

SERIES & COLLECTIONS

72 Facets of Paris



Arnaud Quercy

73 works

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72 Facets of Paris

Arnaud Quercy

>72 Facets of Paris is a single work in seventy-two parts — a piano waltz of the same name turned into a painted portrait of the city across a full day. The artist began from a stroll through Paris, gave each of the waltz's seventy-two measures the harmony of a particular place at a particular hour, composed the music, then painted each harmony into colour and form through his ideamorphic method. Music, map and clock are one: every measure is a place, every place an hour, every chord a palette.

The cycle runs from midnight to midnight, one facet every twenty minutes. It opens with an eight-measure prelude played *ad lib* — soft, mysterious, suspended — then settles into the waltz's three-time (160 to the bar) as the city wakes, rising through the morning to a luminous midday peak and easing back, measure by measure, into the night: a full bell-curve of light and intensity. Geographically it traces a loop through eleven of the city's grandest *arrondissements* — the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 16th, 17th, 8th and 9th — beginning in the historic heart at the Louvre and closing near the Opéra, where the 9th touches the 1st and the day begins again.

Harmony is the hinge. Grave, archaic chords — minor-major sevenths, half-diminisheds — fall on the oldest and most sacred Paris and translate to near-black and stone; extended minor ninths take the old residential streets, and in the 16th the Art Nouveau of Guimard, into clouded jewel tones; major sevenths and ninths light the haussmannian boulevards in warm ochre and red at the height of the day; dominant sevenths carry the cafés and markets; a lydian eleventh is kept for the great public edifices — the Panthéon at nine in the morning, the Opéra Garnier at night. The colour is never arbitrary: it is the sound of the place, made visible.

Each of the seventy-two is a small painting — acrylic on paper, eighteen by thirteen centimetres — and each is also a single tile. Arranged nine columns wide and eight rows tall, in the order of the score, they assemble into one large mosaic: an abstract portrait of Paris over twenty-four hours, dark at its nocturnal edges, blazing warm at its midday centre. Read alone, each facet is a place and an hour; read together, they are the city breathing through a day.

Conceived and painted as a single commission, the seventy-two facets — and their eleven *arrondissement*-series — belong together to one Paris collection: a waltz, a city, and a day, held in seventy-two colours.

Paris 16th arrondissement, the waning afternoon

A series of seven facets from 72 Facets of Paris, the cycle born of a piano waltz of the same name: the artist gave each of its seventy-two measures the harmony of a Parisian place at a given hour, then painted each harmony into colour and form through his ideamorphic method. These seven cover the 16th arrondissement across the waning afternoon, from twenty past three to twenty past five — the dance still full and warm at first, then easing measure by measure as the light declines over Passy and Auteuil. It is the quietest, most patrician quarter of the western city, and its residential genius is architectural: the Art Nouveau of Hector Guimard and the Modernism of Robert Mallet-Stevens, an arrondissement that reads less as monument than as a museum of the dwelling itself.

Their harmonies are the cycle's richest and most clouded. Five of the seven rest on extended minor ninths — E $\flat$ -9 and B $\flat$ -9 — luminous yet shadowed chords whose added tension never quite resolves; the two earliest lean on FMaj7 and on the warmer pairing of F-7 and B $\flat$ 7, the last full breath of the afternoon before the turn. Translated through the ideamorphic method, these sonorities fall to jewel tones: magenta and purple, teal and lavender, deep blue threaded with sudden olive, ochre and a burning orange — colours that glow against grey-blue stone the way stained glass glows against late light, the canvases growing more interior and more saturated as the hour wanes.

The seven trace a slow westward circuit through the quarter. From FMaj7, the grand bourgeois avenue Georges-Mandel opens at twenty past three — maroon and yellow-green, red and black, a grey disc and lav-

ender, wide stone in the waning light; from F-7 and B $\flat$ 7, the village high street of rue de Passy answers at twenty to four, red-orange and blue, a purple upright among the shops of the old Passy lane. Then Auteuil and the Art Nouveau: at four, E $\flat$ -9 draws Guimard's Castel Béranger on rue La Fontaine — Paris's first Art Nouveau apartment building (1898) — in white, magenta, blue, purple, green and teal, restless interlocking forms; at twenty past four, B $\flat$ -9 gives Guimard's Hôtel Mezzara on the same street, grey-blue and magenta, ochre and red, purple and an orange arc; at twenty to five, E $\flat$ -9 renders Guimard's buildings at 8-10 rue Agar (1911), blue and lavender, purple and magenta, a white bar over teal. At five, B $\flat$ -9 turns to Guimard's own Hôtel Guimard on avenue Mozart — grey and magenta, a burning orange disc, white, blue and teal, the architect's house in the failing light. At twenty past five, E $\flat$ -9 closes on the Modernist rue Mallet-Stevens (Robert Mallet-Stevens, 1927): grey and magenta, olive and orange, a blue arc and lavender, a single white square — clean geometry holding the last of the afternoon.

Seen together, the seven compose a field of clouded jewel tones over grey-blue stone — the broad avenues warm at the edges, the Auteuil interior deepening toward magenta and teal as the waltz settles. It is the visual equivalent of an afternoon letting go: the architectural quarter of Paris, its curves and its clean lines alike, caught in the harmony of the easing hour. Like the full cycle of seventy-two, these seven facets were commissioned together and now belong to a single Paris collection.

Arnaud Quercy Creations / AQC1021 / 2026

Avenue Georges-Mandel - Paris 16, 15h20

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Step onto avenue Georges-Mandel at twenty past three. The afternoon is full and warm, the great bourgeois avenue stretching wide before you in maroon and yellow-green, red and black, a grey disc floating against lavender. Late light settles on broad stone, and the city seems to breathe more slowly here, sumptuous and unhurried.

This is one of the 72 Facets of Paris, each born of a single measure of a piano waltz. From the luminous chord FMaj7 the artist drew this hour's spirit, then painted it through his ideamorphic method as the dance turns on, warm and easing through the waning afternoon.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A rare, intimate fragment of a Parisian mosaic — a small treasure to hold one golden hour on your own wall.

Wide stone, golden light — one warm Parisian hour, yours to keep.



Avenue Georges-Mandel - Paris 16, 15h20

Arnaud Quercy

Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1021 / 2026

Arnaud Quercy Creations / AQC1022 / 2026

Rue de Passy, commerces - Paris 16, 15h40

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Wander down rue de Passy at twenty to four, where Paris keeps the feel of a village high street. Shops line the old lane in a grey disc and lavender, red-orange and blue, a single purple upright standing watch. The afternoon softens, and there is an easy, lived-in warmth to this corner of the 16th.

