



Yves Klein
The plates,
Exhibited at Blenheim Palace (UK)

Yves Klein

Assiette bleue sans titre (IKB 54), 1957-2024

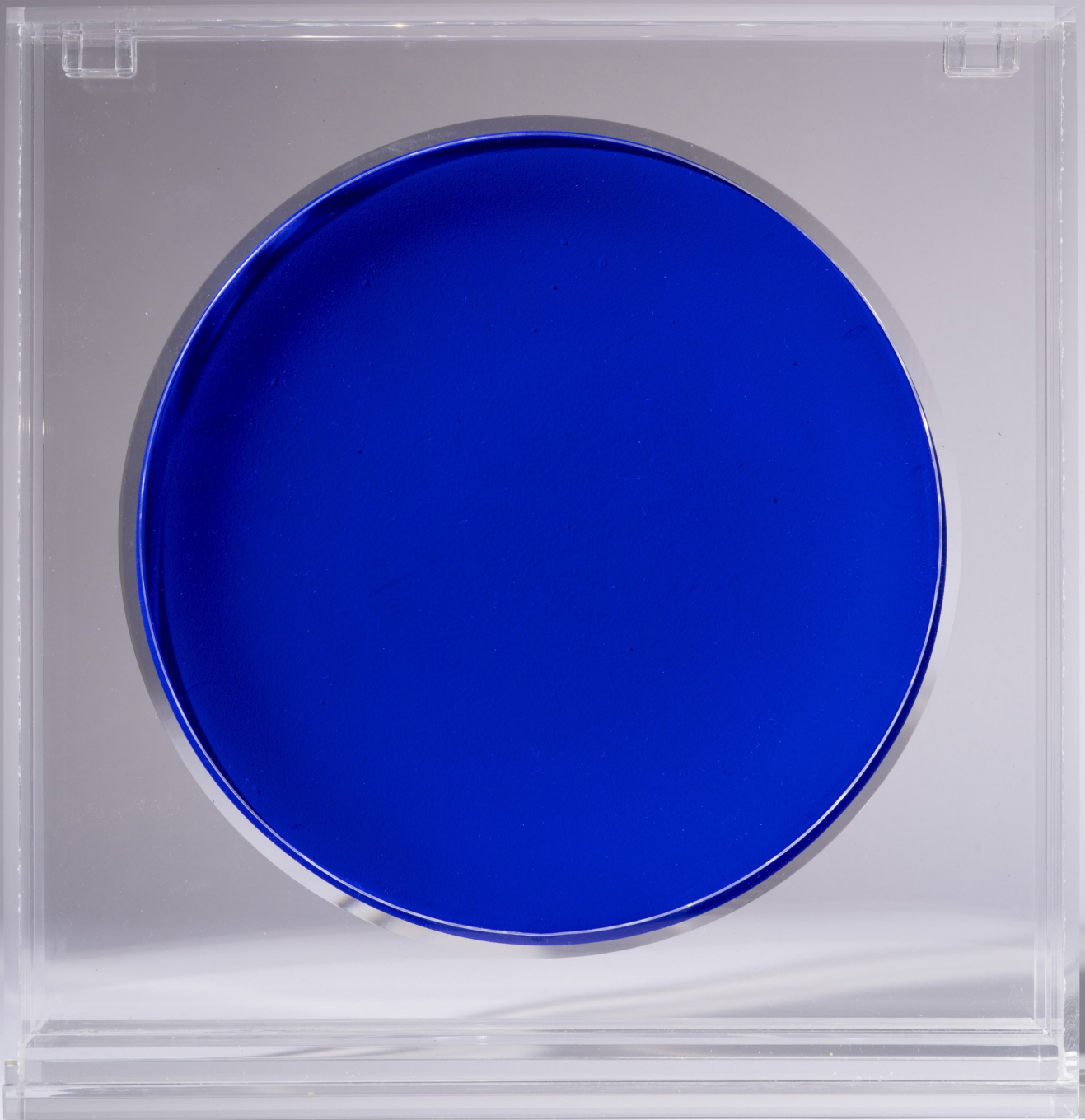
Plexiglas case, ceramic plate, IKB blue color.

