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Two works by Arman flank the entry to the dining room. They were homages to his great friend Yves Klein, known for his use of gold, fuchsia and what came to be called Yves Klein International Blue. "It was quite reminiscent of the female body," says his widow, Corice Arman, of the violin as subject. The artist was primarily known for disassembling and reassembling familiar objects, which challenged our conventional view. The violin, she notes, "is the only instrument that hasn't changed for centuries," so its strong identity as a recognizable object made it ideal fodder irresistible to Arman's fiddling.

