

ICONS
OF
ART
...

OPERA GALLERY



PREFACE

Opera Gallery est fière de présenter à Monaco l'exposition *Icons of art*, un véritable portrait croisé des grandes tendances artistiques qui ont marqué le XX^e siècle. C'est à travers une sélection de près de 80 œuvres de maîtres modernes tels que Pablo Picasso, Marc Chagall, Fernand Léger, Henri Matisse et d'artistes contemporains iconiques, tels que Andy Warhol, Fernando Botero, Pierre Soulages ou Alexander Calder, que nous proposons au public de retracer cet itinéraire.

Cette exposition de maîtres - la quatrième que nous donnons depuis l'ouverture d'Opera Gallery à Monaco - reflète avec pertinence les évolutions et les grands mouvements de l'histoire de l'art du XX^e siècle. Elle met ainsi l'accent sur l'importance de l'art abstrait, avec des œuvres emblématiques de Lucio Fontana, Joan Miró, Serge Poliakoff mais aussi des contemporains comme Marcello Lo Giudice, Turi Simeti ou Katrin Fridriks. En outre, cet accrochage témoigne de l'universalité de l'art, en réunissant tant des maîtres européens que des artistes venus du monde entier, parmi lesquels le chinois Chu Teh-Chun, l'iranien Reza Derakshani, la japonaise Yayoi Kusama, ou l'italien Umberto Mariani.

Icons of art est également un hommage aux changements inhérents à l'existence. Présentée sous le Haut Patronage de son Altesse Sérénissime Albert II de Monaco, elle intervient dans une année charnière de l'histoire de Monaco, marquée par la rénovation de l'Hôtel de Paris, la destruction du Sporting d'hiver, l'inauguration de la Tour Odéon. Tant d'évènements faisant de 2014 une année résolument tournée vers l'avenir, l'optimisme et le plaisir.

Pour la troisième année consécutive, nous sommes partenaires de l'association monégasque *Mission Enfance*, luttant dans de nombreux pays pour la scolarisation des enfants. Ce partenariat témoigne de notre volonté de nous inscrire parmi les acteurs de la vie de la Principauté, mais aussi de soutenir le combat international pour l'alphabétisation.

Gilles Dyan
Fondateur et Président
Opera Gallery Group

Didier Viltart
Directeur
Opera Gallery Monaco

In Monaco, Opera Gallery is proud to present the *Icons of art* exhibition, a veritable transversal portrait of the major artistic schools that marked the 20th century. Here, a selection of almost 80 works from such great masters as Pablo Picasso, Marc Chagall, Fernand Léger, Henri Matisse as well as iconic contemporary artists such as Andy Warhol, Fernando Botero, Pierre Soulages and Alexander Calder makes up the prestigious offered to the public.

This show, compiling works of some of the greatest masters - the fourth that we've hosted since the opening of Opera Gallery in Monaco - reflects with such pertinence the various developments and major changes in art history of the 20th century. The accent is on the significance of abstract art, with emblematic works by Lucio Fontana, Joan Miró and Serge Poliakoff but also works of Marcello Lo Giudice, Turi Simeti and Katrin Fridriks, as well as some contemporary abstract artists. Moreover, this exhibition gives testimony to the universality of art by uniting European artists as well as talent from all over the world, including China with Chu Teh-Chun, Iran, represented by Reza Derakshani, Japan with Yayoi Kusama, or Italy with Umberto Mariani.

Icons of art is also a tribute to the inherent changes to human existence. Presented under the High Patronage of His Serene Highness Prince Albert II of Monaco, this show is scheduled at a very important time in Monaco's history, marked by the renovation of the Hôtel de Paris, the destruction of the Winter Sporting Center and the inauguration of the Odéon Tower. So many events have made the year 2014 one resolutely turned towards the future, optimism and pleasure.

For the third consecutive year, we are proud to partner with the Monaco-based association *Mission Enfance* that strives to provide education to children in several countries around the world. This partnership is proof of our desire to play an important role in the life of the Principality, but also to support an international combat to improve literacy.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Didier Viltart
Director
Opera Gallery Monaco



Chers Amis,

Mali, Somalie, Sud-Soudan, Libye, Centrafrique, Nigéria, Congo, Egypte... Une Afrique au taux de croissance à deux chiffres mais secouée par des guerres multiples et sans fin... Syrie, Irak, Israël, Territoires Palestiniens... Un Proche-Orient aux tensions ancestrales exacerbées...

Et puis l'Afghanistan meurtrie, les frontières fragiles du Pakistan, de l'Inde ou de la Chine... Plus proche de nous, l'Ukraine... Jamais notre monde n'aura été aussi bouleversé, aussi insécurisé par l'ampleur des conflits qui l'agitent !

Jamais les enfants n'auront autant souffert de la folie des hommes... Ils seraient 40 % à être les premières victimes de ces guerres, tués, blessés en rentrant de l'école, en jouant dans la rue... Une déflagration. Une vie innocente s'interrompt au bord du trottoir.

Mission Enfance lutte contre l'ignorance des adultes de demain. **Là où plus aucun espoir n'est permis demeure l'éducation.**

Anne-Marie Fissore
Présidente de Mission Enfance

Dans les camps de réfugiés **syriens**, nous renforçons la scolarité des élèves ; dans les villages d'**Arménie**, nous formons une jeunesse isolé; dans les bidonvilles de **Colombie**, nous soulageons la violence subie sous les toits de tôle ; dans les montagnes d'**Afghanistan**, nous préparons les jeunes filles au baccalauréat ; dans la savane **burkinabé**, nous construisons des collèges ; sur le plateau des Bolovens, au **Laos**, nous apportons la connaissance et l'hygiène aux enfants...

Nous nous battons contre la fatalité, celle qui victimise les plus faibles. Demain ces enfants devront rentrer de l'école sains et saufs, ils devront être soignés, nourris, ils devront vivre. Et cette victoire, nous ne la devons qu'à l'éducation des enfants d'aujourd'hui.

Parce que cet engagement, nous ne pourrions pas le poursuivre seuls, recevez ici toute notre reconnaissance, grâce à cette généreuse initiative d'Opera Gallery, *Icons of art*, de contribuer avec nous, à bâtir un monde meilleur en **soutenant nos projets éducatifs.**

D'avance, merci !

Domitille Lagourgue
Directrice de Mission Enfance

Dear Friends,

Mali, Somalia, South Sudan, Libya, Central Africa, Nigeria, the Congo, Egypt... An African region booming with a two-digit growth rate and yet battered by the horrors of successive wars and terror... Syria, Iraq, the Palestinian Territories... A Near-East of ancestral, exacerbated tensions...