This is one of the 72 Facets of Paris, each born of a single measure of a piano waltz. From the chords F–7 and B♭7 the artist drew this hour's spirit, then painted it through his ideamorphic method as the dance turns on, full and warm through the waning afternoon.

Acrylic on paper, 18 × 13 cm, signed on the reverse. An intimate, collectible fragment of a painted Paris — bring home the gentle bustle of an old Passy afternoon.

A village high street in the heart of Paris — warm, intimate, yours.



Rue de Passy, commerces - Paris 16, 15h40

Arnaud Quercy

Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1022 / 2026

Arnaud Quercy Creations / AQC1023 / 2026

14 rue La Fontaine — Castel Béranger - Paris 16, 16h00

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Stand before Guimard's Castel Béranger on rue La Fontaine at four o'clock — Paris's very first Art Nouveau apartment building, raised in 1898 in the heart of Auteuil. White, magenta and lavender, blue, purple, green and teal lock and twist in restless, living forms, the afternoon light catching every curve of a true masterwork.

This is one of the 72 Facets of Paris, each born of a single measure of a piano waltz. From the chord E_b–9 the artist drew this hour's spirit, then painted it through his ideamorphic method as the waltz eases, the afternoon waning.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A coveted facet honouring Guimard's genius — own a small, glowing tribute to the building that began Art Nouveau in Paris.

Where Paris Art Nouveau began — Guimard's genius, glowing on your wall.



14 rue La Fontaine — Castel Béanger - Paris 16, 16h00

Arnaud Quercy
Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1023 / 2026

Arnaud Quercy Creations / AQC1024 / 2026

60 rue La Fontaine — Hôtel Mezzara - Paris 16, 16h20

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Pause before Guimard's Hôtel Mezzara on rue La Fontaine at twenty past four. Grey-blue and magenta, ochre and red, purple and a single orange arc trace the master's unmistakable Art Nouveau curves, all of it softened by the slanting late-afternoon light. There is elegance here, intimate and assured.

This is one of the 72 Facets of Paris, each born of a single measure of a piano waltz. From the chord B $\flat$ -9 the artist drew this hour's spirit, then painted it through his ideamorphic method as the waltz eases, the afternoon waning.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A small, refined facet for the lover of Guimard and Art Nouveau — a treasured curve of Paris to call your own.

Guimard's curves in late light — refined, intimate, collectible.



60 rue La Fontaine — Hôtel Mezzara - Paris 16, 16h20

Arnaud Quercy

Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1024 / 2026

Arnaud Quercy Creations / AQC1025 / 2026

8 rue Agar — ensemble Guimard - Paris 16, 16h40

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Turn into rue Agar at twenty to five, where Guimard's buildings of 1911 line the street with quiet Art Nouveau grace. Blue and lavender, purple and magenta, green and a clean white bar over teal — the whole street eases toward evening, the light growing tender and the day beginning to let go.

This is one of the 72 Facets of Paris, each born of a single measure of a piano waltz. From the chord E $\flat$ –9 the artist drew this hour's spirit, then painted it through his ideamorphic method as the waltz eases, the afternoon waning.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A serene, sought-after facet of Guimard's Paris — a small, glowing piece to carry the hush of a late-afternoon street into your home.

Guimard's quiet street easing into evening — serene, rare, yours.



8 rue Agar — ensemble Guimard - Paris 16, 16h40

Arnaud Quercy
Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1025 / 2026

Arnaud Quercy Creations / AQC1026 / 2026

122 avenue Mozart — Hôtel Guimard - Paris 16, 17h00

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Arrive at the Hôtel Guimard on avenue Mozart at five o'clock — the architect's very own house, the place where his vision came home. Grey and magenta, a burning orange disc, white, blue and teal blaze and settle in the waning light, the day closing on the most personal of Guimard's masterworks.

This is one of the 72 Facets of Paris, each born of a single measure of a piano waltz. From the chord B $\flat$ –9 the artist drew this hour's spirit, then painted it through his ideamorphic method as the waltz eases, the afternoon waning.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A prized facet honouring the master's own home — a small, radiant treasure for anyone who loves Guimard and the soul of the 16th.

The architect's own house ablaze in late light — a prized Guimard facet.



122 avenue Mozart — Hôtel Guimard - Paris 16, 17h00

Arnaud Quercy
Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1026 / 2026

Arnaud Quercy Creations / AQC1027 / 2026

Rue Mallet-Stevens — ensemble Art déco - Paris 16, 17h20

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Step into rue Mallet-Stevens at twenty past five — Robert Mallet-Stevens's clean Modernist street of 1927, a manifesto in stone. Grey and magenta, olive and orange, a blue arc and lavender, one crisp white square compose pure geometry in the late-afternoon light, calm and confident as the day quiets.

This is one of the 72 Facets of Paris, each born of a single measure of a piano waltz. From the chord E_b–9 the artist drew this hour's spirit, then painted it through his ideamorphic method as the waltz eases, the afternoon waning.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A striking, collectible facet for the lover of Modernist design — a small piece of architectural Paris to anchor any wall.

Pure Modernist geometry in late light — bold, calm, collectible.

Rue Mallet-Stevens — ensemble Art déco - Paris 16, 17h20

Arnaud Quercy

Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1027 / 2026

PARIS 16TH ARRONDISSEMENT, THE WANING AFTERNOON

**Avenue Georges-Mandel - Paris 16, 15h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1021

**Rue de Passy, commerces - Paris 16, 15h40**

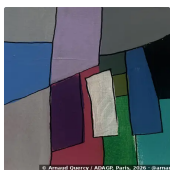
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1022

**14 rue La Fontaine — Castel Béranger - Paris 16, 16h00**

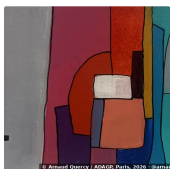
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1023

**60 rue La Fontaine — Hôtel Mezzara - Paris 16, 16h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1024

**8 rue Agar — ensemble Guimard - Paris 16, 16h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1025

**122 avenue Mozart — Hôtel Guimard - Paris 16, 17h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1026

**Rue Mallet-Stevens — ensemble Art déco - Paris 16, 17h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1027



Paris 17th arrondissement, at dusk

The seventeenth series of 72 Facets of Paris, six facets caught in the long dusk between twenty to six and twenty past seven. Here the waltz softens: the strict three-time loosens its grip as the dance leans into evening, carrying us out of the old Batignolles village — its market street and its village square — and up into the grand bourgeois plaine Monceau. It is the hour of apéritif and the first lit windows, the day not yet spent but already turning warm and low.