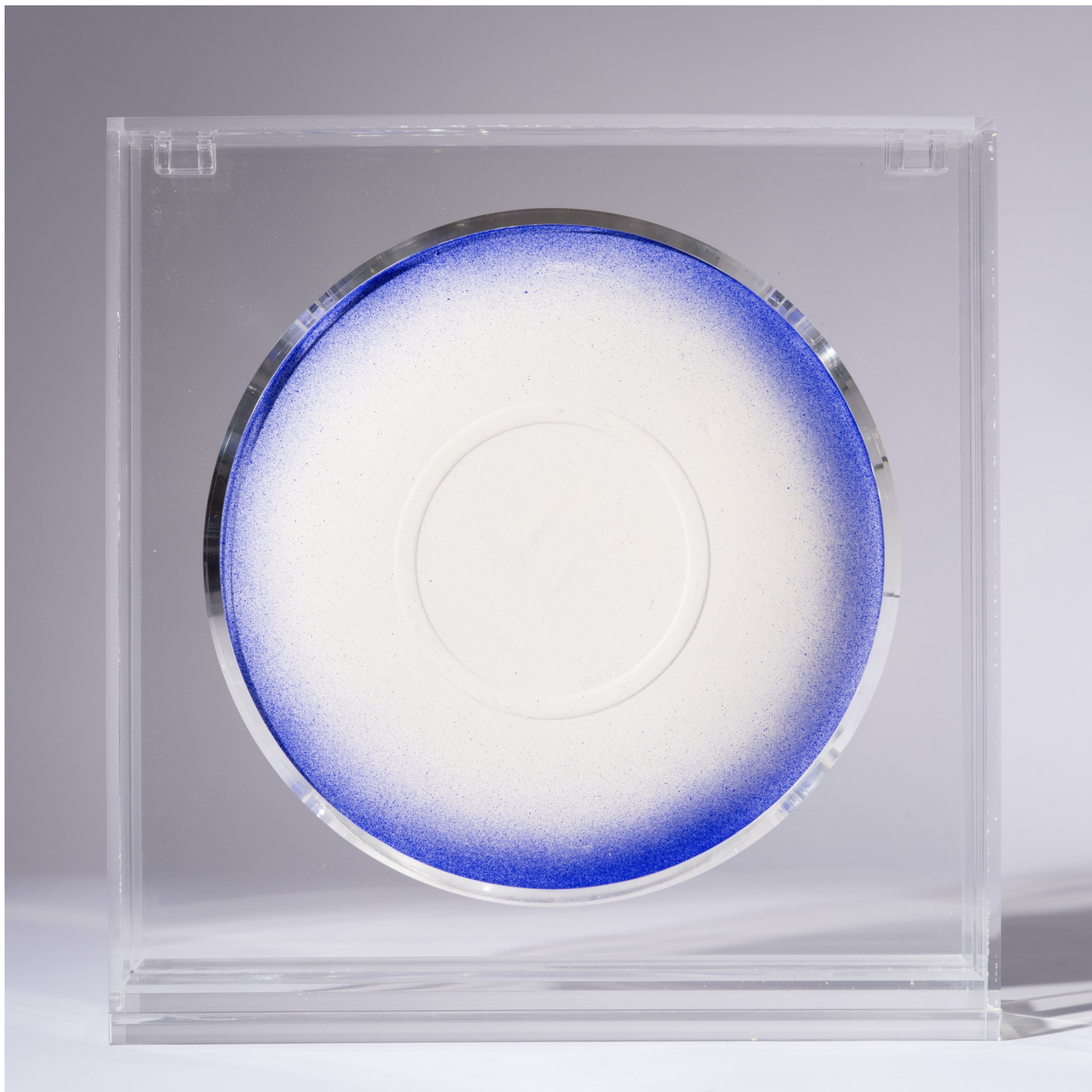
Based on the work executed in 1957.

1,000 copies numbered from 1/1,000 to 1,000/1,000.

50 copies numbered from EA 1/50 to EA 50 /50.

