measures space.

The shift is announced in the title itself. Where the timestamped works — 9h16, 9h17, 10h51 — record the hour of observation, fixing each work in the temporal arc of a single morning, Luco 107° gives us a compass bearing. One hundred and seven degrees: slightly south of due east, the precise angle of the sun's position as it falls across the terre battue, casting the shadows that have been the series' true subject from the beginning. It is the notation of a sailor, someone for whom position is not metaphor but fact, someone who has learned to read the world in degrees.

The effect on the image is immediate and total. Three chairs — fewer now, smaller, lower in the frame — sit small and pale against a vast rose-mauve ground that fills nearly two thirds of the composition. Two of the chairs appear to face or overlap each other at the centre; a third sits slightly apart to the left. They are rendered in pale blue-white reserves, barely present, almost dissolved into the atmospheric warmth around them. This is the most minimal, the most spacious work in the series: a great pale expanse, warm and tonally complex, out of which the chairs emerge as tiny marks, barely anchored, almost floating. The shadow stretches dramatically to the right in deep navy-indigo — the longest and most directional in the entire series — cutting across the lower third of the picture with the certainty of a bearing line on a chart, reaching almost to the right edge of the composition.

Le Luco — the name itself carrying the trace of the ancient Gallo-Roman quarter of Lucotitus that once occupied these slopes — is here transformed. It is no longer simply a garden, a place of leisure and observation. It is a navigable territory, readable by angle and orientation, its light a function of position rather than time. The chair has become a landmark. The shadow has become a heading.

In the wider arc of A Moment with You, this work opens a new dimension. After the figures departed, time governed the series. Now space enters. The question Where are you? has always carried a temporal charge — when did you leave, when will you return. Here, for the first time, it acquires coordinates.

The work measures thirty by thirty centimetres on paper and is registered as CLO0010, dated 2026. The artist's signature appears on the back. No certificate number is recorded in the dataset. The work belongs to the series A Moment with You.

*Not an hour. A bearing. The question now has coordinates.*



**Luco 107°**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2026-02-01

Sold — Russia

Caroline Lopez / CL00010 / 2026

Caroline Lopez / CL00011 / 2026

## Luco 132°

Watercolor on Paper · 30.0×30.0 cm · 2026-02-01 · Available

Between 107° and 132°, the sun has moved 25 degrees further along its arc — enough to change everything. At 107°, the chairs were small and distant, the shadow a precise directional line across a vast pale ground, the whole composition ruled by space and atmosphere. At 132°, we are closer, warmer, more implicated. The chairs have grown. The ground has contracted. The shadow has changed its nature entirely.

Three chairs occupy the warm pale ochre-cream ground, which fills the composition edge to edge without bounding or framing. Two simple side chairs face forward on the left, parallel, the posture of people sitting together or waiting side by side. The third — a full armchair, turned at an angle to the right — is more three-dimensional and present than the others, its orientation suggesting recent movement: pulled out, perhaps, or not yet settled. The scene is on the edge of occupation. The white reserves are the largest and most substantial in the series since the figures departed — the chairs are fully there, fully legible, demanding to be read.

At 107° the shadow was deep navy, long and certain — a bearing line on a chart, the navigator reading the world. At 132° it is red, pooling and spreading beneath the chairs like something organic, something that belongs to the ground rather than to the light. Not a line but a stain. Not a heading but a presence. Deep crimson-red floods the lower-centre and lower-right of the composition in irregular, almost liquid forms — the most visceral colour in the entire series, and the most insistent. The navigator's eye is still present in the title. But the emotional register has shifted entirely: this is less a measurement than a confrontation.

In the compass notation of the Luco series, 132° completes what 107° began. If the earlier bearing gave the garden its coordinates — made it a territory navigable by angle — this one makes those coordinates felt. The sun at 132° is deeper into its arc and warmer in colour; the shadow it casts is not a fact to be noted but a condition to be inhabited. The question Where are you? has its bearing. Now it waits for an answer.

The work measures thirty by thirty centimetres on paper and is registered as CLO0011, dated 2026. The artist's signature appears on the back. No certificate number is recorded in the dataset. The work belongs to the series A Moment with You.

*At 107° the shadow had a heading. At 132° it has weight.*



**Luco 132°**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2026-02-01

Available

**€180**

Caroline Lopez / CL00011 / 2026

Caroline Lopez / CL00012 / 2026

## Luco 132° - variation 1

Watercolor on Paper · 30.0×30.0 cm · 2026-02-01 · Available

The decision to title this work Variation 1 rather than give it a new bearing is significant. Lopez is not moving the sun — she is staying still, returning to exactly the same position in space, and asking: what else is there to see?

