



PORTFOLIO

2026

*Gregory Baão*

## Introduction

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Gregory BAÔO's work explores how archival images, icons, and collective mythologies can be reactivated in the present. Through a practice in which material, light, and manual intervention are layered onto photography, the original image is subtly displaced to reveal an inner, sensitive, and symbolic dimension.

The figures he revisits, actresses, muses, or legendary silhouettes, are not treated as objects of nostalgia. They become contemporary presences, shaped by the tension between public myth and intimate identity. The body, often framed as a visual structure or sign, oscillates between movement, protection, and silent affirmation.

Material plays a central role in this transformation. Crystals, selective color, and manual gestures are not ornamental. They create an additional skin for the image, a fragile and vibrant surface where light deposits a new memory. This visual stratification inscribes the artistic gesture within time, between archive, trace, and renewal.

Gregory BAÔO's work questions what we project onto icons, what we believe we recognize, and what remains invisible. Rather than illustrating the past, it opens a space of reinterpretation, where the image becomes alive again, silent, inhabited, and enduring.





## Biography

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Born in 1975 in Belgium, Gregory BAÔO is a visual artist whose practice lies at the intersection of photography, memory, and material. Working from original vintage photographs and period negatives sourced from international archives and private collections, he reinterprets icons of cinema and popular culture in dialogue with the present.

At the core of his approach is a studio practice that combines image-making with elements of artistic jewelry. Before each work is produced, precise visual references and a structured organization of crystalline material are developed. The artworks, released in limited editions, balance methodological rigor with the singularity of the manual gesture, allowing each piece to retain its own presence.

Each creation involves a specific selection of Swarovski crystals, chosen for their ability to capture light and transform the photographic surface. Applied by hand, they confer a tactile, sculptural, and vibrant dimension to the image. Their precious nature lies in the memory they carry, evoking images to be preserved, as if held within a symbolic case of time and remembrance.

An essential dimension of his work resides in the discreet insertion of authentic quotations drawn from the voices of the represented figures. Subtly concealed within the composition, these fragments act as inner voices and invite a gradual reading beyond first sight.

Through selective color, the recurring use of pink, the material presence of crystals, and the visible manual gesture, Gregory BAÔO transforms archival photography into a sensitive and narrative object. His work questions how icons travel through time, reappear in our present, and continue to connect generations.

*"History does not fade away. It continues within us."*



## Grace Kelly

**White Version (Unique piece)  
and Pink Version (3 editions)**

This work holds a foundational place within the series dedicated to Grace Kelly. It is among the very first pieces through which Gregory BAÔO explored the manual application of crystals, inaugurating an aesthetic language that would become a lasting signature of his practice. The original image belongs to the most iconic portraits of Princess Grace Kelly of Monaco.

The reinterpretation follows a measured approach, in which artistic intervention accompanies the image without transforming it. Material, light, and manual gesture establish a subtle dialogue between memory and contemporaneity, allowing a silent, inhabited, and timeless presence to emerge.

**The White version**, created as a one of a kind work, offers a refined and intimate reading. It incorporates a discreet message, deliberately concealed at the heart of the artwork, conceived as a symbolic inscription intended to transcend time within a logic of memory and transmission.

**The Pink version**, produced in an edition of three, introduces a more sensitive and contemporary nuance. Color acts as an emotional breath, accompanying the image without disturbing its balance. At the crossroads of historical portraiture and contemporary creation, this work stands as a singular collector's piece.

GREGORY BAÔO





« De là où je suis, vous resterez dans mon cœur  
pour l'éternité, votre Princess, votre Grace".  
Caroline, Albert, Stéphanie

## Grace Kelly

**Title :** Grace Kelly

Year : 2022

Subject : First official portrait of Princess Grace Kelly of Monaco.

### Extra-large format (WHITE version)

Internal reference (artwork) : GK-WHITE-16451366-UNIQUE

Dimensions : 164.5 × 136 cm (64.8 × 53.6 in.)

Edition : Unique piece

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### Extra-large format (PINK version)

Internal reference (artwork) : GK-PINK-16451366-ED3+1AP

Dimensions : 164.5 × 136 cm (64.8 × 53.6 in.)

Limited Edition of 3 + 1 AP

### Hidden message :

*"From where I am, you will remain in my heart forever,  
your Princess, your Grace."*

*Caroline, Albert, Stéphanie*



## Grace Kelly — White & Pink

### Contemporary frame and molded frame

In this large-format presentation, the artwork exists in two distinct forms within the same edition. One version is presented in a classic contemporary frame, while the other is shown in a princely molded frame. These two presentations do not establish a hierarchy. Instead, they offer complementary aesthetic readings, adapted to different exhibition contexts and architectural settings.

**The contemporary frame** favors a clean and current presentation, emphasizing the visual strength of the portrait and the precision of the studio work. The photograph engages directly with its surroundings, within a restrained and timeless approach.

**The molded frame**, a singular piece within the edition, introduces a more patrimonial and ceremonial dimension. Through its relief and material presence, it echoes the tradition of grand formal portraits and the aesthetics of princely residences. In this configuration, the artwork takes on the presence of a true object of prestige, situated between photography, art object, and collectible piece.

In both the White and Pink versions, the choice of framing acts as a full artistic extension of the work. It shapes the relationship between the image and the viewer and allows the artwork to exist either within a contemporary, pared-down reading or within a more iconic and memorial interpretation, without one prevailing over the other.



*Caroline, Albert, Stéphanie*

## **Grace Kelly – White & Pink**

### **Large format (WHITE version)**

Version – Contemporary classic framing

Internal reference (artwork) : GK-WHITE-101825-ED3+1EA

Dimensions : 101 × 82.5 cm (39.7 × 32.5 in.)

Limited Edition of 3 copies + 1 EA

### **Large format (WHITE version)**

Version – Molded princely framing (singular piece within the Edition)

Internal reference (artwork) : GK-WHITE-11395-MOULURE

Dimensions (with molded frame) : 113 × 95 cm (44.5 × 37.5 in.)

Edition : 1 singular piece within the Edition

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### **Large format (PINK version)**

Version – Contemporary classic framing

Internal reference (artwork) : GK-PINK-101825-ED3+1AP

Dimensions : 101 × 82.5 cm (39.7 × 32.5 in.)

Limited Edition of 3 copies + 1 AP

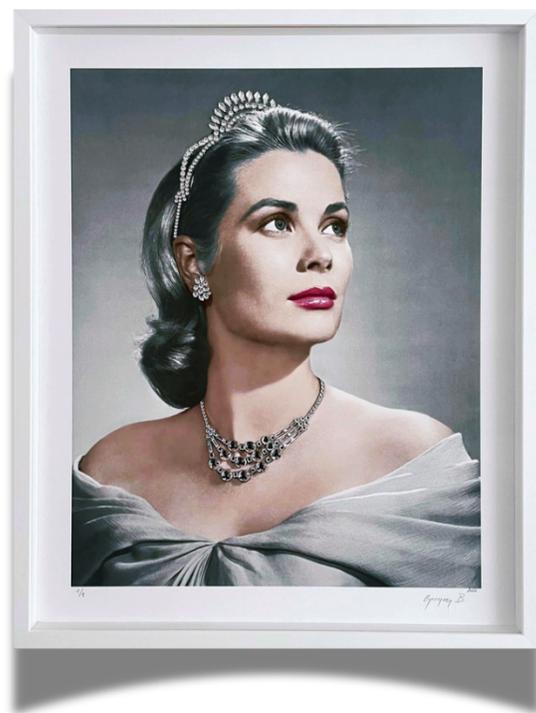
### **Large format (PINK version)**

Version – Molded princely framing (singular piece within the Edition)

Internal reference (artwork) : GK-PINK-11395-MOULURE

Dimensions (with molded frame) : 113 × 95 cm (44.5 × 37.5 in.)

Edition : 1 singular piece within the Edition



*Caroline, Albert, Stéphanie*

## **Grace Kelly — White & Pink**

### **Medium format (WHITE version)**

Internal reference (format) : GK-WHITE-76563-ED8+2AP

Dimensions : 76.5 × 63 cm (30.1 × 24.8 in.)

Limited Edition of 8 copies + 2 AP

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### **Medium format (PINK version)**

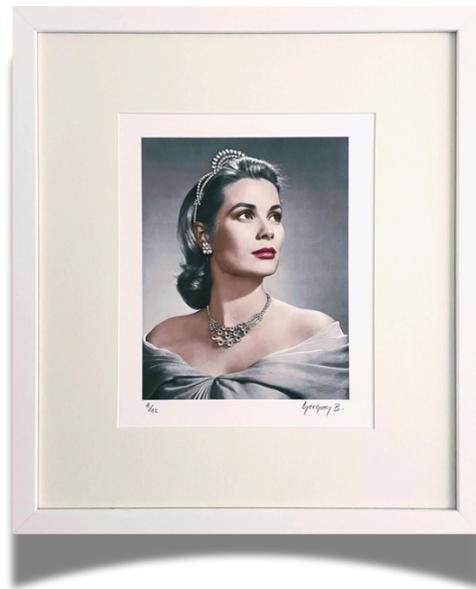
Internal reference (format) : GK-PINK-76563-ED8+2AP

Dimensions : 76.5 × 63 cm (30.1 × 24.8 in.)

Limited Edition of 8 copies + 2 AP

### **About the artwork :**

In this intermediate format, the work offers a relationship with the viewer that strikes a balance between iconic presence and visual intimacy. The White version magnifies the elegant and timeless aesthetic of the original portrait, while the Pink version affirms a sensitive and resolutely contemporary chromatic signature. At this scale, the work integrates naturally into any space while preserving the symbolic power of Princess Grace Kelly of Monaco.



*Caroline, Albert, Stéphanie*

## Grace Kelly – White & Pink

### Small format (WHITE version)

Internal reference (format) : GK-WHITE-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

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### Small format (PINK version)

Internal reference (format) : GK-PINK-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### About the artwork :

In this small format, the artwork takes on the presence of a truly precious object, almost like a piece preserved within a case. The refined scale highlights the delicacy of the artist's work, as each crystal, smaller in size and applied with great precision, contributes to a jewelry-like dimension that reinforces the precious character of the piece. The White version retains the sobriety and purity of the portrait, while the Pink version introduces a soft and introspective tonality. At this scale, the artwork engages with space in a discreet and refined manner, affirming that its artistic coherence and value reside in its presence, precision, and intention.

## Singin' in the rain — Special Edition "CRYSTAL BLACK"

With Singin' in the Rain – Crystal Black, Gregory BAÔO offers a more graphic and structured reinterpretation of an emblematic scene from American musical cinema. The silhouette of Gene Kelly, suspended in motion, becomes almost sculptural. Gesture, body, and posture are transformed into visual matter, where the rhythm of movement replaces the simple narration of the scene.

The black crystals intensify the depth of contrast and give the rain a new, almost nocturnal density. They transform the image into a vibrant surface, where light appears in fragments, creating a dialogue between brilliance, shadow, and relief. Through this manual, jewelry-like intervention, the artwork acquires a singular material presence that goes beyond cinematic reference and fully asserts its contemporary artistic dimension.