And then there's wounded Afghanistan and the fragile boundaries of Pakistan, India and China... Closer to home, Ukraine... Never has our world been so destabilized, so endangered by the breadth of so many raging conflicts!

Never have children suffered so from the madness of men... They represent 40% of the victims of these wars; killed, wounded coming home from school, playing innocently in the street... An explosion. Another innocent life interrupted at the corner of a block.

Mission Enfance fights against the ignorance of tomorrow's adults. **Where no hope remains... there's always education.**

Anne-Marie Fissore
Mission Enfance Chairwoman

In the **Syrian** refugee camps, we teach the children; in **Armenian** villages, we care for an isolated youth; in the slums of **Columbia**, we heal the violence suffered under makeshift tents; in the mountains of **Afghanistan**, we prepare teenage girls for their high-school diplomas; in the **Burkinabe** savanna, we build schools; on the Bolaven plateau in **Laos**, we bring knowledge and hygiene to young...

We fight against fate, a fate that victimizes the defenseless. Tomorrow, these children must be able to walk home from school safe and sound, they must be taken care of, fed; they must be able to live. And this victory, we will owe it solely to the education these same children are given today.

Because we cannot pursue this commitment alone, please accept our deepest gratitude, thanks to the generous initiative taken by Opera Gallery, *Icons of art*, for your contribution to our cause, to build a better world **by supporting our educational projects.**

Thank you in advance!

Domitille Lagourgue
Mission Enfance Director



Pierre-Auguste
RENOIR

1841-1919

Port du Pornic (La Voile blanche), circa 1890

Stamped 'Renoir' (lower right)

Oil on canvas

46,9 x 55,8 cm • 18.5 x 22 in.

Price on request

PROVENANCE

Sale: Nouveau Drouot, Paris, April 23, 1982

Sale: Koller, Zurich, June 21, 1985, lot 5105

Private collection, Switzerland

Sale: Sotheby's, London, March 31, 1987, lot 23

Private collection (acquired at the above sale)

Hammer Galleries, New York

Private collection, Japan (acquired from the above, 1988)

LITERATURE

Bernheim-Jeune, L'Atelier de Renoir, vol. I, Paris, 1931, No. 37, ill. pl. 17

Guy-Patrice & Michel Dauberville, Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. II, Paris, 2009, No. 858, ill. p. 105

This work will be included in the Catalogue critique being prepared by the Wildenstein Institute from the François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein archives.

PUBLIC NOTES

The work of celebrated Impressionist painter Pierre-Auguste Renoir, born in 1841 frequently engages with themes of visual and corporeal pleasures, quotidian individuals and activities, and the inherent beauty of nature. In Renoir's lustrous oil painting *Port du Pornic (La Voile blanche)*, these themes find a neat nexus. With the advent of the railway in the mid-to-late 19th century, *bourgeois* and middle-class Parisian families were newly enabled to travel through the country. They flocked to France's idyllic seashores, which were touted as having restorative and health-giving properties. Employing loose, quick, brushstrokes, Renoir captured the beauty of this popular quotidian vacation—its soft light, its tumbling green-blue seas, its exuberance and sensuality— in a rapid "impression".

Port du Pornic was certainly produced *en plein air* (painted outside from real life in an Impressionist method that rebelled against the stifling codes of academic painting). Renoir and his family often summered in the charming Brittany town of Pornic, and during his time in the area he produced multiple canvases of beach and port scenes. The advent of seaside bathing endowed the seashore subject matter with a pleasurable element that must have particularly appealed to Renoir, who often painted sensual nudes and famously declared in his art student days that: "If painting were not a pleasure to me I should certainly not do it."



Pierre-Auguste
RENOIR

1841-1919

Gabrielle lisant, 1910

Signed 'Renoir' (lower right)

Oil on canvas

32,4 x 24,1 cm • 12.8 x 9.5 in.

Price on request

PROVENANCE

Ambroise Vollard, Paris

Arthur Tooth & Sons, London

Harriet Walker Henderson, California

Sale: Sotheby's, New York, May 18, 1990, lot 318

Private collection (acquired at the above sale)

Acquired from the above (1993)

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, No. 306, ill. p. 77

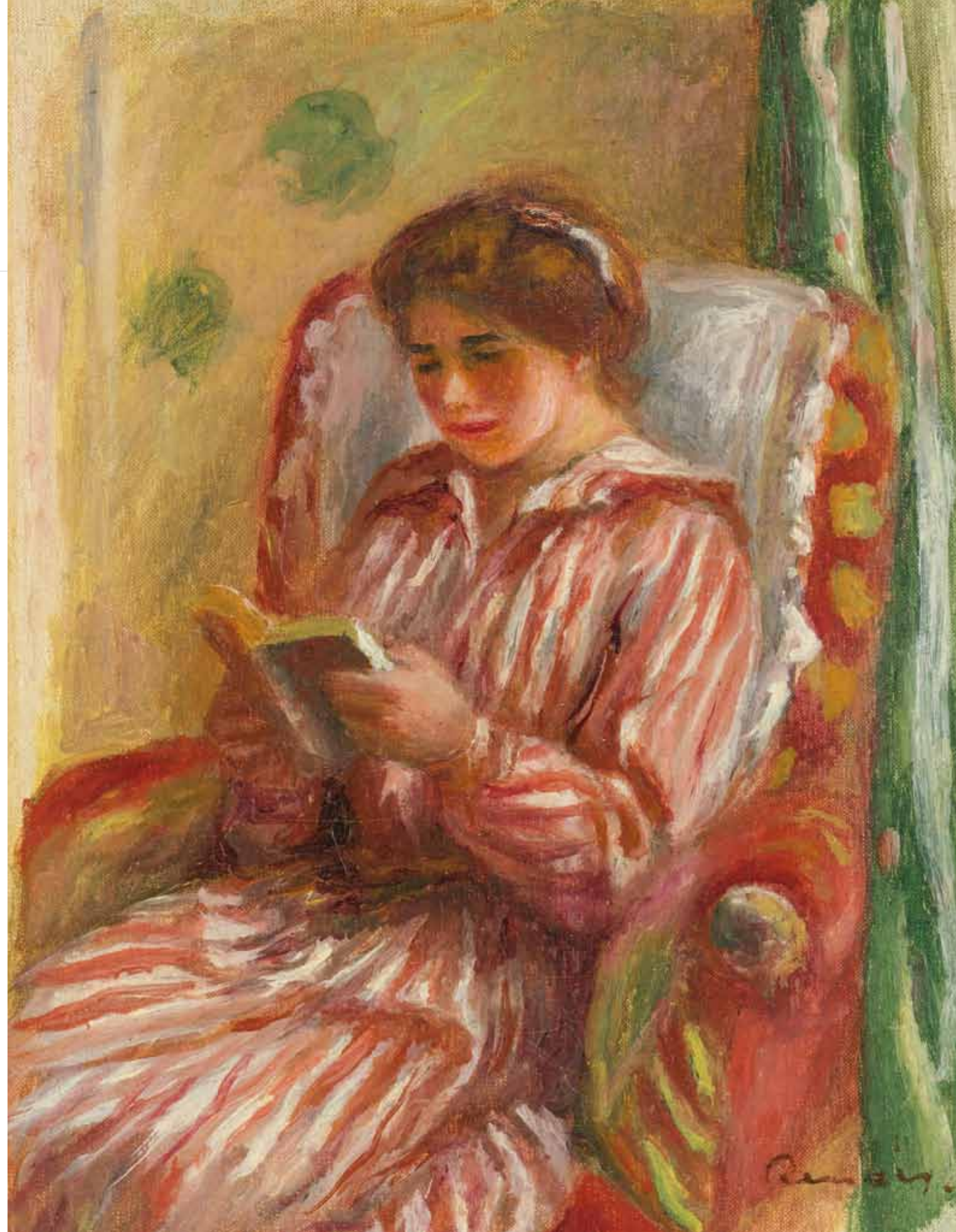
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, Paris, 2012, No. 3283, ill. p. 357