It is a musician's gesture. Variation form — theme and variations — is premised on the idea that a subject is not exhausted by a single statement, that the same harmonic or melodic material can sustain multiple transformations without losing its identity. Here, 132 degrees is the theme. The red original was its first declaration. This cooler, quieter version is the first variation: same structure, different affect.

The ground has changed from the continuous warm ochre of the original to a bounded rose-blush rectangle set within cool blue-grey paper — the return of the contained stage that appeared at 10h51 and 10h55 in the timestamped series, but here softer, less pressured. Three chairs occupy the same arrangement as CLO0011, rendered as clear white reserves against the rose ground: two armchairs facing forward side by side, a third chair partially visible at the left edge, cropped by the frame. The shadows have shifted from red urgency to blue-violet slate, pooling in the same organic spreading forms as the original but entirely different in temperature. Two of those shadows break out of the rose rectangle entirely, continuing across the cool grey surround — as if the feeling cannot be contained within the stage that was set for it. The chairs read differently against this palette: less confrontational, more elegiac, as if time has passed since the original was made and something has settled.

In the broader arc of A Moment with You, the introduction of variation form opens the series onto a new dimension. Time has been measured. Space has been plotted. Now the same coordinates are revisited in a different light — not the light of the sun, but the light of returning, of looking again, of finding that the same place holds more than one truth. Lopez makes explicit here what the series has always implied: that place is not fixed but felt, that 132 degrees at one moment is not 132 degrees at another, and that the navigator's coordinates are always also a state of mind.

The work measures thirty by thirty centimetres on paper and is registered as CLO0012, dated 2026. The artist's signature appears on the back. No certificate number is recorded in the dataset. The work belongs to the series A Moment with You.

*Same position on the earth. Different quality of attention.*



**Luco 132° - variation 1**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2026-02-01

Available

**€180**

Caroline Lopez / CL00012 / 2026

## LUCO



### **Luco 107°**

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01  
Sold — Russia  
CL00010



### **Luco 132°**

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01  
Available  
CL00011



### **Luco 132° - variation 1**

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01  
Available  
CL00012



Where Are You?

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Caroline Lopez / CL00001 / 2026

## 9h16 —Where are you ?

Watercolor on Paper · 30.0×30.0 cm · 2026-02-01 · Available

At 9h16, the Jardin du Luxembourg holds its breath. Two chairs — those stubbornly Parisian fixtures of public solitude — face one another across the pale ochre of the terre battue, that packed and impassive ground which has absorbed a century of footsteps, conversations, and quiet departures. Both stand upright. And yet something feels interrupted.

What unsettles the image is the light's refusal to behave. The chairs themselves appear almost transparent — held not by pigment but by the paper itself, white reserves preserved within the wash, as if the artist chose absence as her primary medium. Objects rendered by what is withheld rather than what is given. Yet the shadows beneath them burn — red, coral, insistent — warmer and more present than the things that cast them. In this quiet inversion, the terre battue carries what the chairs cannot: the emotional residue of whoever sat here, the trace of a conversation the seats themselves have already forgotten.

\*9h16 — Where are you?\* belongs to the series \*A Moment with You\*, in which Caroline Lopez traces the slow disappearance of the human figure from the Luxembourg garden. Earlier works hold bodies — two silhouettes exchanging words, two figures bent over a book. Here, only the chairs remain. The precise timestamp is not incidental: as light moves across the terre battue, shadow shifts colour and direction, and the chair becomes a sundial — measuring not hours but the intervals between presence and absence. The title is a question addressed to someone not there, or not yet.

*The shadow is warmer than the chairs. Someone was just here.*



**9h16 —Where are you ?**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2026-02-01

Available

**€180**

Caroline Lopez / CL00001 / 2026

Caroline Lopez / CL00002 / 2026

## 9h17 - Where are you ?

Watercolor on Paper · 30.0×30.0 cm · 2026-02-01 · Available

This second work in the series *A Moment with You* measures something almost imperceptible: the distance between one minute and the next. Caroline Lopez tracks not the passage of time in any abstract sense, but its physical, chromatic evidence — light turning, shadow lengthening and changing colour, the chair becoming a sundial without knowing it. The question in the title asks nothing and everything at once. Not addressed to anyone in particular. To everyone who passed, or will pass, without knowing a watercolour noted their absence with such precision.