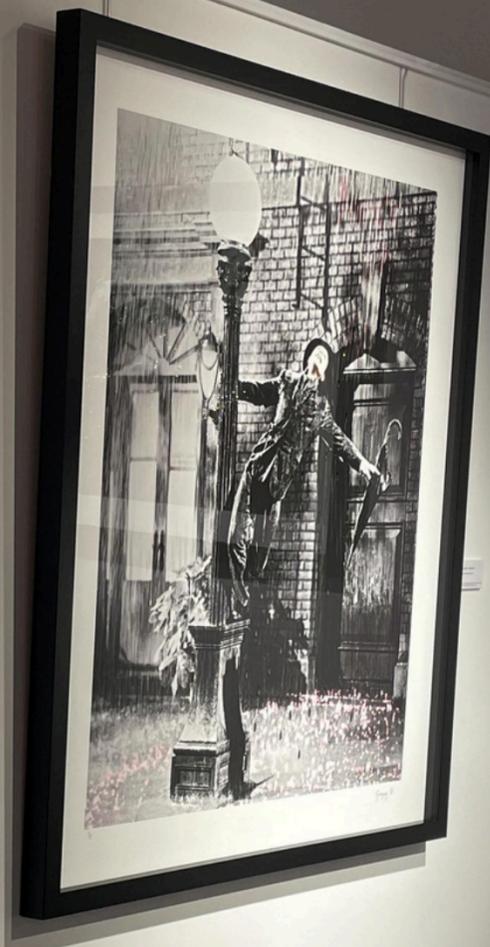
The presence of pink rain, a chromatic signature of the artist, introduces a gentle and emotional symbolic layer. It evokes tenderness, hope, and resilience, reminding us that this scene, beyond its apparent joy, also celebrates the human ability to transform constraint into vital momentum.

The artwork also incorporates a sentence linked to Gene Kelly's childhood, a maternal injunction repeatedly addressed to him:

*"do not jump in puddles."*

At the moment of filming this scene, the actor recalls these words. This discreet yet persistent memory resurfaces like a buried trace. Crossing puddles then becomes a gesture charged with meaning, not as an act of rebellion, but as one of intimate liberation. It is a moment where joy, memory, and gentle transgression converge. The sentence, concealed at the heart of the artwork, remains as a secret imprint, silently connected to the emotion of the scene.

Through this Crystal Black special edition, Gregory BAÔO does more than honor a cinema icon. He offers a poetic and contemporary reinterpretation, rooted in material and gesture, where movement, memory, and crystallized light give rise to a rare work that is both sensitive and assertive.





"Do not jump in puddles".

## **Singin' in the Rain — Special Edition "CRYSTAL BLACK"**

**Title :** Singin' in the Rain – Crystal Black (Special Edition)

Year : 2025

Internal reference (series) : SR-CB

Subject: Artistic interpretation inspired by the iconic scene from the film Singin' in the Rain (1952), performed by Gene Kelly. This Crystal Black special edition offers a more radical and contemporary reading of the image, where contrast, silhouette, and movement become the central elements of the composition.

### **Small format**

Internal reference (format) : SR-CB-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### **Medium format**

Internal reference (format) : SR-CB-77563-ED5+1AP

Dimensions : 77.5 × 63 cm (30.5 × 24.8 in.)

Limited Edition of 5 copies + 1 AP

### **Large format**

Internal reference (format) : SR-CB-95109-ED3+1AP

Dimensions : 109 × 95 cm (42.9 × 37.4 in.)

Limited Edition of 3 copies + 1 AP



"Do not jump in puddles".

## Singin' in the Rain

**Title :** Singin' in the Rain

Year : 2022

Internal reference (series) : SR

Subject: Artistic interpretation inspired by the iconic scene from the film Singin' in the Rain, performed by Gene Kelly. The artwork revisits an emblematic moment of musical cinema, symbolizing joy, freedom, and vital momentum in the face of adversity.

### Small format

Internal reference : SR-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### Medium format

Internal reference : SR-77563-ED8+2AP

Dimensions : 77.5 × 63 cm (30.5 × 24.8 in.)

Limited Edition of 8 copies + 2 AP

### Large format

Internal reference : SR-86106-ED5+1AP

Dimensions : 106 × 86 cm (41.7 × 33.9 in.)

Limited Edition of 5 copies + 1 AP

### About the artwork :

Singin' in the Rain revisits an iconic cinematic scene through a contemporary and luminous interpretation. Transparent crystals give the rain a shimmering, almost tactile presence, transforming the image into a vibrant surface where light, relief, and movement engage in dialogue. The suspended gesture of Gene Kelly becomes a symbol of freedom and vital momentum, balancing homage to classical cinema with contemporary artistic interpretation.



## Shining Like a Star

February 1954, Korea. The air is biting, the landscape raw. Marilyn Monroe interrupts her honeymoon to head to the front lines, offering the troops a rare moment of humanity. She first appears on stage with an army bomber jacket worn over her outfit. Then, a question that electrifies the crowd: "Do you think I'm going to sing like this?"

In a single motion, the jacket falls. Marilyn emerges, ethereal, in a summer cocktail dress, defying the freezing temperatures. It is this transition from shadow to light, from military garment to the radiance of an icon, that Gregory BAÔO brings to life here.

Drawn from military archives that remained confidential for decades, this image is the raw perspective of an anonymous soldier. The artist reclaims this moment of truth by encrusting Swarovski crystals onto the dress and jewelry; he does more than just display a photograph—he reignites the fire of that performance. Beneath the crystal facets, a confession is revealed:

*"I don't mind living in a man's world as long as I can be a woman in it."*

Through *Shining Like a Star*, the artist immortalizes this fragment of humanity, just before the scene passes into memory.



*"i don't mind living in a man's world as long as i can be a woman in it".*

## Shining Like a Star

**Title :** Shining Like a Star

Year : 2022

Internal reference (series) : SLS

Subject: Artistic interpretation of an iconic scene in which Marilyn Monroe appears before a crowd of soldiers. Seen from behind, the figure becomes a point of convergence for collective gazes, suspended between public image, collective desire, and inner presence.

### Small format

Reference : SLS-405455-ED12+2AP

Dimensions : 40.5 × 45.5 cm (15.9 × 17.9 in.)

Limited Edition of 12 copies + 2 AP

### Special Edition format

Reference : SLS-5974-ED10+2AP

Dimensions : 59 × 74 cm (23.2 × 29.1 in.)

Limited Edition of 10 copies + 2 AP

### Medium format

Reference : SLS-6482-ED8+2AP

Dimensions : 64 × 82 cm (25.2 × 32.3 in.)

Limited Edition of 8 copies + 2 AP

### Large format

Reference : SLS-84108-ED5+1AP

Dimensions : 84 × 108 cm (33.1 × 42.5 in.)

Limited Edition of 5 copies + 1 AP



## SHINING OVATION

Marilyn stands before the microphone, in profile. Time stands still. On makeshift stages built from a few wooden planks, the actress gives herself unreservedly to thousands of men. Here, it is no longer about the star system, but total surrender. One can feel the pure joy of giving, of being exactly where she belongs to restore hope to those on the front lines.

To discover this photograph is to enter the intimacy of a moment that remained invisible for a long time, far from the official lenses of the major magazines. Gregory BAÔO elevates this authentic presence and the fascinating vulnerability she shows before the sea of faces listening to her.

The artist's work resonates with this vibration. By accentuating the dress and jewelry with crystals, he does not transform the scene: he extends it. He uses light to hold onto this fragment of grace a little longer. A quote, tucked away like a confidence, accompanies the work:

*"I knew I belonged to the public and to the world, not because I was talented or even beautiful, but because I had never belonged to anything or anyone else."*

Through Shining Ovation, Gregory BAÔO preserves the essence of an icon turned human again, so that her brilliance continues to shine long after the moment that gave it birth.





*"I knew i belonged to the public and to the world, not because I was talented or even beautiful, but because I had never belonged to anything or anyone else".*

## Shining Ovation

**Title :** Shining Ovation

Year : 2022

Internal reference (series) : SO

Subject: Korean War, February 1954, an emblematic moment in which Marilyn Monroe appears on stage facing the audience.

### Small format

Reference : SO-405455-ED12+2AP

Dimensions : 40.5 × 45.5 cm (15.9 × 17.9 in.)

Limited Edition of 12 copies + 2 AP

### Special Edition format

Reference : SO-5974-ED10+2AP

Dimensions : 59 × 74 cm (23.2 × 29.1 in.)

Limited Edition of 10 copies + 2 AP

### Medium format

Reference : SO-6483-ED8+2AP

Dimensions : 64 × 83 cm (25.2 × 32.7 in.)

Limited Edition of 8 copies + 2 AP

### Large format

Reference : SO-831085-ED5+1AP

Dimensions : 83 × 108.5 cm (32.7 × 42.7 in.)

Limited Edition of 5 copies + 1 AP



## Marilyn's Stars — White & Version Pink

Marilyn's Stars explores a foundational moment in Marilyn Monroe's trajectory, at the dawn of her legend. Through two variations, White and Pink, Gregory BAÔO offers two sensitive readings of the same portrait, where material, light, and chromatic dimension shape distinct perceptions of a single presence.

In the White version, the artwork is rooted in a classical and majestic aesthetic. Visual purity, the restraint of the gaze, and the balance of light reinforce the iconic dimension of the portrait, echoing the spirit of great institutional and timeless portraits.

In the Pink version, color opens a more intimate resonance of the face. It subtly transforms the perception of the scene and introduces a sensitive tonality that invites an inner relationship with the figure, like a gentle, human, and silent presence.

In both variations, the "star dress," enhanced with crystals, becomes a symbolic motif evoking radiance, ascent, and the promise of light. A quotation by Marilyn Monroe:

*"We are all of us stars and we deserve to twinkle."*

This sentence is discreetly concealed within the artwork, like an intimate imprint that the viewer may discover over time.

These two interpretations enter into dialogue through time and through the gaze. They reveal the same figure through two distinct aesthetic sensibilities, between cinematic memory and contemporary creation.





*"We are all of us stars and we  
deserve to twinkle"*

## Marilyn's Stars — White

**Title :** Marilyn's Stars

Version : White

Year : 2022

Internal reference (series) : MS

Subject: Artistic interpretation of Marilyn Monroe at the beginning of her career, at a moment of ascent and identity formation. The artwork evokes the transition between a young actress in the making and the Hollywood icon beginning to emerge.

### Small format

Internal reference (format) : MS-WHITE-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### Medium format

Internal reference (format) : MS-WHITE-76563-ED8+2AP

Dimensions : 76.5 × 63 cm (30.1 × 24.8 in.)

Limited Edition of 8 copies + 2 AP

### Large format

Internal reference (format) : MS-WHITE-1055865-ED5+1AP

Dimensions : 105.5 × 86.5 cm (41.5 × 34.1 in.)

Limited Edition of 5 copies + 1 AP

### Extra-large format

Internal reference (format) : MS-WHITE-164136-ED3+1AP

Dimensions : 164 × 136 cm (64.5 × 53.5 in.)

Limited Edition of 3 copies + 1 AP



*"We are all of us stars and we  
deserve to twinkle"*

## **Marilyn's Stars — Pink**

**Title :** Marilyn's Stars

Version : Pink

Year : 2022

Internal reference (series) : MS

Subject: Artistic interpretation of Marilyn Monroe at the beginning of her career, where softness and confidence coexist. The pink dress, reinterpreted as an emotional motif, brings an intimate and contemporary dimension to the emerging figure of the Hollywood icon.