This work will be included in the *Catalogue critique* being prepared by the Wildenstein Institute from the François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein archives

PUBLIC NOTES

The present work is a portrait of Gabrielle Renard (1878-1959), Renoir's housemaid and governess to his children. She became Renoir's favorite model in his later works, and images of her from this period (such as *Jeune fille au panier* (*Gabrielle au jardin*)) with flushed cheeks, dark hair and sensuous red lips are typical of the artist's attempt to move away from his self-proclaimed *manière aigre* (sour manner) that he felt had pervaded his earlier work.

Renoir emphasizes the lyrical quality of colour, testing warmer hues of red and pink offset by cooler greens and grays to describe a calm scene of domesticity, intimacy and quietude. By the time this picture was painted, Gabrielle had been working for the Renoir family for around 16 years; Renoir undoubtedly knew her well. Indeed, in the years leading up to her departure from the Renoir household in 1914, Renoir's portraits of Gabrielle became increasingly *risqué* as she began to pose for him in the nude. While Gabrielle left at around the time she was to marry the American painter Conrad Slade, her departure was in part decided by her increasingly tense relationship with Renoir's wife, Aline. Archetypal of Renoir's choice of subject matter, Gabrielle is here caught in a moment of reflection whilst reading; a contemplative and serene act which draws the viewer into the scene.



Pierre-Auguste
RENOIR

1841-1919

Le Repas des vendangeuses, 1895

Signed with the initial 'R' (lower right)

Sanguine heightened with white on paper

44,1 x 31,4 cm • 17.4 x 12.4 in.

Price on request

PROVENANCE

Galerie André Weil, Paris

Bliss Fine Art, New York

Robert and Elizabeth Haskell's collection (acquired from the above, 2001)

LITERATURE

Ambroise Vollard, *Tableaux, pastels & dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, No. 558, ill. pl. 140 (titled Paysannes)

PUBLIC NOTES

Though he ceased to exhibit with the group after 1877 due to qualms regarding its march toward ultramodernity, Pierre-Auguste Renoir is best known as a founding member of the Impressionist movement. As charming as it is celebrated, his oeuvre features "everyday" curvaceous pink-cheeked women, sensual bathing nudes, quotidian flirtations, and pleasant countryside idylls as recurring motifs. Renoir captured light's flicker and flow in these delightful scenes through his Impressionist brushstroke. Painting *en plein air*, Renoir used truncated strokes in juxtaposed and varying colours to break down solid form and produce a shimmering, light-filled surface. It is important to note, however, that *Les repas des vendangeuses* (*The meal of the grape-pickers*) is not purely Impressionist. Renoir produced the work in his mature period after time spent travelling abroad admiring and absorbing the masterpieces of Raphael, Velázquez, and Rubens. Inspired by the work of these classical artists toward the latter part of his career, Renoir created figures that verged on the sculptural. The work at hand echoes Renoir's mature style as the women's forms appear particularly crisp and full-bodied against a dematerialized Impressionist landscape.

Pierre-Auguste Renoir's work is not moralizing or political. Rather, it is suffused with pleasure: being a pleasure for Renoir to create, a pleasure for the viewer to behold, and a depiction of pleasure in action. This blissful approach is evident in *Le repas des vendangeuses*. The image lacks colour and fails to depict what exactly the women, who have likely worked a long and grueling day in the fields, are eating. Yet the relaxed gestures of the figures, the gentle rhythm of the strokes of chalk, and Renoir's predilection for a soft touch produce from this basis the very picture of pleasure, leisure, and enjoyment. In *Le repas des vendangeuses* the small pleasures of grapes, the female form, and pleasant company are embodied and the sensual sweetness of the everyday is bottled up in canvas.



Eugène

BOUDIN

1824-1898

Saint-Vaast-la-Hougue, la baie, 1892

Signed, dated and inscribed 'E. Boudin 92 St. Vaast' (lower left)

Oil on canvas

55 x 90 cm • 21.7 x 35.4 in.

Price on request



PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist, 1894)

Sir Chester Alfred Beatty, Dublin (acquired from the above, 1929)

Sale: Christie's, London, July 12, 1940, lot 901

Lefevre Gallery, London

Knoedler & Co., New York

Wildenstein & Co., New York

Private collection, Cleveland (acquired circa 1970)

Thence by descent

LITERATURE

Robert Schmit, Eugène Boudin (1824-1898), vol. III, Paris, 1973, No. 2931, ill. p. 134

PUBLIC NOTES

Eugène Boudin was born at Honfleur in 1824. The centre of his early activities was Le Havre, where he opened a framing shop that was visited by several painters, including Jean-François Millet, who suggested that he take up painting himself. Boudin subsequently visited Paris and enrolled to study at the Louvre, where he developed a highly original style. The artist was one of the first to take his easel out of the studio and paint outdoors, working directly from nature. His subject was primarily the sea, a recurrent theme in Boudin's paintings.

In *Saint-Vaast-la-Hougue, la Baie* (1892), Boudin depicts the small harbour-town in Normandy which gives the painting its name. The deserted beach is atmospheric. The rocks have been rendered in a sure hand and with a few swift brushstrokes. The sky is impressionistic and reveals the influence of Claude Monet. Here one encounters the natural world in all its beauty and contingency. As the art historian Jean Selz has put it, "Boudin takes a delight in nature for its own sake [...]. It is as if the artist felt the need to place a tangible link between the spectator and infinity."