The harmonies of these six measures are rich and shaded, the ninths and dominant sevenths of an evening that hangs rather than resolves. Two facets rest on the luminous D $\flat$ maj9, two on the brooding minor-ninths B $\flat$ –9 and E $\flat$ –9, while A $\flat$ 7 and G $\flat$ 7 lend the warm pull of the dominant. Translated through the artist's ideamorphic method, these chords fall to dusk colours — grey and magenta, olive and teal, blue arcs and a charge of coral — stone façades caught between the last grey light and the first artificial glow, every canvas a moment of evening held just before nightfall.

The six places trace a slow drift north and west. The market of the Batignolles opens at twenty to six on its village street (B $\flat$ –9): grey and magenta, red and ochre, a blue disc and teal — stalls and apéritif in the square. At six the boulevard des Batignolles answers in E $\flat$ –9, magenta and blue, green and a purple arc, grey and

olive — stone façades and plane trees at the start of evening. Twenty past six brings the café terraces of the place du Docteur-Félix-Lobligois (E $\flat$ –9 with A $\flat$ 7): a blue arc and magenta, orange and white over teal and grey, the village square at apéritif. Then the dance climbs into the plaine Monceau — 129 avenue de Wagram at twenty to seven (D $\flat$ maj9), grey and black above magenta and coral, blue and a grey arc, wide façades as dusk gathers. At seven a brasserie on avenue de Villiers lights up in G $\flat$ 7, teal and green, purple and a white arc, olive and magenta — dinner beginning. And at twenty past seven the prologue closes on rue Fortuny by the Parc Monceau (D $\flat$ maj9): teal and a grey half-moon, orange and red, blue against a black edge — elegant stone at dusk.

Seen together, the six compose a field of evening warmth and shadow — magenta and coral flaring against grey and olive and teal, the cool stone of the 17th catching the day's last light just as the lamps come on. Each facet holds its own square of the mosaic, from column 7 to column 8, and fully assembled the seventy-two form a single abstract portrait of Paris. Like the whole cycle, these six facets were commissioned together and now belong to a single Paris collection.

Arnaud Quercy Creations / AQC1028 / 2026

Marché des Batignolles, rue des Batignolles - Paris 17, 17h40

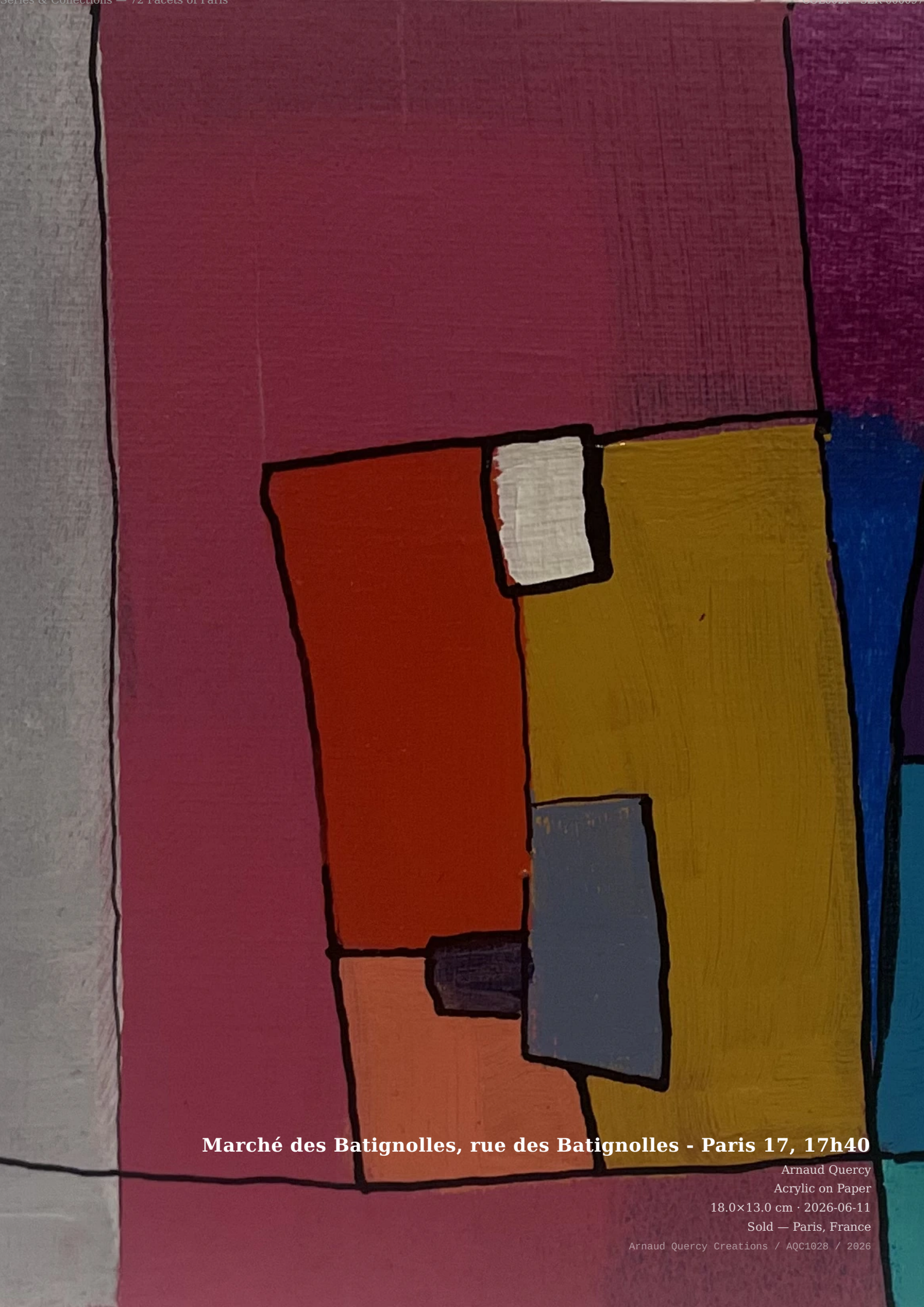
Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Step into the Batignolles at twenty to six. The village street hums with the close of market day — grey and magenta, red and ochre, a single blue disc and a wash of teal. You can almost hear the last stalls folding away and the first apéritif being poured on the square, the light going soft and golden over everyone lingering.

This is one of the 72 Facets of Paris, a series born of a piano waltz of the same name. Each measure became a place at an hour; this one rises from the chord B $\flat$ –9, the moment the dance softens into dusk. Its warm, off-kilter colour is the very mood of a neighbourhood that still lives like a village.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A small, intimate window onto the most beloved corner of the 17th — and a single tessera of an abstract portrait of the whole city.