### **Small format**

Internal reference (format) : MS-PINK-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### **Medium format**

Internal reference (format) : MS-PINK-76563-ED8+2AP

Dimensions : 76.5 × 63 cm (30.1 × 24.8 in.)

Limited Edition of 8 copies + 2 AP

### **Large format**

Internal reference (format) : MS-PINK-1055865-ED5+1AP

Dimensions : 105.5 × 86.5 cm (41.5 × 34.1 in.)

Limited Edition of 5 copies + 1 AP

### **Extra-large format**

Internal reference (format) : MS-PINK-164136-ED3+1AP

Dimensions : 164 × 136 cm (64.5 × 53.5 in.)

Limited Edition of 3 copies + 1 AP



## Funny Barbra

Funny Barbra captures a rare moment behind the scenes during the filming of *Funny Girl*. Barbra Streisand appears in a moment of silent tension, just before stepping onto the stage. The finger pressed to her lips expresses that fragile balance between doubt, concentration, and inner demand, at the threshold of a performance that must be rehearsed to perfection.

Originally, her strap was adorned with a cluster of grapes, now reinterpreted and enhanced with crystals. This detail, both theatrical and symbolic, acts as a sign charged with presence and meaning. The light glides across the costume, revealing the human element behind the public figure.

Two fragments of text concealed at the heart of the image offer an intimate and secret reading of the work. One of them, *"Life's too short, start with dessert!"*, recalls the artist's characteristic wit and spontaneity. The other echoes the passionate relationship Streisand shared during filming with Omar Sharif, her first onscreen leading man and a central figure in this career-defining role. Their love story, brief and intense, lasted only as long as the production. Lived with the utmost discretion, it was nonetheless fully reflected in their onscreen romance, performed with an emotional truth that transcended fiction.

The invocation integrated into the work refers to the words of tribute she addressed to him much later, at the time of his passing. The phrase remains deliberately hidden, like a buried memory that only an attentive eye can discover.

Created from an original negative and sourced from a previously unpublished shot, this image bears the trace of a singular moment: the instant where the star fades behind the woman, just before the stage calls her back into the light.





Life's too short,  
start with dessert !

## Funny Barbra

Title : Funny Barbra

Year : 2022

Internal reference (series) : FB

Subject: Artistic interpretation of Barbra Streisand portraying Fanny Brice in Funny Girl (1968).

### Small format

Internal reference (format) : FB-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### Medium format

Internal reference (format) : FB-77563-ED8+2AP

Dimensions : 77.5 × 63 cm (30.5 × 24.8 in.)

Limited Edition of 8 copies + 2 AP

### Hidden message :

*"4 months of passion."*

*"He was my first male partner, he was handsome, sophisticated, charming and proud to be Egyptian."*

*The chemistry between us transcended all prejudices.*

*I was lucky to have been able to work with him."*

## Liz's Diamonds

Liz's Diamonds explores the strength and vulnerability of Elizabeth Taylor through a silent, frontal portrait, where the softness of the pose contrasts with the powerful intensity of her gaze.

The necklace, recreated identically and adorned with a crystalline heart, becomes a central symbolic motif. Crafted with the precision of a master goldsmith, it reinforces the material singularity of the piece and asserts its status as a studio work, where brilliance and fragility coexist. A quote by Elizabeth Taylor, discreetly concealed within the artwork, further extends its sensitive resonance:

*"You can't cry on a diamond's shoulder, they won't keep you warm at night."*

It appears as a whispered truth, reminding us that beyond the myth remains a human element, composed of emotion, desire, and solitude.

Through this piece, Gregory BAÔO does not merely freeze an icon: he restores her breath and depth, in a subtle dialogue between memory, matter, and contemporary sensitivity.





*"you can't cry on a diamond's shoulder,  
they won't keep you warm at night".*

## **Liz's Diamonds**

**Title :** Liz's Diamonds

Year : 2023

Internal reference (series) : LD

Subject: Artistic interpretation of Elizabeth Taylor, an iconic figure of Hollywood cinema and an absolute symbol of elegance, strength, and sensuality.

### **Small format**

Internal reference (format) : LD-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### **Medium format**

Internal reference (format) : LD-79563-ED8+2AP

Dimensions : 79.5 × 63 cm (31.3 × 24.8 in.)

Limited Edition of 8 copies + 2 AP

## Ava Gardner

This artistic interpretation of Ava Gardner evokes the moment when the young actress—still close to her humble roots in North Carolina—is about to step into the Hollywood spotlight. Her posture, at once free and composed, expresses a burgeoning confidence while allowing an inner fragility to surface, like a moment suspended between innocence and destiny.

The two-piece swimsuit, daring for its time, becomes a symbol of modernity and empowerment. The color pink introduces a soft, poetic tone, suggesting a sliver of humanity still preserved before fame would irremediably alter the trajectory of a life. The crystals discreetly highlight the contours of the body and lend the image a precious materiality, transforming the archival portrait into a contemporary work where light and memory engage in a dialogue.

At the heart of the piece, a quote from Ava Gardner is discreetly hidden, like an internal confession:

*"Fame gives you everything you never wanted."*

It acts as a silent resonance, a reminder that behind the brilliance and the promise of glory remain the doubt, solitude, and sacrifices that fame demands.

The work thus celebrates the birth of a myth while revealing its inherent vulnerability, between grace, freedom and gentle melancholy.





*"Fame gives you everything you  
never wanted".*

## **Ava Gardner**

**Title :** Ava Gardner

Year : 2023

Internal reference (series) : AG

Subject : Artistic interpretation inspired by the Hollywood icon Ava Gardner. The work explores a free and luminous femininity, where natural elegance, self-assured sensuality and magnetic presence meet in an image that is both timeless and contemporary.

### **Small format**

Internal reference : AG-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### **Medium format**

Internal reference : AG-6378-ED8+2AP

Dimensions : 78 x 63 cm (30.7 x 24.8 in.)

Limited Edition of 8 copies + 2 AP

### **Large format**

Internal reference : AG-1361655-ED3+1AP

Dimensions : 165.5 x 136 cm (65.2 x 53.5 in.)

Limited Edition of 3 copies + 1 AP

GREGORY BA00



## Ursula's Rabbit

Ursula's Rabbit revisits a rare image taken in 1962 while Ursula Andress was filming Dr. No. This photograph originates from a unique original negative from an improvised session on set. No other known print exists, giving this work an exceptionally rare and intimate character. The actress appears in the famous attire linked to this foundational role, but her gaze and posture here reveal a more interior, almost silent presence.

The rabbit held in her hands introduces a visual ambiguity rich in interpretations.

At once soft and intriguing, it oscillates between playful innocence and a symbolic evocation of the media imagery associated with femininity at the time. This subtle tension reinforces the dialogue between vulnerability, sensuality and self-assertion, far from the reducing clichés of the glamour icon.

The chromatic intervention and the crystals extend this emotional dimension: they do not decorate the image, they reveal its sensitive texture, its breath, its presence. Everything in the scene seems suspended, as if the actress were standing on the border between the role and the woman, between public image and secret identity.

A quote from Ursula Andress is discreetly hidden within the work:

*"I take care of my flowers and my rabbit. And enjoy food. And that's living."*

It appears as a barely whispered confidence, reminding us that beyond the myth and the collective projection, there remains an intimate life, simple, free and profoundly human.

Ursula's Rabbit does not only celebrate a cinema icon. The work reveals a fragile and luminous zone, where legend and reality meet in a single breath.



*"I take care of my flowers and my rabbit  
and enjoy food and that's living".*

## **Ursula's Rabbit**

**Title :** Ursula's Rabbit

Year : 2023

Internal reference (series) : UR

Subject : Artistic interpretation of Ursula Andress, a mythical figure of cinema, embodying a femininity that is at once free, powerful and enigmatic. The scene creates a tension between the innocence suggested by the rabbit and the actress's assertive physical presence, establishing a subtle dialogue between imagination, sensuality and contemporary staging.

### **Small format**

Internal reference (format) : UR-5151-ED8+2AP

Dimensions : 51 × 51 cm (20.1 × 20.1 in.)

Limited Edition of 8 copies + 2 AP

### **Medium format**

Internal reference (format) : UR-9494-ED5+2AP

Dimensions : 94 × 94 cm (37.0 × 37.0 in.)

Limited Edition of 5 copies + 2 AP

### **Large format**

Internal reference (format) : UR-134134-ED3+1AP

Dimensions : 134 × 134 cm (52.8 × 52.8 in.)

Limited Edition of 3 copies + 1 AP



## The Ruby Garter of Marlene Dietrich

The Ruby Garter of Marlene Dietrich explores the interior presence of an icon defined not by pageantry, but by the strength of her personality. The portrait reveals a restrained, almost meditative face, where light glides over the skin and brings forth a silent emotion, far from spectacle and public performance.

At the center of the image, the famous garter bracelet becomes an essential motif. Gregory restores every crystal, recreating the jewel as a living piece of memory. Two variations exist: in the Crystal Black version, the bracelet blends into the tone of the image, playing on the depth and density of black, while the subtle colorization allows the softness of the skin and costume to emerge. In the Crystal Rose version, the jewel recaptures the spirit of its original brilliance, like a reinterpreted ruby, between precious intensity and emotional vibration.

These two readings do not oppose each other. They reveal two resonances of the same symbol: the jewel as an extension of identity, between brilliance, fragility and self-assertion.

A quote from Marlene Dietrich, discreetly hidden within the work, whispers her inner truth:

*"I'm not an actress, I'm a personality."*

It appears as a secret confidence, reminding us that, behind the icon, remains a woman who chose to exist according to her own legend.

The work does not merely evoke a cinema myth: it restores its breath and presence, in a dialogue between history, matter and a contemporary gaze.





" I'm not an actress, I'm a personality ".

## The Ruby Garter of Marlene Dietrich

**Title :** The Ruby Garter of Marlene Dietrich

Year : 2023

Internal reference (series) : MD

Subject : Artistic interpretation of Marlene Dietrich, Hollywood cinema icon, in a pose that is both elegant and introspective. The work highlights the famous garter bracelet, an intimate symbol of her legend and the central element of the image.

### Small format

Internal references (format) :

- MD-CRYSTALBLACK-455405-ED12+2AP
- MD-CRYSTALPINK-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 12 copies + 2 AP

### Medium format

Internal references (format) :

- MD-CRYSTALBLACK-7463-ED8+2AP
- MD-CRYSTALPINK-7463-ED8+2AP

Dimensions : 74 × 63 cm (29.1 × 24.8 in.)

Limited Edition of 8 copies + 2 AP

## The Great Ava

The Great Ava offers a contemporary reinterpretation of Ava Gardner, where the refined elegance of the portrait reveals a more intimate and silent interior presence. The posture, restrained yet assertive, reveals a subtle tension between power, fragility and distance, which helped shape the actress's magnetic aura.

The chromatic treatment, combined with the meticulous work of crystals applied to the jewelry elements, lends the image a precious and tactile dimension. These sparks extend the light of her gaze and transform the portrait into a sensitive presence, on the border between icon and humanity.

A quote from Ava Gardner is discreetly hidden within the work:

*"Even though people find it hard to believe, I will always be a country girl."*

It resonates here like an interior voice, in contrast with the public image of the star, and serves as a reminder of the gap between the Hollywood legend and the woman who remained faithful to her origins.

The work does not seek to freeze the icon. On the contrary, it reveals this double movement between brilliance and interiority, between myth and intimate truth, which makes Ava Gardner a figure at once powerful, sensitive and deeply human.