Kees

VAN DONGEN

1877-1968

Carrousel, Place Pigalle ou Le Manège de cochons, *circa* 1904-1905

Signed 'V.D.' (lower right)

Oil on canvas

46 x 55 cm • 18.1 x 21.7 in.

Price on request

PROVENANCE

Galerie Kahnweiler, Paris (*circa* 1910-1911)

Sale: Hôtel Drouot, Paris, Nov. 17-18, 1921, lot 219

Sale: Hôtel Drouot, Paris, Dec. 21, 1925, lot 59

Sale: Hôtel Drouot, Paris, Dec. 13, 1933, lot 149

Galerie Georges Viau, Paris

Paul Pétridès, Paris

Sale: Sotheby's Parke Bernet Inc., New York, Oct. 23, 1980, lot 213

Fridart Foundation, London

Sale: Sotheby's, London, June 29, 1988, lot 125

Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Druet, 1905

Rotterdam, 1906

Paris, Galerie Charpentier, Van Dongen, 1948, No. 27

Rotterdam, Museum Boijmans Van Beuningen, Van Dongen, 1949, No. 15

Southampton Art Gallery and Sheffield, Graves Art Gallery, Sounds of Colour, 1982-1983

Saint-Tropez, Musée de l'Annonciade, Les Années Fauves de Van Dongen, 1985, No. 4, ill. in colour

Monaco, Nouveau Musée National de Monaco

Montreal, Musée des Beaux-Arts de Montréal

Barcelona, Museu Picasso, Kees Van Dongen, 2008-2009, No. 65, ill. in colour p. 114

Rotterdam, Museum Boijmans Van Beuningen

Paris, Musée d'Art Moderne, All Eyes on Kees Van Dongen, Sept. 2010 - July 2011, pp. 182-183, No. 31, ill. in colour p. 69

LITERATURE

Louis Chaumeil, Van Dongen, L'Homme et l'artiste, la vie et l'œuvre, Geneva, 1967, No. 40, ill. p. 317

This work will be included in the forthcoming Catalogue raisonné de l'œuvre peint de Kees Van Dongen being prepared by the Wildenstein Institute



PUBLIC NOTES

Van Dongen was an artist with a feeling for the spirit of the age and his love for every aspect of modern life is vividly captured in the present painting of the carousel at the Place Pigalle, located in one of the artistic centres of Paris at the turn of the 20th century. The square and surrounding streets were, at the time, a neighbourhood of painter's studios and literary cafés of which the most renowned was the "Nouvelle Athènes". Embracing his new home and the excitement of Parisian life, the Dutchman abandoned his typical northern tonalities in favour of a modern palette more suitable to capturing the excitement of the City of Lights. Van Dongen's *Saltimbanques* series of 1903-1904, exhibited a transition to a more pronounced use of colour, utilizing chromatic contrasts and a Neo-Impressionist manner that made a considerable impression. Working on the carousel paintings at the local fairs in the winter of 1904-1905, these depictions of merry-go-rounds ablaze with new-fangled electric lights found favour with critics for his new exploration of colour and energetic handling of paint.

Raoul
DUFY 1877-1953

Les Trois Grâces, 1942

Signed 'Raoul Dufy' (lower left)

Oil on canvas

74 x 92 cm • 29.1 x 36.2 in.

Price on request

PROVENANCE

Sale: Christie's, London, March 29, 1988, lot 191

Private collection (acquired from the above)

EXHIBITED

Paris, Galerie Bernheim Jeune-Dauberville, Chefs-d'œuvre de Raoul Dufy, 1959, No. 44

LITERATURE

Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'œuvre peint, vol. IV, Editions Motte Geneva, 1977, No. 1769, ill. p. 284

Raymond Cogniat, Raoul Dufy, Naefels, 1978, No. 50

CERTIFICATE

Maurice Lafaille has confirmed the authenticity of this work

PUBLIC NOTES

Raoul Dufy was born in 1877 at Le Havre in France. In 1900 he attended the École des Beaux Arts in Paris, where he was influenced by the Impressionists and the Fauvists, to whom Dufy owes his conception of line, colour and pictorial harmony. The artist was also a successful illustrator, as well as a designer of textiles, ceramics and tapestries. By the 1920s, however, Dufy dedicated his skills and energies to painting alone, and it was then that he developed his distinctive style, characterised by its vivacity and lightness of touch.

Les Trois Grâces draws inspiration from Greek mythology. The three seductive Graces occupy the central portion of the canvas. The Graces have been delicately painted in fine, swiftly drawn lines, while the background has been composed of rhythmically applied strokes of colour, daubs of paint that lend the picture a certain musicality. The work is a particularly beautiful example of Dufy's work, capturing his love for classical mythology and the vibrant atmosphere of the Cote d'Azur.



Raoul
DUFY 1877-1953

Baigneuse aux cabines, circa 1939

Signed 'Raoul Dufy' (lower centre)

Oil on board

51 x 40,8 cm • 20 x 15.8 in.

Price on request

PROVENANCE

André Derain collection

Sale: Galerie Charpentier, Paris, Collection André Derain, March 22, 1955, lot 73