Own the hour the market closes and the apéritif begins.



Marché des Batignolles, rue des Batignolles - Paris 17, 17h40

Arnaud Quercy

Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1028 / 2026

Arnaud Quercy Creations / AQC1029 / 2026

Boulevard des Batignolles - Paris 17, 18h00

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

It is six o'clock on the boulevard des Batignolles. Evening is just beginning, and the stone façades and tall plane trees catch the first cool of dusk — magenta and blue, a breath of green, a purple arc rising, grey and olive settling beneath. You feel the wide pavement opening before you, the city slowing into its loveliest hour.

This is one of the 72 Facets of Paris, a series born of a piano waltz of the same name, each measure a place at an hour. This facet sings from the chord E $\flat$ –9, the very moment the dance softens into dusk — measured, elegant, faintly melancholy.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A serene, sophisticated piece that brings the hush of a Parisian boulevard into your home, and holds its own square in an abstract portrait of the whole city.

The boulevard at six, when Paris exhales into evening.



Boulevard des Batignolles - Paris 17, 18h00

Arnaud Quercy

Acrylic on Paper

18.0×13.0 cm · 2026-06-11

Sold — Paris, France

Arnaud Quercy Creations / AQC1029 / 2026

Arnaud Quercy Creations / AQC1030 / 2026

Place du Dr-Félix-Lobligeois - Paris 17, 18h20

Acrylic on Paper · 18.0×13.0 cm · 2026-06-11 · Sold — Paris, France

Twenty past six on the place du Docteur-Félix-Lobligeois, and the café terraces are filling. A blue arc curves above magenta, orange and white glow over teal and grey — the village square at apéritif, glasses clinking, the day's warmth still in the air. You can feel yourself pulling out a chair, ordering, letting the evening unfold without hurry.

This is one of the 72 Facets of Paris, a series born of a piano waltz of the same name. This facet draws from the chords E $\flat$ -9 and A $\flat$ 7, the moment the dance softens into dusk — bright, convivial, alive with the murmur of the square.

Acrylic on paper, 18 × 13 cm, signed on the reverse. A joyful, social piece that radiates the pleasure of a Paris terrace at golden hour — and holds its own tessera in an abstract portrait of the whole city.

Apéritif on the square, captured in colour forever.



Place du Dr-Félix-Lobligeois - Paris 17, 18h20

Arnaud Quercy

Acrylic on Paper

18.0×13.0 cm · 2026-06-11

• Sold — Paris, France

Arnaud Quercy Creations / AQC1030 / 2026

PARIS 17TH ARRONDISSEMENT, AT DUSK

**Marché des Batignolles, rue des Batignolles - Paris 17, 17h40**

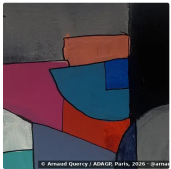
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1028

**Boulevard des Batignolles - Paris 17, 18h00**

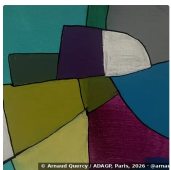
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1029

**Place du Dr-Félix-Lobligeois - Paris 17, 18h20**

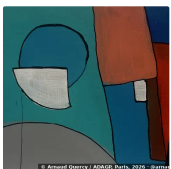
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1030

**129 avenue de Wagram - Paris 17, 18h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1031

**Avenue de Villiers - Paris 17, 19h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1032

**Rue Fortuny - Paris 17, 19h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1033



Paris 1st arrondissement, by night

The opening series of 72 Facets of Paris — and the work's prelude. Where the ten other arrondissement-series move in strict three-time, these seven facets are played ad lib, free of the bar, soft and mysterious: they belong to the eight-measure introduction of the piano waltz from which the whole cycle springs. They cover the deep historic heart of the 1st arrondissement between midnight and two in the morning — the oldest, most monumental Paris, deserted and dreaming, suspended in the hour before the city wakes.

Their harmonies are the rarest and gravest of the cycle. Four facets rest on a minor-major seventh with flattened fifth (D–Maj7_b5, A–Maj7_b5, G–Maj7_b5), an archaic, unresolved sonority that seems to belong to no key; two more lean on the half-diminished chord (C–7_b5, A_b–7_b5), the sound of suspended tension. Translated through the artist's ideamorphic method, these grave harmonies fall to near-black, midnight-blue and bare stone — the canvases weighted and still, broken here and there by a single warm accident: an ochre angle, a charge of magenta, a votive red, as if one lamp still burned in the dark.

The seven places trace a slow nocturnal circuit. The Colonnade of the Louvre opens at midnight; twenty minutes on, the royal parish church of Saint-Germain-l'Auxerrois answers across the square; then the arcades of the Palais-Royal, the baroque mass of Saint-Roch, the Galerie de Valois, the circular Place des Victoires with its equestrian Louis XIV, and at two o'clock the Hôtel de Toulouse — seat of the Banque de France — closing the prelude. Monuments, churches and royal squares: the 1st offers no shops and no waking crowds, only the city's institutional and sacred fabric held in the dark.

Seen together, the seven compose the cycle's most sombre and concentrated field — a wall of black and blue-grey from which form barely emerges, lit only by those isolated warm sparks. It is the visual equivalent of a held breath: the harmonic ground from which, measure by measure and arrondissement by arrondissement, the day and the waltz will rise. Like the full cycle of seventy-two, these seven facets were commissioned together and now belong to a single Paris collection.

PARIS 1ST ARRONDISSEMENT, BY NIGHT

**2 rue des Prêtres-Saint-Germain-l'Auxerrois - Paris 1, 00h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0976

**6 rue de Montpensier - Paris 1, 00h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0977

**284 rue Saint-Honoré - Paris 1, 01h00**

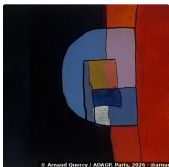
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0978

**Galerie de Valois, Palais-Royal - Paris 1, 01h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0979

**2 place des Victoires - Paris 1, 01h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0980

**Hôtel de Toulouse - Paris 1, 02h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0981



Paris 2nd arrondissement, in the dead of night

The second series of 72 Facets of Paris, and the first to step into the dance. These six facets close the prelude and open the waltz proper: here, deep in the dead of night between twenty past two and four in the morning, the music first finds its hushed three-time, the bar settling under a city still asleep. They cover the 2nd arrondissement — the smallest and most enclosed of all, a knot of narrow streets, shuttered fronts and old quarters drawn tight around a single basilica — caught at the hour when nothing moves and the day has not yet begun to declare itself.