*"Even though people find it hard to believe,  
I will always be a country girl "*

## **The Great Ava**

**Title :** The Great Ava

Year : 2023

Internal reference (series) : TGA

Subject : Artistic interpretation of Ava Gardner, an emblematic figure of Hollywood's Golden Age, portrayed with a refined elegance where confidence, softness and mystery coexist.

### **Small format**

Internal reference (format) : TGA-455405-ED12+2AP

Dimensions : 45.5 × 40.5 cm (17.72 × 15.94 in.)

Limited Edition of 12 copies + 2 AP

### **Medium format**

Internal reference (format) : TGA-80635-ED8+2AP

Dimensions : 80 × 63.5 cm (31.50 × 25 in.)

Limited Edition of 8 copies + 2 AP



## Rita Hayworth

Rita Hayworth appears here in a posture that is at once self-assured and delicate, as if suspended between glamorous presence and silent interiority. Gregory reinterprets this emblematic portrait by giving it a contemporary reading, where light and matter extend the visual power of the image.

The dress, enhanced with crystals applied to the decorative lines of the fabric, as well as the necklace and the bracelet, becomes a space of subtle shimmer. These sparks are not mere ornamentation, but a work of precision that creates a dialogue between sensuality, elegance and poetic tension. Pink, a recurring chromatic signature in the artist's work, brings an emotional softness that contrasts with the power of the posture and the strength of the gaze.

A quote from Rita Hayworth is discreetly hidden within the work:

*"I think all women have a certain elegance about them which is destroyed when they take off their clothes."*

It appears as an interior thought, almost whispered, reminding us that the true intensity of her presence lies less in the exposure of the body than in the strength of attitude, mystery and identity.

This piece does not freeze the icon: it reveals a woman inhabited by a calm presence, between strength, fragility and inner light. The work thus inhabits a space where cinema memory and today's artistic gaze meet.



## Rita Hayworth

**Title :** Rita Hayworth

Year : 2023

Internal reference (series) : RH

Subject : Artistic interpretation of Rita Hayworth, mythical icon of Hollywood's Golden Age, embodying a magnetic elegance where glamour and confidence meet.

### Small format

Internal reference (format) : RH-5145-ED12+2AP

Dimensions : 51 × 45 cm (20.08 × 17.72 in.)

Limited Edition of 12 copies + 2 AP

### Large format

Internal reference (format) : RH-91576-ED5+1AP

Dimensions : 91.5 × 76 cm (36.02 × 29.92 in.)

Limited Edition of 5 copies + 1 AP

*"I think all women have a certain elegance about them which is destroyed when they take off their clothes"*

## Sweet Rita

Sweet Rita offers a contemporary reinterpretation of Rita Hayworth, an emblematic figure of Hollywood's golden age. The slightly inclined posture and the gaze, both assertive and fragile, reveal an inner tension where glamour, desire, and restraint coexist in a subtle balance.

The dress occupies a central place within the composition. Shaped through delicate chromatic intervention and enhanced with hand-applied crystals, it becomes a sensitive and vibrant surface. Pink crystals highlight the floral buttons, while clear crystals trace the petals, adding depth and relief to the lace-like pattern of roses. The material softly captures the light and interacts with the skin, allowing the garment to emerge as an emotional motif at the heart of the image.

The artwork does not simply revisit an icon. It explores the intimate complexity behind the legend, where strength, vulnerability, and staged identity intertwine. A quotation by Rita Hayworth, discreetly concealed within the piece, resonates as an inner echo:

*"Basically, I am a good, gentle person, but I am attracted to mean personalities."*

It reminds us that behind the idealized image lies a human reality shaped by contradiction and sensitivity.

Sweet Rita restores to the mythical figure a silent, elegant, and deeply human presence, where memory, material, and emotion converge.





*"Basically, I am a good, gentle person, but I am attracted to mean personalities".*

## **Sweet Rita**

**Title :** Sweet Rita

Year : 2024

Internal reference (series) : SR

Subject : Artistic interpretation of Rita Hayworth portraying Miss Caswell in the film All About Eve (1950), revealing the emergence of a Hollywood icon at the dawn of her career.

### **Small format**

Internal reference (format) : SR-5145-ED8+2AP

Dimensions : 51 × 45 cm (20.1 × 17.7 in.)

Limited Edition of 8 copies + 2 AP

### **Medium format**

Internal reference (format) : SR-77563-ED5+1AP

Dimensions : 77.5 × 63 cm (30.5 × 24.8 in.)

Limited Edition of 5 copies + 1 AP



## Rita's Hearts

Rita's Hearts evokes a Rita Hayworth at the crossroads of legend and intimacy. The slightly averted gaze, the restrained posture and the softness of the matter establish a presence that is at once luminous and interior. The pink-tinted coat does not act as a simple chromatic accent, but as an emotional tone that envelops the figure and softens her iconic aura.

The pendant, enhanced with crystals, becomes a central, almost secret motif that dialogues with the title of the work. It suggests a more personal dimension, between desire, vulnerability and self-projection. The crystals do not seek to embellish the image but to reveal that point of vibration where myth meets the human.

A quote from Rita Hayworth, discreetly hidden within the work, accompanies this interior reading:

*"Sensitive, shy - of course I was. The fun of acting is to become someone else."*

It reappears like a buried whisper, reminding us that behind the icon remains a woman touched by doubt, sensitivity and the interplay of identities.

Through this interpretation, Gregory BAÔO does not reproduce a cinema image. He reactivates a presence, where memory, matter and emotion build a new reading of the portrait.



*"Sensitive, shy-of course I was. the fun  
of acting is to become someone else".*

## **Rita's Hearts**

**Title :** Rita's Hearts

Year : 2024

Internal reference (series) : RH

Subject : Artistic interpretation of Rita Hayworth, an emblematic figure of Hollywood's golden age. The artwork reveals a magnetic and timeless femininity, suspended between elegance, mystery, and the power of the gaze.

### **Small format**

Internal reference (format) : RH-5145-ED8+2AP

Dimensions : 51 × 45 cm (20.1 × 17.7 in.)

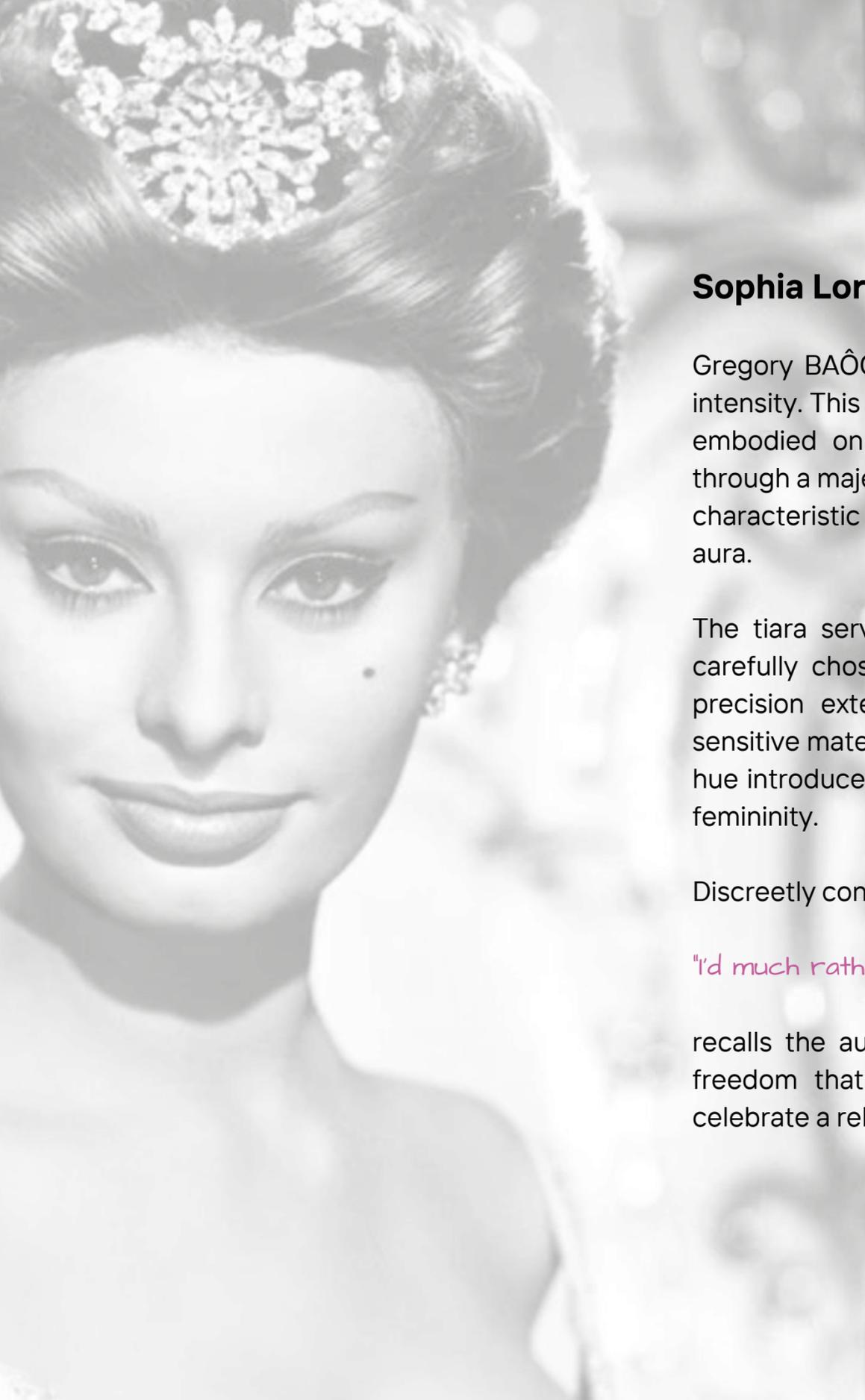
Limited Edition of 8 copies + 2 AP

### **Medium format**

Internal reference (format) : RH-74563-ED5+1AP

Dimensions : 74.5 × 63 cm (29.3 × 24.8 in.)

Limited Edition of 5 copies + 1 AP



## Sophia Loren

Gregory BAÔO explores the intersection of cinematic dignity and inner intensity. This portrait captures the sovereign presence that Sophia Loren embodied on screen, where her strength as an icon was expressed through a majestic restraint. The composition highlights the noble posture characteristic of her greatest roles, giving the image a powerful and silent aura.

The tiara serves as a central luminous architecture: each crystal was carefully chosen to match the complexity of the original design. This precision extends to the beaded elements of the dress, creating a sensitive materiality where texture dialogues with light. The signature pink hue introduces a vibrant softness, revealing an intimate and self-assured femininity.

Discreetly concealed within the work, the quote:

*"I'd much rather eat pasta and drink wine than be a size zero."*

recalls the authenticity of the woman behind the actress. It affirms a freedom that transcends the regal appearance of her film roles to celebrate a relatable and spirited human truth.





*"I'd much rather eat pasta and drink wine than be a size zero."*

## **Sophia Loren**

**Title :** Sophia Loren

Year : 2024

Internal reference (series) : SL

Subject : Artistic interpretation of Sophia Loren, an emblematic figure of Italian and international cinema, embodying a femininity that is at once sovereign, sensual, and timeless.

### **Small format**

Internal reference (format) : SL-455405-ED8+2AP

Dimensions : 45.5 × 40.5 cm (17.9 × 15.9 in.)