Ø 23 cm 32 x 30 x 8 cm with Plexiglas case





“The composition, even the texture of my paintings, is texture of the pictorial matter; it must be highly effaced, intensely worked, strong, and serious, in order to permit the display in all its splendor, color.”

The *Assiette bleue sans titre (IKB 54)*, was executed in 1957 at a pivotal moment in Yves Klein’s career, the same year in which he perfected the production of the colour-matter that he would call IKB (International Klein Blue), characteristic of the works of his “Époque bleue” and which would become his signature and the vehicle for his quest for the immaterial.

This IKB applied to earthenware emanates a palpable cosmic energy, the experience of infinite freedom. Yves Klein took care to paint the edge to reinforce the diffusion of the pure color.

Yves Klein

Assiette rose rouge, 1959-2024

Plexiglas case, ceramic plate, pink color.

Based on the work executed in 1959.

1,000 copies numbered from 1/1,000 to 1,000/1,000.

50 copies numbered from EA 1/50 to EA 50 /50.

Ø 23 cm 32 x 30 x 8 cm with Plexiglas case





“The composition, even the texture of my paintings, is texture of the pictorial matter; it must be highly effaced, intensely worked, strong, and serious, in order to permit the display in all its splendor, color.”

The *Assiette rose rouge* created in 1959 marks the appearance of pink alongside blue and gold in the chromatic pantheon in three stages. Before choosing pink, it was red, clearly visible on the plate, that the artist had chosen as the second fundamental colour after blue. Mixed with blue, red is close to incarnate, the colour of flesh and blood, which marks the artist's return to the earth. Pink is also the third component of the flame of fire which reveals itself in turn blue, yellow and pink/red, depending on the intensity of its temperature.

Yves Klein

Assiette or sans titre, 1959-2024

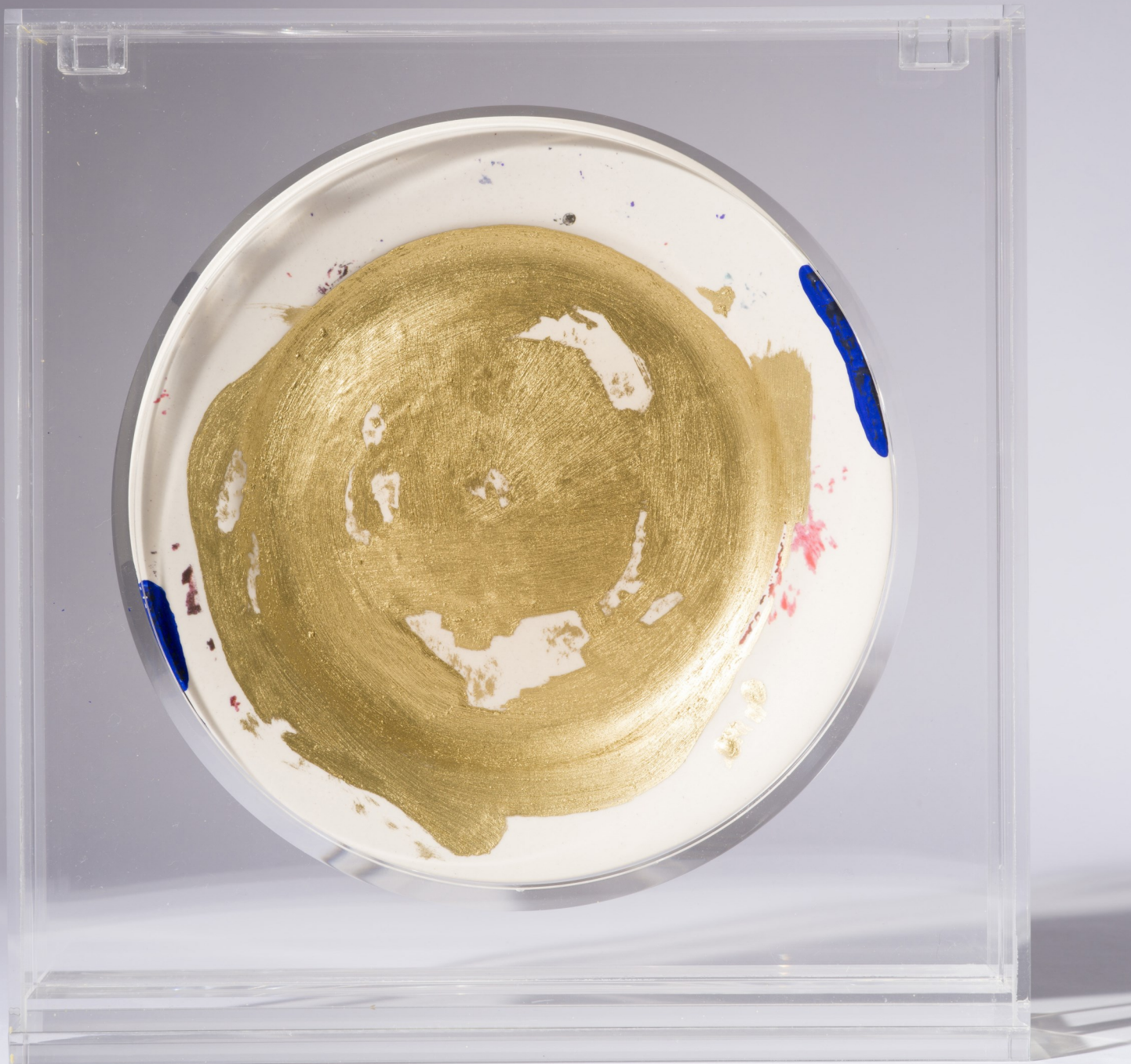
Plexiglas case, ceramic plate, gold color.