The ground has shifted from the cool grey-mauve of the previous work to a warm, sandy ochre that fills the upper areas of the square composition. Against it, two Luxembourg chairs appear not as painted forms but as white reserves — paper held back within the wash, defined by absence of pigment rather than its presence. They have grown lighter still, barely resting, on the verge of dissolving into the surrounding luminosity. Below them, the shadow dominates the lower half of the picture: mauve, violet, long and unfurling to the left. What burned red-coral at 9h16 now settles into a softer, more resigned tone. The shadow carries weight. The shadow remains.

The work measures thirty by thirty centimetres on paper and weighs approximately one hundred grams. It is the second piece in the *A Moment with You* series. The artist's signature appears on the back. No certificate number is recorded in the dataset.

*One minute passed — and everything in the painting changed colour.*



**9h17 - Where are you ?**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2026-02-01

Available

**€180**

Caroline Lopez / CL00002 / 2026

Caroline Lopez / CL00003 / 2026

## 10h51 - Where are you ?

Watercolor on Paper · 30.0×30.0 cm · 2026-02-01 · Available

This third work in the series *A Moment with You* marks a shift in the series' internal logic. The earlier pieces measured the morning through expanding shadow and open ground. Here, the *terre battue* has become a bounded rectangle of warm ochre wash, set within the bare white of the paper. The *Jardin du Luxembourg* has contracted to its essential proposition: a defined place, held apart, where one might sit and wait. The question the title asks has not changed. But the light framing it has grown less patient.

The ochre field sits squarely within the composition, leaving the paper's white visible around all four edges. Two chairs appear as white reserves — forms held back within the wash, defined by unpainted paper. They stand closer together than in the earlier works and face the same direction, no longer arranged as a dialogue. The shadow beneath them has shortened and darkened to terracotta, falling direct and compact under the chairs rather than stretching outward across the ground. The sun is nearly overhead. The long oblique shadows of early morning, which burned red at nine sixteen and spread violet at nine seventeen, are gone.

The work measures thirty by thirty centimetres on paper. The artist's signature is present on the work. No certificate number is recorded in the dataset. The work is registered as CLO0003. The work belongs to the *A Moment with You* series.

*The morning's long shadows are gone — only the chairs remain, and a harder light.*



**10h51 - Where are you ?**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2026-02-01

Available

**€180**

Caroline Lopez / CL00003 / 2026

Caroline Lopez / CL00004 / 2026

## 10h54 - Where are you ?

Watercolor on Paper · 30.0×30.0 cm · 2026-02-01 · Available

This fourth work in the series A Moment with You arrives at a suspension. Since nine sixteen, the series has organized itself around a consistent inversion: shadow more present than object, absence more vivid than the chairs that generate it. At ten fifty-four, that logic is briefly held in check. The terre battue has dissolved entirely. In its place, a cool, even stone-grey wash fills the whole composition — continuous, open, atmospheric rather than material. There is no bounded field, no defined ground. The garden has become air.

Against this cool expanse, two Luxembourg chairs emerge as white reserves with a clarity the series has not previously offered. They are large, frontal, and fully articulated — the paper itself forms their structure, held back within the wash. They face slightly apart, each present in its own right. Beneath them, golden-ochre shadows spread in warm, compact forms — mustard-toned, direct, and subordinate for once to the chairs above. The relationship between object and shadow has reached something close to equilibrium: the chairs hold the most weight in the image, and the shadows serve them rather than replace them.

The work measures thirty by thirty centimetres on paper and is registered as CLO0004. The artist's signature appears on the back. No certificate number is recorded in the dataset. The work belongs to the series A Moment with You.

The equilibrium does not hold. The series continues beyond ten fifty-four, each minute tipping the balance again. But this work marks the still point within the arc — the single moment where the question in the title seems, if not answered, then at least briefly set aside.

*For three minutes, the chairs held more weight than their shadows — then the light moved on.*



**10h54 - Where are you ?**

Caroline Lopez

Watercolor on Paper

30.0×30.0 cm · 2026-02-01

Available

**€180**

Caroline Lopez / CL00004 / 2026

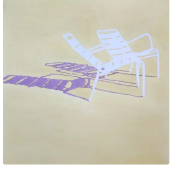
## WHERE ARE YOU?



### 9h16 —Where are you ?

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01

Available  
CL00001



### 9h17 - Where are you ?

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01

Available  
CL00002



### 10h51 - Where are you ?

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01

Available  
CL00003



### 10h54 - Where are you ?

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01

Available  
CL00004



### 10h55 - Where are you ?

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01

Available  
CL00005



### 10h56 - Where are you ?

Watercolor on Paper  
30.0×30.0 cm · 2026-02-01

Available  
CL00006



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