Limited Edition of 8 copies + 2 AP

## Marilyn Dancing

Marilyn Dancing brings together a series of emblematic poses of Marilyn Monroe into a single image, like a choreographic sequence suspended in time. Each gesture appears both autonomous and connected to the others, forming a continuous movement in which the figure seems to breathe, transform, and remain in motion under the gaze.

Inspired by an emblematic photographic sequence from 1957, the composition plays on the alternation between repetition and variation, between energy, spontaneity, and inner presence. The central figure, highlighted by a singular chromatic intervention, becomes a point of tension and light, as if the entire scene were converging toward this moment of intensity.

The crystal work follows this dynamic of movement. Thousands of elements, in varying sizes and tonalities, accompany areas of shadow and light, extending the rhythm of the body and transforming the dance into a luminous vibration. Their presence is not ornamental, but part of a visual language in which brilliance, relief, and visual memory enter into dialogue.

A quotation, discreetly concealed within the artwork, accompanies this inner movement:

*"Be real, be yourself, be unique, be true, be honest, be humble, be happy."*

It appears as a murmured trace, in counterpoint to the public image, reminding us that behind the icon remains a sensitive and multifaceted human presence.

Between homage to cinema and contemporary creation, Marilyn Dancing does not capture a single moment. It gives form to time, continuity, and being in motion.





*"Be real, be yourself, be unique, be true,  
be honest, be humble, be happy".*

## **Marilyn Dancing**

**Title :** Marilyn Dancing

Year : 2024

Internal reference (series) : MM

Subject : Iconic composition of Marilyn Monroe bringing together several emblematic poses within a single image.

The artwork celebrates movement, spontaneity, and the energy of a timeless icon, at the crossroads of photography, cinema, and contemporary interpretation.

### **Small format**

Internal reference (format) : MM-37635-ED8+2AP

Dimensions : 37 × 63.5 cm (14.6 × 25.0 in.)

Limited Edition of 8 copies + 2 AP

### **Museum format**

Internal reference (format) : MM-53123-UNIQUE

Dimensions : 53 × 123 cm (20.9 × 48.4 in.)

Edition : Unique piece



*"Be real, be yourself, be unique, be true,  
be honest, be humble, be happy".*

## **Marilyn Dancing**

**Title :** Marilyn Dancing

Year : 2024

Internal reference (series) : MM

Subject : Iconic composition of Marilyn Monroe bringing together a sequence of emblematic poses within a single image.

The artwork celebrates movement, energy, and freedom of a timeless cinema icon, through a contemporary interpretation.

### **Large Panoramic format**

Internal reference (format) : MM-7251665-ED3+1AP

Dimensions : 72.5 × 166.5 cm (28.5 × 65.6 in.)

Limited Edition of 3 copies + 1 AP

### **Extra-large format (Coming soon)**

Monumental format – dimensions and Edition to be defined

Exceptional variation intended for institutional or museum spaces

## Marilyn in Motion

With Marilyn in Motion, Gregory BAÔO explores the body as a silent script, at the intersection of movement, form, and symbol. The three vertically arranged poses are not meant to be read as a simple sequence of gestures. Gathered in this specific order, they compose a compact, diamond-shaped figure. This protective geometry acts as a visual shield, evoking a contained inner strength and a desire to preserve her intimacy.

The body does not open outward; it concentrates, folds inward, and builds its own architecture, becoming a sign of protection rather than a narrative offered to the viewer.

The intervention on the image plays a central role here. The swimsuits worn by the three figures are entirely encrusted with hand-applied crystals, their varying sizes mingling to create a luminous and vibrant texture. Together, these inlays form a visual weave akin to lace, delicate yet structured. The central figure, treated exclusively in pink crystal, introduces a sensitive intensity at the heart of the composition.

A discreetly concealed quote from Marilyn:

*"Imperfection is beauty, madness is genius and it's better to be absolutely ridiculous than absolutely boring."*

resonates with this posture, suggesting that fragility, when thus protected, becomes a form of strength. Between visual choreography and condensed sign, the work shifts the mythical image of Marilyn to reveal a secret presence, where gesture becomes form and form becomes protection.





*"Imperfection is beauty, madness is genius and it's better to be absolutely ridiculous than absolutely boring".*

## **Marilyn in Motion**

**Title :** Marilyn in Motion

Year : 2025

Internal reference (series) : MM

Subject : Contemporary interpretation of Marilyn Monroe in which the body becomes sequence, sign, and visual architecture, situated between movement, symbol, and inner presence.

### **Medium format**

Internal reference (format) : MM-945555-ED5+1AP

Dimensions : 94.5 × 55.5 cm (37.5 × 21.9 in.)

Limited Edition of 5 copies + 1 AP

### **Large format**

Internal reference (format) : MM-12068-ED3+1AP

Dimensions : 120 × 68 cm (47.2 × 26.8 in.)

Limited Edition of 3 copies + 1 AP

## Et Bardot créa Saint-Tropez

With *Et Bardot créa Saint-Tropez*, Gregory BAÛO revisits the imagery associated with Brigitte Bardot's aura on the Riviera. Through selective colorization and manual intervention, the archival image does not seek to restore the past. Instead, it reactivates memory, where figure, place, and light become a symbolic territory.

Pink crystals highlight the center of each flower in the dress pattern, while the leaves are deliberately left in their original green tone. This subtle contrast intensifies the radiance of the pink and creates a luminous vibration at the heart of the flowers, like a sensitive presence embedded within the material of the image.

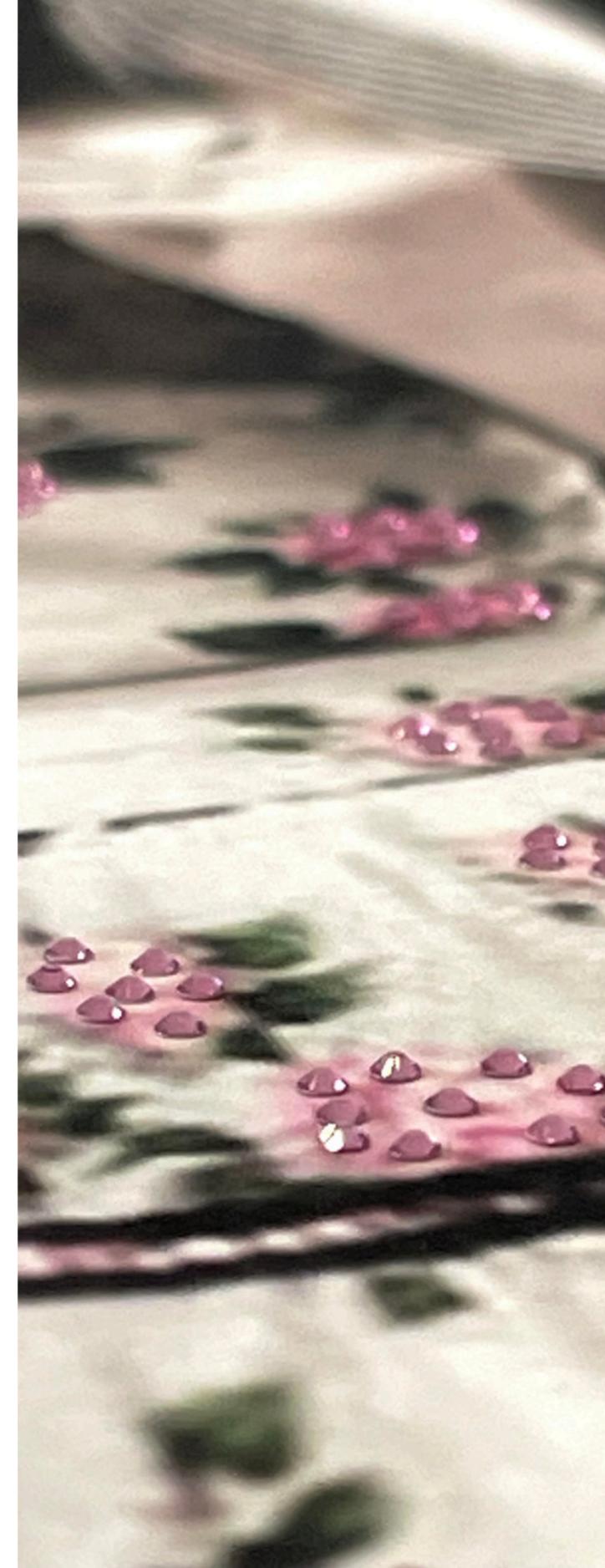
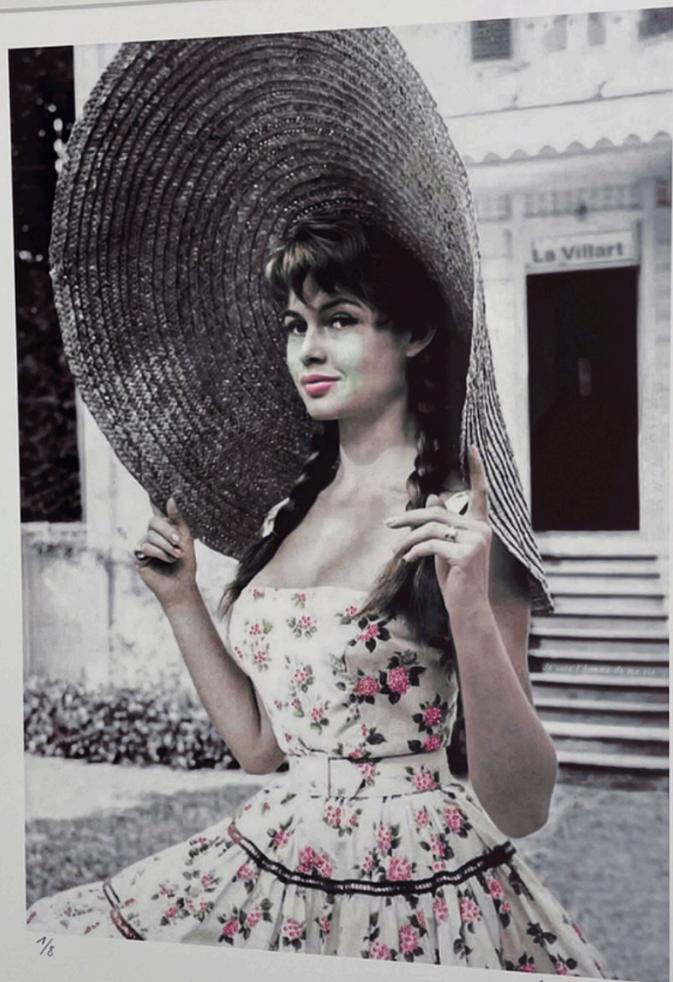
The wide straw hat, placed like a halo of Mediterranean light, goes beyond the elegance of an accessory. It becomes a distinctly French and Tropezian sign, a symbol of gentle freedom, where shade and sunlight merge. Its silhouette seems to carry within it the birth of a place and of a myth.

A quotation by Bardot, discreetly concealed within the artwork:

*"Je suis l'homme de ma vie."*

Resonates with this inner posture, suggesting an affirmed independence, where the icon also reveals herself as personal identity and intimate freedom.

Between historical reinterpretation and contemporary presence, the artwork explores how an attitude can shape a place and how, in return, a place can give form to a legend.