Palais Galliera, Paris, June 17, 1960, lot 81

Palais Galliera, Paris, June 16, 1964, lot 7

Dr Forgeard, La Ferté-Gaucher

Acquired by the family of the present owner by 1977

LITERATURE

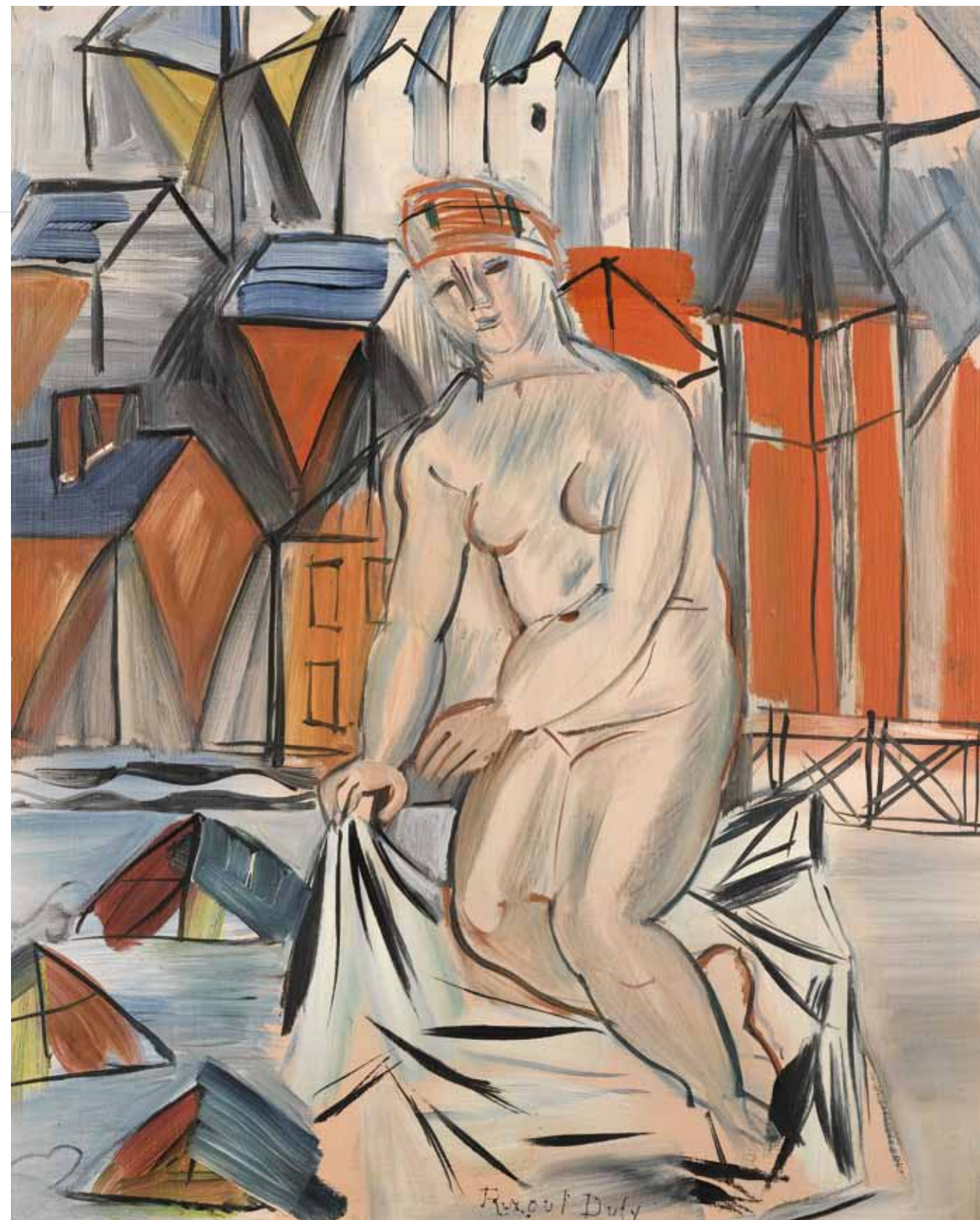
Connaissance des Arts, Paris, January 1961, ill. p. 47

Maurice Lafaille, Raoul Dufy, Catalogue raisonné de l'œuvre peint, Editions Motte, Geneva, 1977, vol. IV, No. 1542, ill. p. 114

PUBLIC NOTES

Raoul Dufy was born in 1877 at Le Havre in France. In 1900 he attended the École des Beaux-Arts in Paris, where he was influenced by the Impressionists, Cubists and Fauvists, to whom Dufy owes his palette and bold use of colour. The artist was also a successful illustrator, as well as a designer of textiles, ceramics and tapestries. By the 1920s, however, Dufy dedicated his time to painting alone, and it was then that he developed his distinctive and highly original style, a style characterised by its exuberance and subtlety of touch.

In *Baigneuse aux cabines*, Dufy depicts a woman bathing in the mountains. The central figure is reminiscent of Picasso's early cubist work and has been rendered in swift brushstrokes. The cabins in the background have been painted dynamically and in sharp lines, lending the pictorial plane a sense of movement and vibrancy. The work is testament to Dufy's technical abilities as a painter and to his acute awareness of balance and composition.



Raoul
DUFY 1877-1953

Nice, le casino, 1925

Signed Raoul Dufy (lower right)

Watercolour on paper

50 x 65 cm • 19.7 x 25.6 in.

Price on request

PROVENANCE

Galerie Bernheim-Jeune, Paris

Galerie Manteau, Brussels

M. Knoedler & Co., Inc., New York

Edith N. Kahn

Sale: Sotheby's, New York, May 10, 1995, lot 439

Acquired at the above sale and thence by descent

LITERATURE

Marcelle Berr de Turique, Raoul Dufy, Paris, 1930, ill. p. 125

Fanny Guillon-Laffaille, Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels, vol. I, Editions Louis Carré & Cie, Paris, 1981, No. 192, ill. p. 70

PUBLIC NOTES

Raoul Dufy was born in 1877 at Le Havre in France. In 1900 he attended the École des Beaux-Arts in Paris, where he was influenced by the Impressionists and the Fauvists, to whom Dufy owes his brilliant use of colour. The artist was also a successful illustrator, as well as a designer of textiles, ceramics and tapestries. By the 1920s, however, Dufy dedicated his skills and energies to painting alone, and it was then that he developed his distinctive style, characterised by its vivacity and lightness of touch.

Dufy was famously enchanted by the light on the Côte d'Azur. He visited the South of France many times, and *Le Casino de Nice* (1925) is an excellent example of his work from this period. The casino that occupies the central portion of the work has been lightly sketched in fine blue lines, while the palm trees have been rendered in blots of pale green. The brushwork is energetic and free, conveying the sense of freshness for which Dufy's work is celebrated.



Pablo
PICASSO 1881-1973

Maternité, circa 1899

Pastel on paper

47,8 x 40 cm • 18.8 x 15.7 in.

Price on request

PROVENANCE

Yul Brynner collection

Private collection

CERTIFICATE

Pablo Picasso has confirmed the authenticity of this work and dedicated it to Yul Brynner

PUBLIC NOTES

It is well known that Pablo Picasso was a titan, if not the titan, of Modernism. A painter, sculptor, printmaker, and ceramicist, Picasso was among Cubism's pioneers, collage's originators, and Surrealism and Symbolism's prominent contributors. While his works cover a stylistic range, they are consistently executed with confidence, vigor, and a childlike energy that verges on magical.

Picasso frequently revisited the present work's theme of maternal love, creating numerous images of mothers with their children throughout his illustrious career. The theme of maternal love featured prominently in Picasso's Blue Period (1901-1904) and Rose Period (beginning in 1904). Mother-and-child representations from this period likely allude to Picasso's close relationship with his own mother, the strength of which is evidenced by the artist's decision in 1900 to drop his father's surname, Ruiz, for his mother's Italian surname of Picasso. With the birth of his first child Paulo in 1921, Picasso revisited the theme of maternal love, producing an impressive twelve images of mothers with their children in the period from 1921 to 1923. The pieces from this period tend to idolize the maternal bond—perhaps as a nod to Picasso's then-wife, Olga—to a greater extent than the artist's earlier works.