Their harmonies sit between the gravity of the prelude and the colour of the waking city. One facet lingers on the half-diminished chord ($A\flat-7\flat5$), the same suspended tension that ruled the opening series; the five others rise into the dominant ninths ($B\flat-9$, $E\flat-9$), fuller and more restless chords that already lean toward movement. Translated through the artist's ideamorphic method, this is where the palette first warms: the near-black fields of the prelude give way to mauve and navy, to magenta, coral and orange, broken by small disciplined squares of grey, white and pure black — colour beginning to gather, still held under the lid of the night.

The six places trace a tight nocturnal loop through the heart of the arrondissement. At twenty past two the basilica of Notre-Dame-des-Victoires, seen from the place des Petits-Pères, holds its $A\flat-7\flat5$ as a near-black field

broken by a coral block, a grey square and a pale half-moon disc — a single ex-voto glow in the dark. Twenty minutes on, an old residential block on rue de la Banque answers in $E\flat-9$, soft mauve and blue edged with magenta and a sliver of olive, its windows shuttered. At three, rue Montmartre flares in $B\flat-9$ — vivid reds and orange against magenta and a square of pure black, the empty street still warm; then the narrow rue Tiquetonne at twenty past three returns to $E\flat-9$, magenta and lavender under a split grey-green moon and a violet diamond. Toward four, rue Dussoubs on the edge of the Sentier sounds $B\flat-9$ in deep navy, orange, magenta and olive with a small white square — the garment quarter asleep — before rue des Petits-Carreaux closes the series at four o'clock in $E\flat-9$, teal and magenta over olive and shadow, a white square holding the dark, just before the market stirs.

Seen together, the six compose a field still dark but no longer airless — mauves, navies and warm reds gathering where the prelude held only black, the colour of the city beginning to breathe before dawn. It is the moment the waltz first turns: harmony loosening into movement, the smallest arrondissement keeping its quiet while the cycle prepares to climb hour by hour toward the light. Like the full cycle of seventy-two, these six facets were commissioned together and now belong to a single Paris collection.

PARIS 2ND ARRONDISSEMENT, IN THE DEAD OF NIGHT

**8 place des Petits-Pères - Paris 2, 02h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0982

**17 rue de la Banque - Paris 2, 02h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0983

**Rue Montmartre - Paris 2, 03h00**

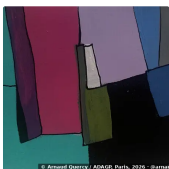
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0984

**Rue Tiquetonne - Paris 2, 03h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0985

**Rue Dussoubs - Paris 2, 03h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0986

**Rue des Petits-Carreaux - Paris 2, 04h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0987



Paris 3rd arrondissement, before dawn

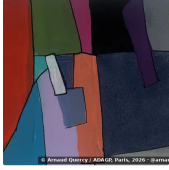
The third arrondissement-series of 72 Facets of Paris belongs to the hour before dawn. Its six facets cover the Haut-Marais between twenty past four and six in the morning, when the sky has begun to pale and the waltz, after the suspended prelude, quickens into its three-time turning. This is the Paris of old hôtels and narrow trade-streets caught between night and the working day — the covered market not yet open, the bakery's oven already lit, the haussmannian stone taking its first grey light. The cycle's slow nocturnal breath is over here; the dance has found its pulse and the city is about to wake.

The harmonies gathered in the 3rd are richer and more mobile than the prelude's archaic chords. Three minor-ninth sonorities — B $\flat$ -9 and a pair of E $\flat$ -9 — carry a cool, expectant tension; two dominant sevenths, A $\flat$ 7 and G $\flat$ 7, push the music forward with restless colour; and the luminous D $\flat$ maj9, sounded twice, opens the daylight that the others have been promising. Translated through the artist's ideamorphic method, these harmonies render as fields of grey and blue-lavender broken by warm accidents — red-orange, magenta, lime — and increasingly by arcs of teal and blue: the very gesture of light arriving on stone, the palette tilting from the held breath of night toward the first clear morning.

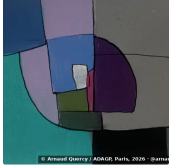
The six places trace a short circuit through the quarter. The old hôtels of rue de Saintonge open the series at twenty past four under B $\flat$ -9, red-orange, green and purple blocks over a grey field and a white square — the first paling of the sky. At twenty to five rue de Poitou answers in E $\flat$ -9, teal and lavender with a purple arc, the Marais holding its breath. At five the Marché des Enfants Rouges on rue de Bretagne — the oldest covered market, waking to its first deliveries — sounds E $\flat$ -9 against A $\flat$ 7 in blue and lavender, a magenta arc, orange and olive. Then the daylight chord arrives: rue de Turbigo, the haussmannian cut, at twenty past five in D $\flat$ maj9, greys opened by a blue arc and a flash of red. A bakery on rue de Turenne follows at twenty to six on G $\flat$ 7, a teal arc with magenta and lime-green over grey — the oven lit before the street. And at six the haussmannian blocks by the Square du Temple close the series in D $\flat$ maj9: a broad grey disc, a purple block, blue and red-orange — railings at dawn.

Seen together, the six compose a field on the turn — grey and blue-lavender grounds shot through with warm sparks and, as the hour advances, with widening arcs of teal and blue, the colour of light spreading over stone. They are the cycle's first quickening, the moment the day begins to assert itself in the mosaic. Like the full cycle of seventy-two, these six facets were commissioned together and now belong to a single Paris collection.

PARIS 3RD ARRONDISSEMENT, BEFORE DAWN

**Rue de Saintonge - Paris 3, 04h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0988

**Rue de Poitou - Paris 3, 04h40**

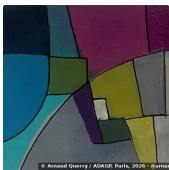
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0989

**44 rue de Bretagne - Paris 3, 05h00**

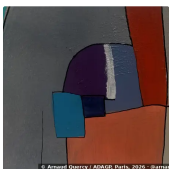
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0990

**Rue de Turbigo - Paris 3, 05h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0991

**Rue de Turenne - Paris 3, 05h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0992

**Square du Temple - Paris 3, 06h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0993



Paris 4th arrondissement, the city awakens

The fourth series of 72 Facets of Paris turns to the southern Marais at daybreak. These six facets fall between twenty past six and eight in the morning, the hour when the city shakes itself awake — shutters lifting, the first coffees poured, shops opening one by one onto the old narrow streets. The introduction's free, mysterious breath is long behind: the waltz is now in full three-time, and the dance gathers pace through the morning, carrying the painter through a quarter where royal stone and humble lane stand side by side in the early light.