"Je suis L'homme de ma vie"

## Et Bardot créa Saint-Tropez

**Title :** Et Bardot créa Saint-Tropez

Year : 2025

Internal reference (series) : BBCST

Subject : Contemporary interpretation of Brigitte Bardot, an emblematic figure associated with the birth of the Saint-Tropez myth. The artwork examines the encounter between a silhouette, a place, and a light, where the icon becomes territory and memory.

### Small format

Internal reference (format) : BBCST-4029-ED8+2AP

Dimensions : 40 × 29 cm (15.75 × 11.4 in.)

Limited Edition : 8 copies + 2 AP

### Medium format

Internal reference (format) : BBCST-6044-ED5+1AP

Dimensions : 60 × 44 cm (23.6 × 17.3 in.)

Limited Edition of 5 copies + 1 AP



## GRACE THE PILLAR

With Grace the Pillar, the work offers a restrained reinterpretation of Grace Kelly's portrait, centered on posture, the body's axis, and the stability of the figure. The image does not seek to produce a narrative effect, but rather to establish a calm and structured presence, where the gaze and the tilt of the head contribute to a sense of balance and poise.

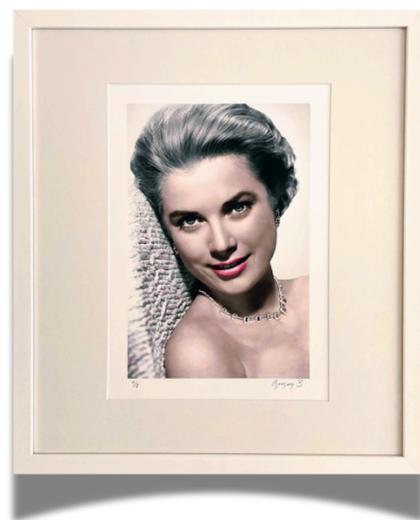
The necklace and earrings have been recreated and enhanced with manually applied crystals. This intervention focuses on specific areas of the portrait without altering the image as a whole. The crystalline material acts as a controlled point of light, highlighting the verticality of the head's posture and reinforcing the formal composition without veering into mere ornamentation.

The colorization remains limited and measured. Its purpose is not to transform the archive, but to slightly shift its perception—accentuating certain elements while preserving the overall sobriety of the portrait.

A quote, concealed within the work, accompanies this reading:

*"Women's natural role is to be a pillar of the family."*

It does not appear as an explicit message, but as a latent element, echoing the figure's posture and the ideas of support, stability, and a structuring role. The work thus allows image, material, and meaning to coexist without imposing a single interpretation.



*"Women's natural role is to be  
a pillar of the family "*

## **Grace the Pillar**

**Title :** Grace the Pillar

Year: 2024

Internal Series Reference: GK-PILLAR

Subject: An artistic interpretation of Grace Kelly, where the portrait becomes a figure of stability and silent authority. The work explores restraint, balance, and inner strength, revealing a presence built on mastery and poise rather than spectacle.

### **Small Format**

Internal Format Reference: GK-PILLAR-5145-ED8+2EA

Dimensions: 51 × 45 cm (20.1 × 17.7 in.)

Limited Edition of 8 copies + 2 AP



### **Foundational Phase — Chromatic Interventions and the Reactivation of History**

This initial phase of Gregory BAÔO's work is structured around chromatic interventions applied to archival images. Pink, already present as a recurring gesture, functions not as an aesthetic effect but as a shift in perception. It introduces a rupture within the continuity of the historical image and reactivates its reading, opening a space of interpretation between collective memory and contemporary perception.

These works form the foundation of a visual language that will later evolve toward materiality and the physical presence of crystals, while preserving this tension between archive, trace, and visual rewriting.



## The Tanks of the Roses

Washington, January 20, 1961. Tanks parade in the solemn ritual of the inauguration of the 35th President of the United States, John F. Kennedy. This procession will be the last of its kind to be presented during an American presidential ceremony. The archival image appears fixed, confident, anchored in history as a symbol of power and protocol. Then color emerges. Pink spreads across the surface of the scene, and suddenly, certainty falters.

This intervention does not seek to soften the image. It displaces it. It introduces disturbance, an unexpected fragility at the very heart of strength. The parade ceases to function as a simple document of the past and becomes an image in tension, where memory, power, and contemporary perception intersect.

Pink acts as a rupture within representation. It suspends the certainty of reality, interrupts the apparent self-evidence of the scene, and compels the gaze to return, to hesitate, to reconsider what this image continues to carry today. The artwork offers no answers. It leaves open a space for interpretation, an inner territory where each viewer may project their own relationship to history.



## **The Tanks of the Roses**

**Title :** The Tanks of the Roses

Year : 2021

Internal reference (series) : RAR-1961

Subject : Chromatic intervention on a historical archive depicting the military parade of John F. Kennedy's presidential inauguration in 1961. The artwork questions the way military power is staged as a collective spectacle, positioned between political demonstration and the imaginary of force.

### **Medium format**

Internal reference (format) : RAR-1961-59725-ED14+1AP

Dimensions : 59 × 72.5 cm (23.2 × 28.5 in.)

Limited Edition of 14 copies + 1 AP

### **Large format**

Internal reference (format) : RAR-1961-841105-ED10+1AP

Dimensions : 84 × 110.5 cm (33 × 43.5 in.)

Limited Edition of 10 copies + 1 AP

### **Extra-large format — Monumental presence**

Internal reference (format) : RAR-1961-164218-ED6+1AP

Dimensions : 164 × 218 cm (64.6 × 85.8 in.)

Limited Edition of 6 copies + 1 AP



## Hidden Parade

Mexico, June 1962. The parade advances through the heat of the city, carried by the energy of a gathered crowd. At the heart of the procession, John F. Kennedy and Adolfo López Mateos are seated in the ceremonial car. They are not seen directly, yet their presence is felt through what unfolds around them, like a silent vibration moving through the image.

The confetti originally present in this photograph has been deliberately colorized in pink by the artist. This gesture transforms the scene. The color does not obscure the event; it gives it a different rhythm of breath. It becomes the trace of a collective joy, of hope turned toward the future, of a moment in which two nations meet through confidence and openness.

In resonance with the words spoken that day by John F. Kennedy :

*"Two great independent nations, united by hope rather than fear, respecting each other's viewpoints where we may disagree. As neighbors on the same great continent, we cannot meet our mutual needs in disorder, but by working together, we can face the future with confidence."*

The artwork reveals the sensitive dimension of this encounter. Pink acts as an inner light, a fragile promise laid upon the image.

Here, the parade is not shown frontally. It is suggested, perceived, felt. Between protocol and emotion, presence and absence, the image speaks less of the scene itself than of what it holds in suspension: a human energy, luminous and vulnerable, oriented toward the idea of the future.



## Hidden Parade

**Title :** Hidden Parade

Year : 2021

Internal reference (series) : HPR-1962

Subject : Chromatic intervention on a historical archival image related to a presidential parade in Mexico in 1962. The artwork reinterprets the scene by deliberately colorizing the confetti in pink, transforming official protocol into a moment of shared hope and projection toward the future around the meeting between John F. Kennedy and Adolfo López Mateos.

### Medium format

Internal reference (format) : HPR-1962-59725-ED14+1AP

Dimensions : 59 × 72.5 cm (23.2 × 28.5 in.)

Limited Edition of 14 copies + 1 AP

### Large format

Internal reference (format) : HPR-1962-8411510-ED10+1AP

Dimensions : 84.5 × 115 cm (33.2 × 45.2 in.)

Limited Edition of 10 copies + 1 AP

### Extra-large format — Monumental presence

Internal reference (format) : HPR-1962-1642265-ED6+1AP

Dimensions : 164 × 226.5 cm (64.5 × 89 in.)

Limited Edition of 6 copies + 1 AP



## The Pink House

Washington, 1961. In one of the White House salons, John F. Kennedy appears in profile, his presence shaped by an inner silence. On the wall, the original Chagall painting has been replaced by the artwork *Ovation* by the artist, in which Marilyn Monroe, in 1954, stands before American soldiers, her dress colorized in pink.

In the mirror, this image seems to respond to him without ever fully meeting his gaze. The reflection opens a space of contemplation, like a passage between history and imagination, between collective memory and intimate projection. The scene moves beyond the simple archival image to become a mental space, where the real and the symbolic coexist in a shared restraint.



## The Pink House

**Title :** The Pink House

Year : 2021

Internal reference (series) : PH-1961

Subject : Reinterpretation of an intimate scene at the White House in 1961.

The Chagall painting hanging on the wall has been replaced by the artist's artwork Ovation, in which Marilyn Monroe appears in Korea in 1954, her dress colorized in pink. In the mirror, this image seems to respond silently to Kennedy's presence, like an inner projection blending history, desire, and memory.

### Medium format

Internal reference (format) : PH-1961-59725-ED14+1AP

Dimensions : 59 × 72.5 cm (23 × 28.5 in.)

Limited Edition of 14 copies + 1 AP

### Large format

Internal reference (format) : PH-1961-86110-ED10+1AP

Dimensions : 86 × 110 cm (33.8 × 43.3 in.)

Limited Edition of 10 copies + 1 AP

### Extra-large format — Monumental presence

Internal reference (format) : PH-1961-1521935-ED6+1AP

Dimensions : 152 × 193.5 cm (60 × 76 in.)

Limited Edition of 6 copies + 1 AP



## Ovation

This artwork is based on an unpublished photograph that had never been made public prior to its acquisition by the artist at an auction in the United States in December 2020. Taken by an unidentified U.S. Army photographer, the image is among the most powerful visual documents of Marilyn Monroe during her tour for American soldiers in South Korea in early 1954. The absence of an identified author reinforces the raw and direct nature of the scene, captured from within the military apparatus itself.

The photograph shows Marilyn at the heart of the performance, at a moment when the grace of the stage gesture confronts the extreme conditions of cold and the reality of the military context. Her profile, posture, and focused expression bear witness to a determination marked by both fragility and elegance, suspended between intimacy and public representation.

This chromatic choice lies at the core of my artistic approach. Pink is a color I have always wished to work with, as it introduces softness, warmth, and humanity into the scene. Here, it emphasizes Marilyn's presence and brings forth a sensitive zone within the rigidity of the military environment. The pink dress acts as a point of light within an austere setting, recalling the emotional force of this moment of exchange between the artist and the soldiers.

The artwork does not simply revisit a historical archive. It reveals the tension between the apparent lightness of the spectacle and the human depth of the situation, where the mythical figure emerges through courage, vulnerability, and a powerful presence before those who had come in search of hope and comfort.



## Ovation

**Title :** Ovation

Year : 2021

Internal reference (series) : OV-1954

Subject : Chromatic intervention on a historical archive photographed during the Korean War in February 1954, at the moment when Marilyn Monroe appears on stage before the soldiers to support their morale during a harsh winter. The artwork places in tension the intimate dimension of the performance and the collective scope of an icon facing a wartime audience.

### Medium format

Internal reference (format) : OV-1954-5974-ED10+1AP

Dimensions : 59 × 74 cm (23.2 × 29 in.)

Limited Edition of 10 copies + 1 AP

### Large format

Internal reference (format) : OV-1954-851105-ED8+1AP

Dimensions : 85 × 110.5 cm (33.5 × 43.5 in.)