In his 1899 *Maternité*, a young Picasso engages with motherhood from the point of view of a child rather than that of a father. The work's pastel strokes dance across the page with a youthful vigor and provide a testament to the artist's virtuosity in drawing. In the image, a child and his mother are cut from the same cloth, literally emerging from the same swathe of form. The child's youth is underscored by his unfinished treatment; unlike the adults in the scene, he has yet to gain a colour of his own. The infant provides a platform for Picasso to visually and tactilely explore a park setting made idyllic by a mother-child bond. Between the gentle movement of the wind through the trees, the loving expression with which the mother regards her son, and the serenity of the scene, the work reverberates with a childlike tenderness that is unique to Picasso.



Pablo

PICASSO

1881-1973

Broc et verre, 1959

Signed 'Picasso' (upper right), dated and numbered 'V.16.17.4.59.I' (on the reverse)

Oil on canvas

92 x 73 cm • 36.2 x 28.7 in.

Price on request

PROVENANCE

Galerie Louise Leiris, Paris

Galleria Seno, Milan

Private collection, Italy (1980)

EXHIBITED

Barcelona, Sala Gaspar, 1960

Paris, Galerie Louise Leiris, Picasso, Peintures, Vauvenargues 1959-1961, 1962, No. 11

LITERATURE

Christian Zervos, Pablo Picasso, vol. 18 : œuvres de 1958-1959, Editions Cahiers d'Art, Paris, 1967, p. 130, No. 442, ill.

The Picasso Project, Picasso's Paintings, Watercolours, Drawings and Sculpture: The Fifties II 1956 - 1959, San Francisco, 2000, p. 315, No. 59-136, ill.

PUBLIC NOTES

"Deepest Spain [...]. This is the Spain that we come from, this is where we return, no doubt, this sort of powerful song composed above all by the ten still-lives painted at this time; a seemingly simple variation, without demonstrable virtuosity, concentrating almost always, and exclusively, on three objects and three colours [...]. But the tone, the timbre and the intensity of the voice are without precedent, it seems to me, in Picasso's oeuvre: nothing, anywhere, is equal to this profound song, this *cante jondo* at once inspired yet tempered, ample and vigorous [...]." (Maurice Jardot, catalogue preface, Picasso. Peinture (Vauvenargues 1959-1961), Galerie Louise Leiris, Paris, 1962.)

Broc et verre is an iconic work from Picasso's Vauvenargues period. In autumn 1958, Picasso learnt from Douglas Cooper that the château de Vauvenargues, near Aix-en-Provence, is up for sale. A majestic and austere 14th century edifice that once belonged to the Marquis of Vauvenargues, an 18th century moralist, the château proudly rises above a promontory at the foot of Mont Sainte-Victoire. Picasso was immediately smitten by this immense house in the heart of Cézanne country - he was fond of saying "I've bought Mont Sainte-Victoire (...). The real one" - and completed the sale in less than a week.



Pablo
PICASSO 1881-1973

La pique, Nov. 11, 1959

Signed, dated and numbered 'Picasso 11.11.59. III' (lower right)

Brush and black ink on paper

50 x 66,5 cm • 19.7 x 26.1 in.

Price on request

PROVENANCE

Galerie Louise Leiris, Paris

Galerie Samlaren, Stockholm

Y. Ahlroth, Lausanne

Private collection, Sweden

Sale: Christie's, London, June 30, 1967, lot 4

Sale: Sotheby's, New York, May 18, 1978, lot 169

Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Louise Leiris, Picasso, Dessins 1959-1960, Nov.-Dec. 1960, No. 15, ill.

LITERATURE

Jaime Sabartés, Picasso, Toreros, New York, 1961, p. 150, No. 15, ill., p. 35

Christian Zervos, Pablo Picasso, vol. 19 : œuvres de 1959-1961, Editions Cahiers d'Art, Paris, 1968, No. 72, ill. pl. 18

The Picasso Project, Picasso's Paintings, Watercolours, Drawings and Sculpture, The Fifties II 1956-1959, San Francisco, 2000, p. 362, No. 59-300, ill.

PUBLIC NOTES

Picasso's love of the bullfight was an essential and deeply impassioned element in his personal sense of *españolismo*, and an important source of his imagery. He was a true aficionado, "by tradition, by blood and by artistic devotion", in the words of his lifelong friend Jaime Sabartés (V.P. Curtis, *La Tauromaquia*, Goya, Picasso and the Bullfight, exh. cat., Milwaukee Art Museum, 1986, p. 70). Picasso championed the post-war revival of the bullfight in southern France. During the 1950s and early 1960s, the public often caught sight of the world's most famous living artist in the stands of the old Roman arenas at Arles, Nîmes and Fréjus, with his companion and future wife Jacqueline Roque, and their friends. Picasso knew all the famous matadors, and especially admired Luis Miguel Dominguín, who, in a gesture of mutual regard, made a gift of one his ceremonial jackets to the artist.

The years 1957-1961 marked the high point of Picasso's treatment of the bullfighting theme in his art, during which time he produced four illustrated books devoted to this subject, most importantly *La Tauromaquia*, 1959 (Cramer, no. 100), his counterpart to Goya's work of the same title from 1815, and *Toros y Toreros*, 1961 (Cramer, no. 112), in which the artist provided illustrations for a text by his friend Dominguín. Picasso executed most of his corrida scenes in brush and ink, working primarily with silhouetted forms in a kinetic and summary style.



Pablo
PICASSO 1881-1973

Quatre personnages, Oct. 2, 1968

Signed, dated and numbered '2.10.68. IV Picasso' (centre left)

Pen and India ink on paper

50 x 65,5 cm • 19.7 x 25.8 in.

Price on request

PROVENANCE

Galerie Louise Leiris, Paris

Herman C. Goldsmith, New York

Hirschl & Adler Galleries, New York

Evelyn Aimis Fine Art, Miami [acquired from the above]

Private collection, Canada, [acquired from the above, 1989]

Sale: Christie's, London, Feb. 10, 2005, lot 687

Private collection

EXHIBITED

New York, Hirschl & Adler Galleries, Picasso, The Late Drawings, Jan. - Feb., 1988, No. 21, ill.

LITERATURE

Christian Zervos, Pablo Picasso, vol. 27 : œuvres de 1967 et 1968, Editions Cahiers d'Art, Paris, 1973, p. 122, No. 318, ill.

Picasso Project (ed.), Picasso's Paintings, Watercolours, Drawings and Sculptures: The Sixties III, 1968-1969, San Francisco, 2003, p. 47, No. 68-158, ill.

PUBLIC NOTES

In *Quatre personnages*, a young man, lost in thought, stands next to three women typical of Picasso's fantasy world. The women have been arranged in the form of a triangle: one at the right is shown frontally, the upper one is reclining while the third is crawling towards us, clearly having developed from a male body. In composition and technique, this drawing is closely related to two other drawings that Picasso made the same day. Picasso's use of pen and India ink created sharp lines, which he mixed with patches of blurred execution. The general effect recalls the results obtainable with the drypoint and etching technique, which the artist probably considered as he was making this work.