Four harmonic families colour the series. The dominant sevenths B♭7 and G♭7 give the brighter, opening sonorities; the lush major-ninth D♭maj9 underlies the grand façades; and the minor sevenths E♭-7 and F-7 carry the older, quieter lanes. Translated through the artist's ideamorphic method, these morning harmonies rise from grey and black toward green and yellow, blue and teal, lavender and red-orange — the muted ground of cut stone repeatedly broken by a warm upright, a coloured square, a half-disc, as if daylight were testing the dark surfaces and finding its first footholds.

The six places trace the waking quarter. At twenty past six the shops of rue Saint-Antoine open on G♭7 — green and yellow, grey and a teal square, lavender, the shutters beginning to rise; twenty minutes on, the long

façades of rue de Rivoli answer in D♭maj9, grey and black opened by a red-orange upright and a white and a blue square, morning under the arches. At seven a café on rue Vieille-du-Temple returns to G♭7 — a grey arc, navy and olive, blue and a white square against black, the first coffees. At twenty past seven the haussmannian front of 17 boulevard Henri IV stands again on D♭maj9, grey and teal arcs and blocks of blue and red-orange. At twenty to eight rue des Rosiers opens on F-7 and B♭7, blue and tan, lavender and orange, a violet-and-teal half-disc on the old narrow street; and at eight the dance gathers pace down the humble rue des Barres behind Saint-Gervais on E♭-7 — a blue disc beside magenta and lavender, a pale upright on grey, an old lane caught in early light.

Seen together, the six compose a field of waking Paris: a stone-grey morning ground from which colour steadily lifts, square by square and arc by arc, the brightening green-and-yellow of the dominant sevenths and the cool blue of the minor lanes settling into one even daylight. Each holds its place in the third and fourth columns of the larger grid, fragments of the mosaic that, fully assembled, forms an abstract portrait of Paris. Like the full cycle of seventy-two, these six facets were commissioned together and now belong to a single Paris collection.

PARIS 4TH ARRONDISSEMENT, THE CITY AWAKENS

**Rue Saint-Antoine - Paris 4, 06h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0994

**Rue de Rivoli - Paris 4, 06h40**

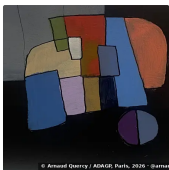
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0995

**Rue Vieille-du-Temple - Paris 4, 07h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0996

**17 boulevard Henri IV - Paris 4, 07h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0997

**Rue des Rosiers - Paris 4, 07h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0998

**Rue des Barres - Paris 4, 08h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC0999



Paris 5th arrondissement, in the morning

These seven facets of 72 Facets of Paris belong to the morning, between twenty past eight and twenty past ten, when the waltz has long left its prelude behind and the dance gathers pace across the Latin Quarter. Where the city's earliest series held its breath in the dark, the 5th wakes fully into the day: market squares filling, old streets stirring, the great public dome of the hill catching the first full light. Seven measures of three-time, carried up and over the Montagne Sainte-Geneviève as the morning comes into its strength.

Their harmonies are bright and busy, restless rather than grave. Dominant chords drive the movement — F7, A $\flat$ 7, D7, the sharp-edged E $\flat$ 7 $\sharp$ 11 — while half-diminished sonorities (C–7 $\flat$ 5, A–7 $\flat$ 5) lend a passing tension and the richer Dominus voicings, B $\flat$ –9 and D $\flat$ maj9, open out into space. Translated through the artist's ideamorphic method, these harmonies turn to a high, mobile palette: ochre and olive, purple and magenta, navy laced with orange flashes, and again and again a clean white square punched into the field — the signature of mid-morning light striking stone.

The circuit climbs and descends the hill. The market on the Place Maubert opens at twenty past eight in purple, olive and ochre, a blue arc and red across the filling stalls; twenty minutes on, the old rue de la Montagne-Sainte-Geneviève answers with a purple band over blue

and navy, magenta and an orange edge, worn façades climbing. At nine the Panthéon stands monumental — an orange block, magenta and green, a white square against deep shadow, the great public dome full of morning. Then the cobbled top of rue Mouffetard at twenty past nine in black and blue, olive-green and a purple block; its foot at twenty to ten, the food market toward Saint-Médard below the cafés of the Contrescarpe, navy charged with red-orange. At ten the haussmannian blocks of the boulevard Saint-Michel rise in navy and grey, blue and an orange flash; and at twenty past ten the Place de la Sorbonne closes the series with navy and gold, lavender and an ochre disc — chapel, cafés, students and terraces.

Seen together, the seven compose a luminous, agitated field — purples and navies broken everywhere by ochre, orange and those white squares of struck light, the whole climbing and turning with the slope of the hill. It is the Latin Quarter caught mid-stride, neither dawn-still nor noon-bright but fully in motion. Each holds its place in the mosaic (column 4, rows 2 through 8) which, fully assembled, forms an abstract portrait of Paris. Like the full cycle of seventy-two, these seven facets were commissioned together and now belong to a single Paris collection.

PARIS 5TH ARRONDISSEMENT, IN THE MORNING

**Place Maubert - Paris 5, 08h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1000

**Rue de la Montagne-Sainte-Genève - Paris 5, 08h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1001

**10 place du Panthéon - Paris 5, 09h00**

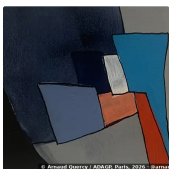
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1002

**Rue Mouffetard - Paris 5, 09h20**

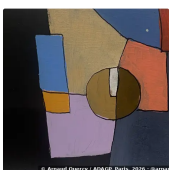
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1003

**Marché Mouffetard / place de la Contrescarpe - Paris 5, 09h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1004

**Boulevard Saint-Michel - Paris 5, 10h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1005

**4 place de la Sorbonne - Paris 5, 10h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1006



Paris 6th arrondissement, toward noon

The midday peak of 72 Facets of Paris — the moment the whole cycle has been climbing toward. Where the prelude lay in near-darkness and the earlier series rose measure by measure into the day, these seven facets stand at the summit: section B of the waltz, played at its warmest and most luminous height, between twenty to eleven and twenty to one. They cover the 6th arrondissement, the heart of Saint-Germain-des-Prés, when the sun is overhead, the long façades are in full light, and the city is at its busiest and most golden hour.