Edition : 8 copies + 1 AP

### Extra-large format — Monumental presence

Internal reference (format) : OV-1954-1511995-ED12+1AP

Dimensions : 151 × 199.5 cm (59.5 × 78.5 in.)

Limited Edition of 12 copies + 1 AP



## Like a Star

In this artwork, Marilyn Monroe is seen from behind, facing a crowd of soldiers gathered before the stage. This viewpoint reverses the usual perspective and places the viewer on the side of the performer, as if sharing her gaze toward an assembly of faces turned toward the light. The framing introduces a sense of mystery. We do not know exactly what she is looking at, nor what she is about to do, yet her posture suggests direction and momentum, as if a movement were about to emerge. Nothing explains the gesture, and yet it feels charged with intention.

Even without seeing her face, her presence remains immediately recognizable. The silhouette, the curve of the body, and the pink dress are enough to summon the icon. This recognition through presence alone underscores the power of a figure that has become symbolic, identifiable beyond any frontal depiction.

The image is rooted in the context of her tour in South Korea, during which she moved from camp to camp, sometimes performing before vast crowds, offering her presence, energy, and voice to soldiers confronted with the harshness of military life. From this viewpoint, the mythical figure no longer appears as a distant icon, but as a woman standing alone before a multitude, engaged in a silent exchange shaped as much by emotion as by moral support.

The pink dress functions here as both a visual and symbolic anchor. It introduces warmth at the heart of a military landscape marked by the rigor of winter and highlights the human dimension of the scene as much as its collective resonance. The artwork captures a suspended moment, at the boundary between anticipation and movement, where performance moves beyond spectacle to become a shared experience, shaped by emotion, hope, and presence within history.



## Like a Star

**Title :** Like a Star

Year : 2021

Internal reference (series) : LAS-1954

Subject : Korean War, February 1954. Chromatic intervention on a historical archive showing Marilyn Monroe on stage facing American soldiers, in a moment of moral support and hope at the heart of a harsh winter. The rear framing emphasizes the silent relationship between the artist and the crowd, and the intensity of a shared moment.

### Medium format

Internal reference (format) : LAS-1954-59725-ED10+1AP

Dimensions : 59 × 72.5 cm (23.2 × 28.5 in.)

Limited Edition of 10 copies + 1 AP

### Large format

Internal reference (format) : LAS-1954-86110-ED8+1AP

Dimensions : 86 × 110 cm (33.8 × 43.3 in.)

Limited Edition of 8 copies + 1 AP

### Extra-large format — Monumental presence

Internal reference (format) : LAS-1954-1531965-ED12+1AP

Dimensions : 153 × 196.5 cm (60.2 × 77.3 in.)

Limited Edition of 12 copies + 1 AP



## Marilyn at Heart

This artwork is based on the original negative of a photograph of Marilyn Monroe taken in 1956, in a Hollywood studio during the period associated with the imagery of the film *Bus Stop*. The scene unfolds within a set recreated for the shoot, where Marilyn appears seated on a step, captured in a moment of pause that escapes the spectacular posture usually linked to her public image.

The costume, and in particular the fishnet stockings, was considered daring at the time. It refers to a stage and cabaret aesthetic, both sensual and assertive, which here contrasts with the softness of her attitude. The restrained smile, the relaxed posture of the body, and the simplicity of the gesture give this appearance a more intimate, almost inward dimension, where the mythical figure allows something fragile, alive, and deeply human to surface.

The chromatic intervention does not seek to transform the photograph, but to reread it. Color highlights certain details of the costume and accessories, like an emotional zone embedded at the heart of the image. It introduces a sensitivity that tempers Marilyn's iconic strength and reminds us that behind the legend remains an embodied presence, shaped by her own emotions.

This image does not show Marilyn in the moment of performance, but at the threshold between character and person, between public figure and intimate existence.

The title *Marilyn at Heart* emphasizes this inner dimension. It also suggests the possible presence of discreet elements, almost concealed within the image, like signs or buried traces that extend the artwork beyond its first reading. These visual clues do not appear immediately; they invite a more attentive and intimate relationship, where what lies beneath the surface is gradually revealed.



## Marilyn at Heart

**Title :** Marilyn at Heart

Year : 2021

Internal reference (series) : MAH-1956

Subject : Chromatic intervention on a photograph of Marilyn Monroe taken outdoors during a moment of pause between two shots. Seated on a step, smiling and relaxed, she appears far from a fixed iconic posture, revealing a more intimate, spontaneous, and human presence. The selective colorization highlights textile elements and accessories, emphasizing the balance between softness, femininity, and inner strength.

### Medium format

Internal reference (format) : MAH-1956-7264-ED14+1AP

Dimensions : 72 × 64 cm (28.3 × 25.2 in.)

Limited Edition of 14 copies + 1 AP

### Large format

Internal reference (format) : MAH-1956-10995-ED10+1AP

Dimensions : 109 × 95 cm (43 × 37.4 in.)

Limited Edition of 10 copies + 1 AP

### Extra-large format — Monumental presence

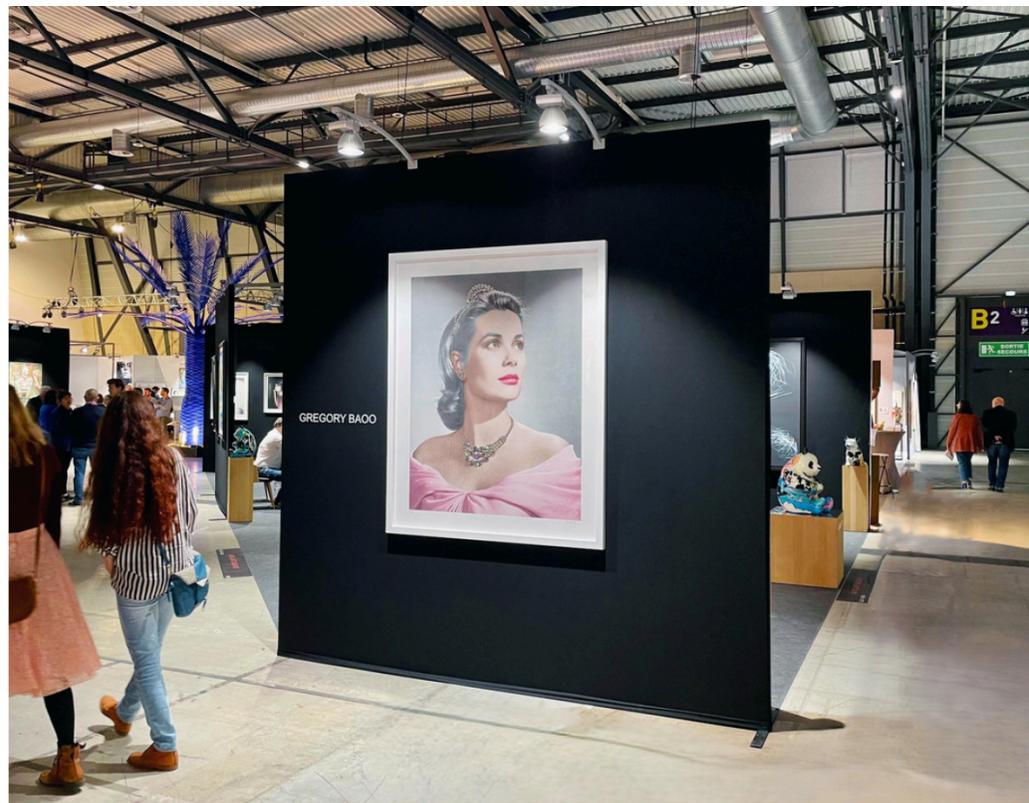
Internal reference (format) : MAH-1956-1755153-ED6+1AP

Dimensions : 175.5 × 153 cm (70 × 60.2 in.)

Limited Edition of 6 copies + 1 AP

# Art Fairs & Galleries

A contemporary gaze cast upon historical photographs, where material, light, and relief engage in dialogue with the memory of time and the transmission of history.



# Exhibitions — Solo Shows & Group Exhibitions (selected)

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## 2022

Greg B Art Gallery, Waterloo (Belgium) — Solo Show  
La Villart Galeries, Calvi (France) — Group Exhibition  
Imperium Art Gallery — Group Exhibition

(Selection — full list available upon request)

## Collaborations & Licenses

2025 — Partnership with Magnum Photos (Philippe Halsman — Marilyn Monroe Jumping)

GREGORY BAOO

2024 — Artistic license with the Norman Parkinson estate

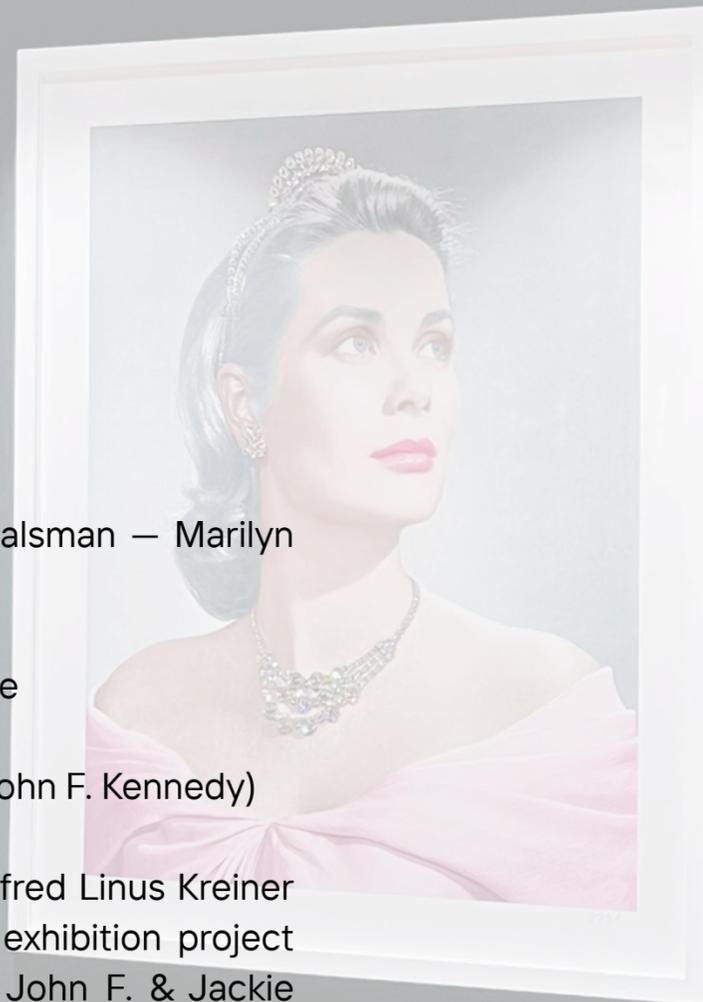
2023 — Artistic license with the Jacques Lowe estate (John F. Kennedy)

2020 — Acquisition of archives by photojournalist Manfred Linus Kreiner (1926–2005) and development of an unprecedented exhibition project dedicated to previously unpublished photographs of John F. & Jackie Kennedy.