When Picasso executed *Quatre personnages*, on October 2, 1968, he was about to finish his largest print project, the 347 Series, which nowadays remains an emblematic achievement in print history. The series consists of 347 prints, realised in seven months, between the March 16th and the October 5th, 1968. In this series, Picasso created a larger-than-life human comedy, revisiting his favourite themes: the circus, the abduction, the embrace and the artist's studio, where all his favourite and familiar characters reappear in various situations.



Salvador
DALÍ 1904-1989

Le Rêve de Moïse, circa 1973

Signed 'S. Dalí' (lower right)

Gouache, watercolour and ink on paper

65 x 50,2 cm • 25.6 x 19.8 in.

Price on request

PROVENANCE

Centre Art Gallery, Honolulu

Private collection (acquired from the above)

Acquired from the above by the present owner (1990)

LITERATURE

Field, Albert, The official catalogue of the graphic works of Salvador Dalí, The Salvador Dalí Archives, New York, 1996, No. 75-2A, p. 100

CERTIFICATE

Robert and Nicolas Descharnes have confirmed the authenticity of this work

PUBLIC NOTES

From the moment Salvador Dalí started painting in the 1920s in his native Catalonia, critics were dazzled by the artist's technical virtuosity and by his ability to paint in various styles. Dalí would continually reinvent his artistic practice until his death in 1989, becoming one of the most important and popular artists of the 20th century. Dalí played a crucial role in International Surrealism. His unprecedented style of painting, at once visually precise and dream-like, led to what the artist described as 'the conquest of the irrational'.

In *Le Rêve de Moïse*, one of the illustrations of *Moïse et le Monothéisme*, Dalí reveals his unique capacity to explore areas of the subconscious and dreams through paint. The work is populated by mystical figures and hieroglyphs. In the central portion of the image is the Golden Calf, at the top left is the Sphinx, and on the right is a fairy. The work's title refers to Moses's dream-vision of an enthroned king moments before he discovers the Burning Bush. The king allows Moses to be seated on his throne, from where the prophet can see the entire universe and all things past, present and future.



Marc

CHAGALL

1887-1985

Paris par la fenêtre ou Tour Eiffel, 1913

Signed 'Chagall' (lower left)

Gouache and black pen on paper laid down on canvas

49,8 x 48,5 cm • 19.6 x 19.1 in.

Price on request

PROVENANCE

Galerie Beyeler, Basel

Acquavella Galleries, New York

EXHIBITED

Basel, Galerie Beyeler, Marc Chagall, 1984-85, No. 23, ill. in colour in the catalogue

New York, The Jewish Museum, The Circle of Montparnasse Jewish Artists in Paris 1905-1945, 1985, ill. in the catalogue

Basel, Galerie Beyeler, Landschaften und Horizonte, 1987, No. 7

New York, Acquavella Galleries, XIX & XX Century Master Paintings & Sculptures, 1988, No. 10, ill. in colour in the catalogue

LITERATURE

Angelica Zander Rudenstine, Guggenheim Museum, Paintings, 1880-1945, New York, 1976, ill. p. 66

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

PUBLIC NOTES

This dynamic composition is closely related to Chagall's early masterpiece of the same title located in the permanent collection of the Solomon R. Guggenheim Museum, New York. *Paris par la fenêtre* is a bold example of Chagall's mastery of lyrical evocation of dreams, memory and experience translated into pictorial form. As Angelica Zander Rudenstine notes: "The notion (frequently suggested in the literature) that Chagall's studio actually looked out on the Eiffel Tower is clearly false, since La Ruche (2, Passage de Dantzig) was across the Seine and over a mile away from the Champ de Mars" (A. Rudenstine, *The Guggenheim Museum Collection, vol. 1, Paintings, 1880-1945*, New York, the Solomon R. Guggenheim Museum, 1976).

Chagall moved from St. Petersburg to Paris in 1910 as part of a remarkable migration of artists all drawn to the city as the epicentre of the avant-garde. Symbols of modernity are evident in Chagall's placement of the Eiffel Tower, an upside-down train and parachuting man. With its themes of technology and innovation, Chagall's composition also evidences the prevailing Cubist style heavily influenced by Robert Delaunay. The double-profile of a man and the inclusion of the floral bouquet, however, are emblems of Chagall's own style that he would incorporate in his works for the rest of his career.



Marc

CHAGALL 1887-1985

Les Ponts de la Seine, 1953

Signed and dated 'Chagall 1953' (lower right)

Oil on canvas

46 x 61 cm • 18.1 x 24 in.

Price on request

PROVENANCE

Vava Chagall

Friend of Mr. Brodsky (Vava Chagall's brother)

Private collection, London

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

PUBLIC NOTES

Born in 1887 in Vitebsk, Belarus, Marc Chagall studied art in St Petersburg. In 1911 he left for Paris, where he drew inspiration from the collection at the Louvre as well as contemporary developments in *avant-garde* French art, visiting the seminal *Salon des Indépendants* in 1913. Chagall combined these various influences to startling effect, creating some of the 20th century's most poetic and memorable images.

Les Ponts de la Seine was produced in 1953. Chagall had returned to France at the end of the Second World War in 1948. According to the art historian Susan Compton, it was during this period that Chagall consolidated his artistic practice. The post-war period was one of stability, and the paintings Chagall produced at the time "led to his recognition as the greatest living artist". In *Les Ponts de la Seine* swirls of colour envelop two amorous figures. A green goat and a bright red bird lend the work a magical and oneiric dimension. *Les Ponts de la Seine* sits at the juncture of dream and reality, a magical dreamscape tinged with the spiritual values for which Chagall is famous.



Marc

CHAGALL 1887-1985

Le Cirque au village, 1966

Signed 'Marc Chagall' (lower centre); signed and titled (on the reverse)

Oil on canvas

100 x 73 cm • 39.4 x 28.7 in.