Their harmonies are the open, radiant major sevenths of high noon. Every facet rests on FMaj7 or GMaj7 — bright, unshadowed chords with none of the prelude's grave ambiguity, the sound of a day at its broadest. Translated through the artist's ideamorphic method, these luminous harmonies pour into warm light: ochre and tan, gold and yellow-green, coral and red-orange, with olive uprights and white squares breaking across the grey of stone. Where the 1st was a wall of black and blue, the 6th is colour brought to its height — the canvases open, sunlit, alive.

The seven places trace the late-morning surge of the quarter. The boulevard Saint-Germain opens the series at twenty to eleven, GMaj7 drawing grey into green and

olive, coral and ochre, a white square — the warm flow of late morning. The Carrefour de l'Odéon follows at eleven on FMaj7, ochre and tan, olive and yellow, a black block and red at the crossroads' busiest. At twenty past eleven the rue de Rennes rises on GMaj7 in olive-green uprights and orange, long façades in full light; then the Place Saint-Sulpice at twenty to noon, FMaj7 in gold and yellow-green, the fountain square at its brightest. At noon itself the boulevard Raspail holds the height of the day on stone, GMaj7 in grey, olive and red-orange. The haussmannian block at 47 rue de Sèvres answers at twenty past twelve, FMaj7 tracing a white arc and noon light across the façade; and at twenty to one the rue de Médicis, facing the Luxembourg, closes the peak on GMaj7 — a golden arc, olive and coral, lunch beside the garden.

Seen together, the seven compose the cycle's brightest and warmest field — a band of ochre, gold and coral lit by white squares, the visual summit toward which the prelude held its breath. It is midday made colour: the moment the day and the waltz reach their full light before the long descent begins. Like the full cycle of seventy-two, these seven facets were commissioned together and now belong to a single Paris collection.

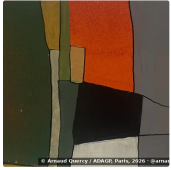
PARIS 6TH ARRONDISSEMENT, TOWARD NOON

**Boulevard Saint-Germain - Paris 6, 10h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1007

**Carrefour de l'Odéon - Paris 6, 11h00**

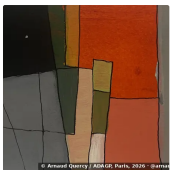
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18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1008

**Rue de Rennes - Paris 6, 11h20**

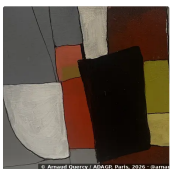
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1009

**6 place Saint-Sulpice - Paris 6, 11h40**

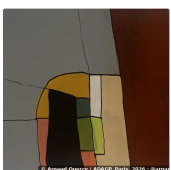
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1010

**Boulevard Raspail - Paris 6, 12h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1011

**47 rue de Sèvres - Paris 6, 12h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1012

**Rue de Médicis, face au Luxembourg - Paris 6, 12h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1013



Paris 7th arrondissement, in the afternoon

The afternoon series of 72 Facets of Paris — the waltz at its full, warm turning. These seven facets fall in the early afternoon, between one and three o'clock, when the dance is no longer rising but holding its height: three-time still strong, sunlit and unhurried. They cover the faubourg Saint-Germain in the 7th arrondissement, the ministerial and residential Left Bank — official quarter and market-village at once, the city neither waking nor tiring but simply, fully alive in the middle of its day.

Their harmonies are the bright, settled chords of the afternoon. Three facets rest on the dominant seventh C7, a sonority with forward pull and heat; three more lean on the minor seventh G-7, cooler and more pensive; and one opens the series on the major seventh FMaj7, the warmest and most luminous of the three families. Translated through the artist's ideamorphic method, these chords return colour to the canvases in full: ochre and olive, red and magenta, gold and tan, set against returning blue, grey, lavender and the occasional black block — the palette of a quarter caught in clear afternoon light, neither shadowed nor glaring.

The seven places trace a slow circuit of the faubourg. The boulevard Saint-Germain opens at one, near the Assemblée, drawing from FMaj7 the spirit of the official quarter at midday — blue returning beside ochre and

olive, red and grey. At twenty past one the market-village of rue Cler answers on G-7: white and grey, red-orange and ochre, magenta and a purple edge, the lunch crowd on the pedestrian street. At twenty to two the market itself turns to C7 — red and purple, ochre and blue, a magenta arc and a black block among the stalls. At two, rue Saint-Dominique quiets on G-7, grey and gold with a purple block and a white square; twenty minutes on, a bakery-café there takes up C7, a black block over red, a purple column and olive, lavender and white. At twenty to three the quiet rue de Grenelle returns to G-7 — ochre and purple, a black block and orange, grey and pink, the residential hush of the 7th — and at three a café on rue du Bac, by the Carré Rive Gauche, closes the series on C7: grey and purple, olive and orange, lavender over brown.

Seen together, the seven compose a warm, even field — the cycle's afternoon ground, where colour has fully returned and form sits easy in the light, ministry and market held in the same clear hour. Each is one measure of the waltz and one square of the larger mosaic, which fully assembled forms an abstract portrait of Paris. Like the whole cycle of seventy-two, these seven facets were commissioned together and now belong to a single Paris collection.

PARIS 7TH ARRONDISSEMENT, IN THE AFTERNOON



Boulevard Saint-Germain - Paris 7, 13h00

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1014



Rue Cler - Paris 7, 13h20

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1015



Marché de la rue Cler - Paris 7, 13h40

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1016



Rue Saint-Dominique - Paris 7, 14h00

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1017



Rue Saint-Dominique - Paris 7, 14h20

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1018



Rue de Grenelle - Paris 7, 14h40

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1019



Rue du Bac - Paris 7, 15h00

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1020



Paris 8th arrondissement, in the evening

The evening series of 72 Facets of Paris. These seven facets fall in the warm, slow turn of the waltz between twenty to eight and twenty to ten, across the grandest of arrondissements — the 8th of the Champs-Élysées, avenue Montaigne and the Faubourg-Saint-Honoré, of boulevard Haussmann and the Madeleine. It is the hour when the avenues light up and the dance, having reached its widest, most opulent stretch, begins to lean toward its close: the last facets draw down toward Saint-Lazare and the temple of the Madeleine, night falling, the cycle quietly circling back to its prelude.

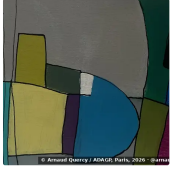
Their harmonies are the rich, dusk-coloured chords of the cycle — dominant sevenths (B $\flat$ 7, F7, G $\flat$ 7), the lush major ninth (D $\flat$ maj9), the minor sevenths (E $\flat$ -7, F-7) and a single half-diminished (C-7 $\flat$ 5) that carries the evening's first shadow. Translated through the artist's ideamorphic method, these harmonies bloom into teal and lavender, ochre and red-orange, blue discs and green circles set against grey and black — façade-lit colour, neither the full glare of day nor the near-black of the small hours, but the particular warmth of Paris at nightfall.