## Education

1993–1994 — Ateliers Saint-Luc, Brussels — Interior Design

1991–1993 — Instituts Saint-Luc, Brussels — Visual Arts & Creative Studies



## 2025

Context Art Miami (USA) — Group Exhibition  
La Villart Galeries, Calvi (France) — Group Exhibition  
La Villart Galeries, Saint-Tropez (France) — Group Exhibition  
Knokke Art Fair, Knokke (Belgium) — Group Exhibition  
Cactus Espace Découverte, Uccle (Belgium) — Group Exhibition  
The Vault Art Gallery (Anniversary), Brussels (Belgium) — Group Exhibition  
The K Art Signatures Gallery, Brussels (Belgium) — Group Exhibition  
The Vault Art Gallery (Thematic), Brussels (Belgium) — Group Exhibition  
Absolute Property Gallery, Brussels (Belgium) — Group Exhibition  
Galerie Circo, Knokke-Heist (Belgium) — Group Exhibition  
Markowicz Fine Art, Miami (USA) — Group Exhibition

## 2024

La Villart Galeries, Calvi (France) — Group Exhibition  
The Vault Art Gallery, Brussels (Belgium) — Group Exhibition  
Sagamore Hotel South Beach — Markowicz Fine Art, Miami (USA) — Event  
Galerie 337, Geneva (Switzerland) — Group Exhibition  
Rhein Cigars, Geneva (Switzerland) — Event  
Absolute Property Gallery, Brussels (Belgium) — Group Exhibition  
Art Ai Set Galeria, Andorra — Group Exhibition  
Symphony Gallery — Group Exhibition  
Markowicz Fine Art, Miami (USA) — Group Exhibition

## 2023

Visual Gallery, Brussels (Belgium) — Solo Show  
Art Magna — Affordable Art Fair, Stockholm (Sweden) — Group Exhibition  
Art Montpellier, Montpellier (France) — Group Exhibition  
St-Art Strasbourg, Strasbourg (France) — Group Exhibition  
Duo Exhibition — Diamantaire & Gregory Baôo, Lille (France)  
La Villart Galeries, Calvi (France) — Group Exhibition  
Markowicz Fine Art, Miami (USA) — Group Exhibition



### **Authenticity, Techniques, and Studio Craftsmanship**

Each artwork results from studio-based work combining photography, material, and light. Beyond the photographic print, the image becomes a precious object, shaped by hand, where relief, brilliance, and texture fully participate in the artistic expression.

### **Technique and Materials**

C-Print produced on Canson Baryta Platinum paper & Rag Fine Art 310 g, with the manual application of Swarovski crystals, individually set onto the surface of the image.

Some works are created from original vintage negatives sourced from international archives and private collections. Several images presented had never been published or circulated prior to their contemporary artistic reinterpretation.

### **Crystal Selection**

The crystals are selected in advance from Swarovski's premium collections and recent innovations. They are lead-free and comply with international conservation standards, ensuring optimal brilliance, excellent optical stability, and long-term durability.

### **Studio Protocols and Edition Consistency**

For the majority of works, placement diagrams and crystal distribution plans are developed in the studio. These protocols ensure precise visual consistency across the editions, while preserving the inherent singularity of hand-crafted work.

### **Signature, Edition, and Authentication**

Each artwork is produced as a limited edition and is accompanied by a signed certificate of authenticity.

#### **Front (intermediate and large formats)**

Handwritten signature by the artist in the lower right corner, applied over a dry embossing "GB".  
Numbering appears in the lower left corner, in accordance with the edition reference.

#### **Back (all formats)**

- Numbered Hahnemühle hologram seal, linked to the certificate of authenticity.
- Handwritten signature by the artist.
- Studio stamp.

Together, these elements ensure the traceability, integrity, and authenticity of each print.

### **Framing and Conservation**

- Small format : Museum-grade wooden frame, white or satin black finish, with acid-free mat and anti-reflective, UV-protective glass.
- Medium and large formats : Box frame in wood, white or black finish, with white or black spacer and anti-reflective, UV-protective glass.
- Extra-large format : Box frame in wood, white or black finish, with white or black spacer and museum-grade anti-reflective, UV-protective acrylic, adapted to large dimensions.

Premium or specific museum-grade framing options may be offered upon request.

#### **Conservation :**

All materials and processes used comply with professional conservation standards, ensuring the longevity of the artwork, color stability, and long-term preservation of the supports.



# Pnness



## ELLE Décoration — 2024

"An elegant reinterpretation of history, where crystals and color breathe new life into archival images."

BELGIQUE PORTRAIT

## GRÉGORY BAÛO L'ART DE RAVIVER L'HISTOIRE

Depuis sa plus tendre enfance, Grégory Baõo est animé par deux passions : l'histoire et la photographie. C'est il y a quelques années seulement, en pleine période Covid, que le Belge a fait de ces passions son métier, embrassant enfin la carrière d'artiste qui lui était destinée.

par Clothilde Van Brussel



« Chaque création est un hommage, ma façon d'aider le passé à survivre ». Telle est la philosophie de Grégory Baõo. Né en 1975, l'artiste waterlootois a toujours été passionné par la photographie, qu'il pratiquait déjà tout petit dans son propre laboratoire. Bien qu'ayant fréquenté l'Institut Saint-Luc de Bruxelles durant sa jeunesse, il aura fallu que la crise Covid passe par là pour ramener Grégory à ses premiers amours. En 2020, l'artiste se lance alors le défi de dénicher des négatifs non publiés, des prises de vue inédites, avec un seul but en tête : les faire revivre. À travers la technique de la colorisation partielle des images, Grégory Baõo parvient à redonner vie aux photographies d'époque les plus rares, tel qu'il l'a fait avec une série de photographies de Marilyn Monroe, prises lors de son voyage en Corée en 1954. Son dada ? Le Tout-Hollywood des années 40 et 50, décennies ayant marqué

l'âge d'or du cinéma américain. Et pour conférer à ses œuvres un éclat tout particulier, l'artiste se plaît également à y appliquer des cristaux, leur apportant ainsi relief et contraste. Une manière de moderniser des photographies d'histoire, en les métamorphosant en créations uniques. Fruit d'un processus long et minutieux, allant de la recherche de négatifs à la création en elle-même, chaque œuvre est enrichie d'une citation de la personnalité mise en lumière, révélée mais dont l'emplacement reste à découvrir. Si son travail fait aujourd'hui l'objet de multiples expositions (permanentes ou non) en Belgique et à l'étranger, Grégory Baõo entend bien continuer à se réapproprier avec brio des bribes de l'Histoire, parfois passées inaperçues... ■

• [gregorybaoo.com](http://gregorybaoo.com)



## Une nouvelle galerie d'art contemporain à Bruxelles



La galerie peut également accueillir des événements tant pour les particuliers que pour les sociétés. © pg/the vault gallery

# PARIS MATCH — 2023

## Paris Match — 2023

“Between photography and visual art, Gregory BAÔO restores brilliance and modernity to icons of the past, blending color, crystal, and memory.”



Grégory Baôo : « Connaissez-vous quelqu'un qui, de nos jours, soit comparable à Marilyn Monroe ? »

### GRÉGORY BAÔO LA VIE EN ROSE

Entre photographe et plasticien, il est l'artiste qui confère au passé un éclat particulier en travaillant à partir de vieux clichés hollywoodiens. Nostalgie, quand tu nous tiens !

Par Philippe Fivéret

L'âme de cet artiste waterlootois s'est réveillée en pleine période Covid. Alors qu'il œuvrait dans les affaires d'import-export, il se vit ôter toute possibilité de travailler : les containers restaient à quai et les échanges commerciaux étaient totalement suspendus. L'homme trouva alors en lui-même de nouvelles ressources, se souvint de sa formation à Saint-Luc et c'est en artiste qu'il reprit les rênes de sa vie. « Quelque temps plus tôt, j'avais tenu à participer à des enchères organisées à Beverly Hills », raconte-t-il, « où était mis en vente un lot important de photographies jamais dévoilées sur John Fitzgerald Kennedy, ses voyages à l'étranger et sa famille. Elles avaient été prises par un grand photographe allemand, Manfred Kreiner, injustement tombé dans l'oubli. »

Aussitôt après les avoir acquises, Grégory Baôo entreprend des recherches et va même jusqu'à retrouver l'épouse de 98 ans du photographe, ainsi que sa fille, afin de mieux faire connaître son œuvre. « C'est ainsi qu'est née l'idée de coloriser ces images selon une technique particulière. »

L'artiste en explique les étapes : scanner les négatifs en haute définition, puis net-

toyer les images en ôtant les taches, les filaments et les champignons éventuels afin de disposer d'une surface numériquement propre, avant de procéder à la colorisation partielle des images et à l'incrustation de cristaux. « Le rose s'est tout de suite imposé à moi parce que c'est, à mes yeux, la couleur la plus vivante, celle qui ne passe pas inaperçue et est souvent vue comme un symbole de gaieté. À côté, un vert chasseur aurait paru particulièrement terne ! »

Cette touche rose est disposée à tel ou tel endroit en fonction de l'inspiration du moment. Par exemple, avec le cliché d'Ursula Andress tenant un lapin en peluche dans ses bras, c'est l'animal qui est coloré, ce qui confère une touche particulière à l'image. « La plupart des photographies sur lesquelles je travaille n'ont jamais été diffusées et les tirages n'ont jamais été publiés. Ils ont été exhumés des tiroirs où ils étaient rangés. J'ai toujours les originaux. Je les trouve dans les enchères, chez des particuliers, principalement aux États-Unis où les archives sont plus nombreuses et surtout celles se rapportant à l'époque qui m'intéresse, les grandes années hollywoodiennes. »

En trois ans, Grégory a réalisé une trentaine d'œuvres, tirées en édition limitée et

en différents formats. Sa première exposition a eu lieu en 2021 à Calvi, en Corse, à la Lavillart Gallery, puis à Waterloo, à Bruxelles, à Miami au Markowicz Fine Art, à Stockholm, à Montpellier, à Strasbourg et à Lille. Ses projets ? « En premier lieu, acquérir plus de visibilité, exposer davantage en Belgique, en France et aux États-Unis. J'ai quelques projets en Suisse, en Allemagne et en Suède. En outre, plusieurs galeries se sont emparées de mes œuvres dont, à Bruxelles, JO & Z (Zlab), tenue par Zahara Mukagikwiye. »

Mais l'inspiration ne s'arrête pas là. L'artiste entend bien prospecter d'autres horizons, que ce soit sur support photographique ou en sérigraphie. Dans tous les cas,

ses sujets de prédilection resteront Marilyn Monroe, Ava Gardner et le Tout-Hollywood des années 1940, 1950 et 1960. Par fétichisme ? « Plutôt par nostalgie. Je n'ai pas connu ces moments et quand je les compare avec notre époque, je trouve, sans jeu de mots, qu'il n'y a pas photo ! D'ailleurs, je place toujours une petite citation dans l'image en rapport avec le sujet. Pour moi, c'était un âge d'or, une période de relative insouciance. J'ai envie de la partager, de la faire découvrir aux jeunes grâce à ma technique. » Et de poser aussitôt la question : « Connaissez-vous quelqu'un qui, de nos jours, soit comparable à Marilyn ? À côté, toutes les stars d'aujourd'hui n'ont aucun charme et sont tellement vulgaires... » Un avis dont l'auteur assume pleinement la responsabilité !



Son art : la colorisation partielle des images et l'incrustation de cristaux. « Le rose s'est tout de suite imposé à moi parce que c'est, à mes yeux, la couleur la plus vivante. » Marilyn Monroe, Barbra Streisand ou Gene Kelly dans « Singin' in the Rain » (avec la pluie sous forme de cristaux) y trouvent une nouvelle jeunesse !



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*"Each creation is a tribute, my way of  
helping the past live on."*