Based on the work executed in 1959.

1,000 copies numbered from 1/1,000 to 1,000/1,000.

50 copies numbered from EA 1/50 to EA 50 /50.

Ø 23 cm 32 x 30 x 8 cm with Plexiglas case



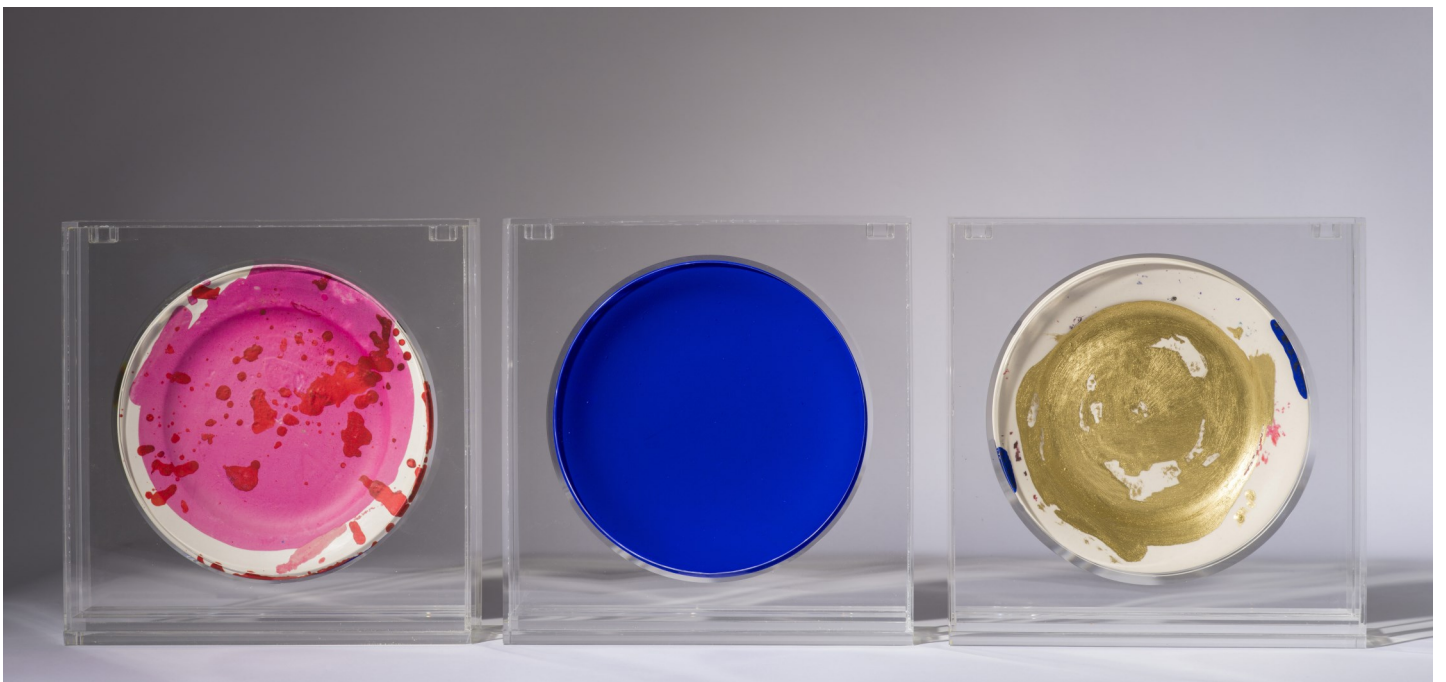


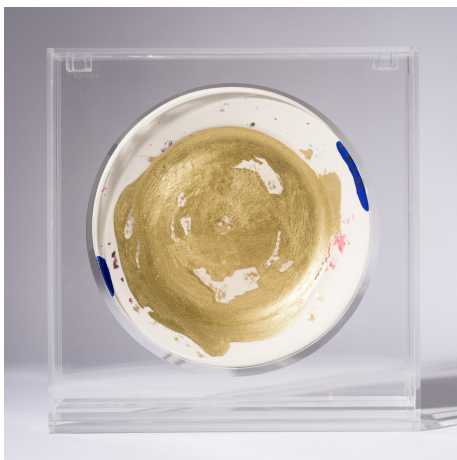
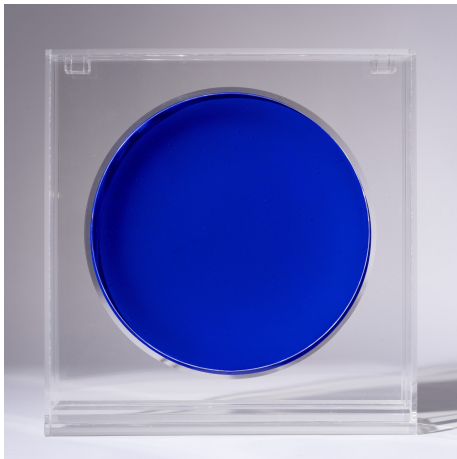
"The composition, even the texture of my paintings, is texture of the pictorial matter; it must be highly effaced, intensely worked, strong, and serious, in order to permit the display in all its splendor, color."

Blue, gold and pink. Yves Klein's three emblematic colours, cited in this order in his writings, are brought together on the *Assiette or sans titre*, created in 1959. "Linked to blue and pink, gold is also at the heart of fire. Gold for God the father, blue for the divine made man, and crimson madder for the Holy Spirit" is how Pierre Restany explained the systematic articulation of the three colours at the end of the artist's life.

Blue, gold and pink constitute the link that unites flesh and spirit and ensures the transition from one to the other. A material of exchange, transmutation and desire for the absolute, gold alone possesses the artistic qualities that transform an object into a work of art, that lead to the immaterial.

Yves Klein







Yves Klein

Catalogue Raisonné, 2000

Plexiglas object case, with blue and pink pigments and gold leaf

27 x 32.5 x 19.5 cm



Published in 2000 in 440 copies, plus 100 + 55 copies for the artist's family, P. Restany, the author and his collaborators.

440 + 100 + 55 copies: 440 numbered from 1/440 to 440/440, plus 100 numbered from I/C to C/C and 55 numbered from I/LV to LV/LV.

Deluxe edition of the Catalogue Raisonné, presented in a Plexiglas object case, with blue and pink pigments and gold leaf, based on Yves Klein's patent application for the Table on January 5, 1961.

The addendum contains mostly unpublished documents from the personal archives of Rotraut Klein, Daniel Moquay and Loïc Malle.

All documents are reproduced at actual size, wherever possible, on media identical to the originals, and are arranged in chronological order.



YVES KLEIN



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