The seven places trace the avenue at dusk. From G $\flat$ 7 the cafés of the Champs-Élysées open the series at twenty to eight — a grey arc and yellow-green, a blue disc and teal, the avenue's evening buzz; D $\flat$ maj9 answers at eight on avenue Montaigne, teal and a blue

square, white, a red-orange arc edged in black, luxury façades at nightfall. G $\flat$ 7 returns at twenty past eight for the boutiques of the Faubourg-Saint-Honoré, teal and a green circle, purple and yellow-olive, magenta and blue across lit windows; then D $\flat$ maj9 stretches the long night façades of boulevard Haussmann at twenty to nine, blue and grey, a red-orange block, a white square over teal. At nine, F-7 and B $\flat$ 7 draw the discreet Village Royal off rue Royale into lavender and a grey arc, red and ochre, purple and blue — restaurants at the dinner hour. The dance turns toward its close: E $\flat$ -7 finds the quiet rue de Naples in the quartier de l'Europe at twenty past nine, blue and purple, lavender and a green half-disc, a grey circle below, the hushed streets near Saint-Lazare; and at twenty to ten C-7 $\flat$ 5 with F7 lights the Madeleine and its restaurants — the Greek temple aglow, a grey arc, blue and green, ochre and orange, purple against black, public stone and evening tables.

Seen together, the seven compose the cycle's warmest and most opulent field — a band of teal, lavender, ochre and red-orange over grey and black, the avenues caught at the exact hour of their lighting. It is evening Paris at its grandest, already turning toward the dark from which the prelude rose. Like the full cycle of seventy-two, these seven facets were commissioned together and now belong to a single Paris collection.

PARIS 8TH ARRONDISSEMENT, IN THE EVENING

**Brasseries des Champs-Élysées - Paris 8, 19h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1034

**57 avenue Montaigne - Paris 8, 20h00**

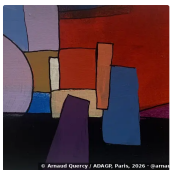
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1035

**Rue du Faubourg-Saint-Honoré - Paris 8, 20h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1036

**111 boulevard Haussmann - Paris 8, 20h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1037

**Village Royal, rue Royale - Paris 8, 21h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1038

**Quartier de l'Europe, rue de Naples - Paris 8, 21h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1039

**9 place de la Madeleine - Paris 8, 21h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1040



Paris 9th arrondissement, nightfall

The closing series of 72 Facets of Paris — and the work's last word. After ten arrondissement-series have carried the waltz across a full day and night in strict three-time, these six facets bring it home: night has fallen over the 9th arrondissement, and between ten and twenty to midnight the dance slows, gathers itself, and circles back toward the prelude. This is the Paris of the great lit theatres and the romantic hill — the Opéra Garnier and the Nouvelle Athènes, Pigalle and the Grands Boulevards — the city at full nocturnal pitch, even as the music begins, measure by measure, to fade back into the dark from which it first rose.

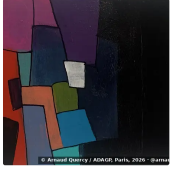
The harmonies of this final stretch are rich and worldly, dominant sevenths and lush ninths gilded with tension. Two facets turn on altered dominants ($A\flat 7$, $E\flat 7\sharp 11$), the bright glare of late-night neon; others lean on the warm ninth ($B\flat-9$, $D\flat maj9$) and on the smoky minor seventh ($E\flat-7$, $F-7$), with $B\flat 7$ driving the cadence at the very end. Translated through the artist's ideamorphic method, these chords blaze out of the night: magenta and orange, lavender and purple, teal and votive red, all surging from wide fields of black and deep navy — the city's lights burning against the dark, form emerging only where the colour catches fire.

The six places trace a last nocturnal circuit. The place Saint-Georges, heart of the Nouvelle Athènes laid out in 1824, opens at ten on $B\flat-9$, its romantic façades in magenta and blue, navy and green, orange and teal, a

white square against black. Twenty minutes on, the Opéra Garnier rises on $E\flat 7\sharp 11$ — the great lit public palace, red and green, lavender and purple, blue and white surging from the night. At twenty to eleven the rue des Martyrs in SoPi answers on $E\flat-7$, the village street alive with teal and a blue square, purple and an olive half-disc, lavender against black; then the bars of the place Pigalle at eleven on $A\flat 7$, green and red, blue and orange, purple over deep navy at full tilt. The boulevard des Italiens follows at twenty past eleven on $D\flat maj9$, purple and an orange arc, red and blue, magenta on a wide field of dark navy. And at twenty to midnight the Théâtre des Variétés on the boulevard Montmartre closes the cycle on $F-7$ and $B\flat 7$ — tan and magenta, purple and orange, blue and grey edging into black: the last facet, the curtain falling as the day returns to night.

Seen together, the six compose the cycle's most luminous nocturne — a dark field shot through with theatre-light and neon, the warm chords flaring where the still, grave canvases of the prelude held only a single lamp. Where the 1st was a held breath at the bottom of the night, the 9th is the dance spending its last brilliance before the bar dissolves and the music turns back to its opening. The curtain falls; the prelude waits to begin again. Like the full cycle of seventy-two, these six facets were commissioned together and now belong to a single Paris collection.

PARIS 9TH ARRONDISSEMENT, NIGHTFALL

**Place Saint-Georges - Paris 9, 22h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1041

**1 place de l'Opéra - Paris 9, 22h20**

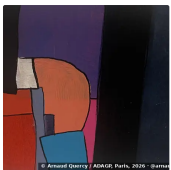
Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1042

**Rue des Martyrs - Paris 9, 22h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1043

**Place Pigalle - Paris 9, 23h00**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1044

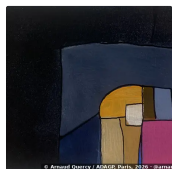
**24 boulevard des Italiens - Paris 9, 23h20**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1045

**10 boulevard Montmartre - Paris 9, 23h40**

Acrylic on Paper
18.0×13.0 cm · 2026-06-11
Sold — Paris, France
AQC1046





2 rue de l'Amiral-de-Coligny - Paris 1, 00h00

Sold — Paris, France

AQC0975



Hors-Série

HORS-SÉRIE



2 rue de l'Amiral-de-Coligny - Paris 1, 00h00

Sold — Paris, France

AQC0975



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