Price on request

PROVENANCE

Galerie Maeght, Paris

Fondation Maeght, Saint-Paul-de-Vence

Private collection, Europe (acquired from the above in 1966)

Sale: Christie's, New York, May 10, 1994, lot 70

Purchased at the above sale by the family of the present owner

EXHIBITED

Zurich, Kunsthaus, Chagall, 1967, No. 170

Saint-Paul-de-Vence, Fondation Maeght, Hommage à Marc Chagall, œuvres de 1947-1967, 1967, No. 74

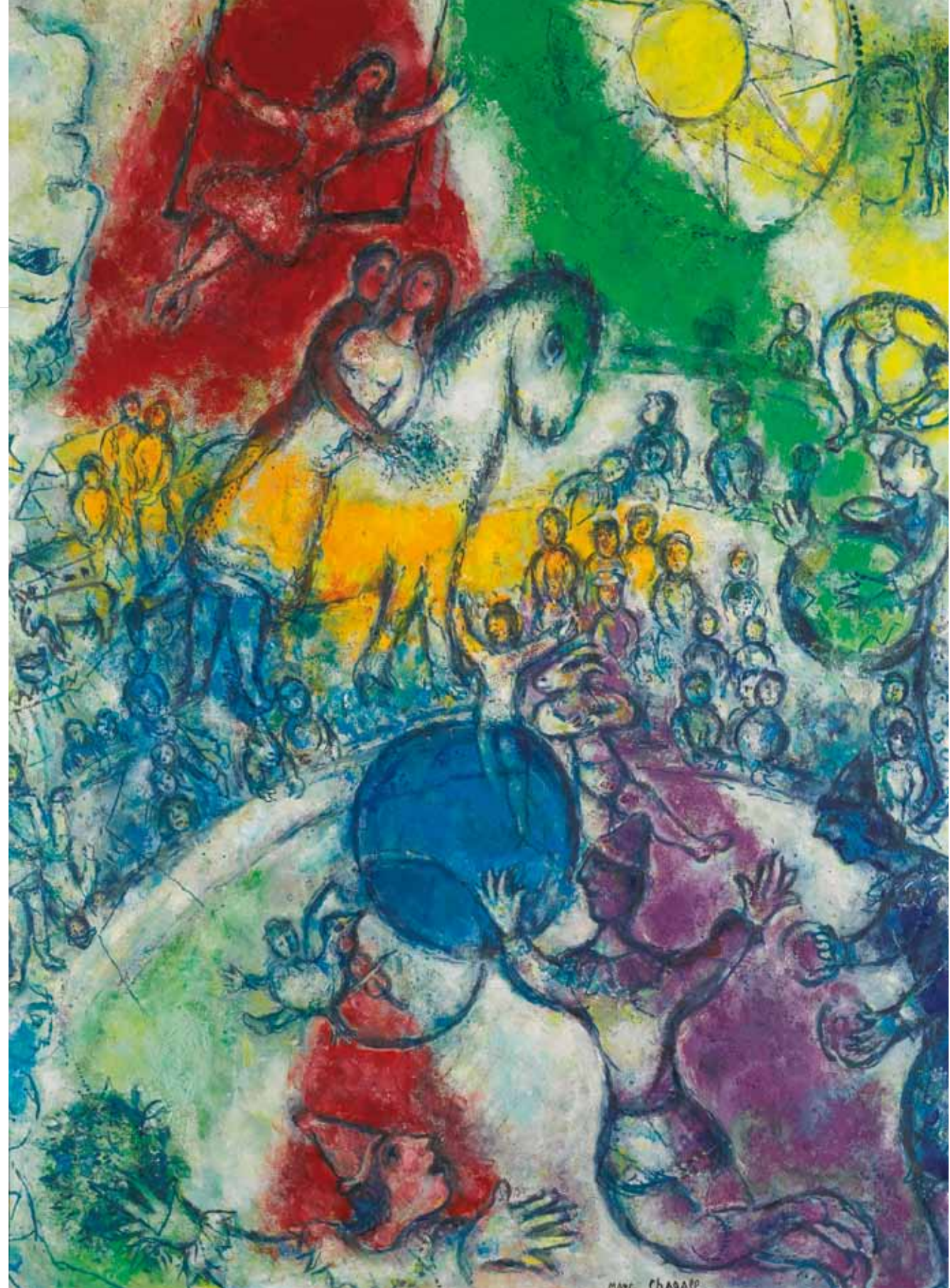
CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

PUBLIC NOTES

"For me a circus is a magic show that appears and disappears like a world. A circus is disturbing. It is profound." (Marc Chagall)

Cirque au village is a bold and resplendent example of the creative energy and sense of theatre which Chagall never ceased to find in the subject of the circus. The artist developed his fascination with the circus during his formative years in Vitebsk, and later in Paris, where he frequently attended performances in the company of his art dealer Ambroise Vollard. The theme was of great significance to him as a poetic, visionary experience, a transcendental parallel to real life which indulged his imagination and propensity towards pure, lyrical escapism: "it is a magic world, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art" (*Marc Chagall, Le Cirque*, exhibition catalogue, Pierre Matisse Gallery, New York, 1981, n.p.). This most poignant of themes was to recur often throughout Chagall's œuvre.



Marc
CHAGALL 1887-1985

Le Coq sur fond noir, 1968

Signed 'Marc Chagall' (lower right); countersigned 'Marc Chagall' (on the reverse)

Oil on canvas

81,5 x 65,5 cm • 32.1 x 25.8 in.

Price on request

PROVENANCE

Pierre Matisse Gallery, New York (acquired directly from the artist)

Private collection (acquired from the above)

Sale: Christie's, New York, Nov. 9, 2000, lot 238

Private collection

EXHIBITED

New York, Pierre Matisse Gallery, Marc Chagall, Recent Paintings 1966-1968, 1968, No. 29, ill. in colour

CERTIFICATE

The Comité Marc Chagall has confirmed the authenticity of this work

PUBLIC NOTES

Chagall maintained a recurring visual vocabulary throughout his oeuvre, and *Le Coq sur fond noir* features some of his most celebrated motifs: the hen, the pair of lovers and the violin. Of course the present composition is dominated by the giant yellow bird in the foreground, set against a mysterious black-blue background. The skittish avian creature is fleeing from the composite figure of the couple at right. The latter's representation is unconventional: the man holding the violin is joined at the waist to his female companion, who is depicted upside down, as if a reflection of her lover. This symbiotic depiction is typical of Chagall's intensely romantic vision of the world. The violin held special meaning for the artist, who learned to play the instrument as a boy in Vitebsk; furthermore it was the music often heard at Russian weddings, and accordingly fiddlers were a main fixture in Chagall's romantic imagery from its onset. Recalling his colour experiments of the 1920s and further underscoring the influence of artist Robert Delaunay, Chagall has reduced his palette to four elementary colours: bright yellow, dark blue, shocking red and malachite green, which strongly contrast one another, helping to draw the viewer's eye to his characters' faces and further contributing to the fantastic nature of his distinctive and dreamlike universe.



Henri

MATISSE

1869-1954

Nu à la chevelure, 1939

Signed and dated 'H Matisse 39' (lower right)

Pencil on paper

41 x 52,7 cm • 16.1 x 20.7 in.

Price on request

PROVENANCE

Estate of the artist

Pierre Matisse, New York (by descent from the above)

Pierre-Noël Matisse, Paris (by descent from the above)

By descent from the above to the present owner

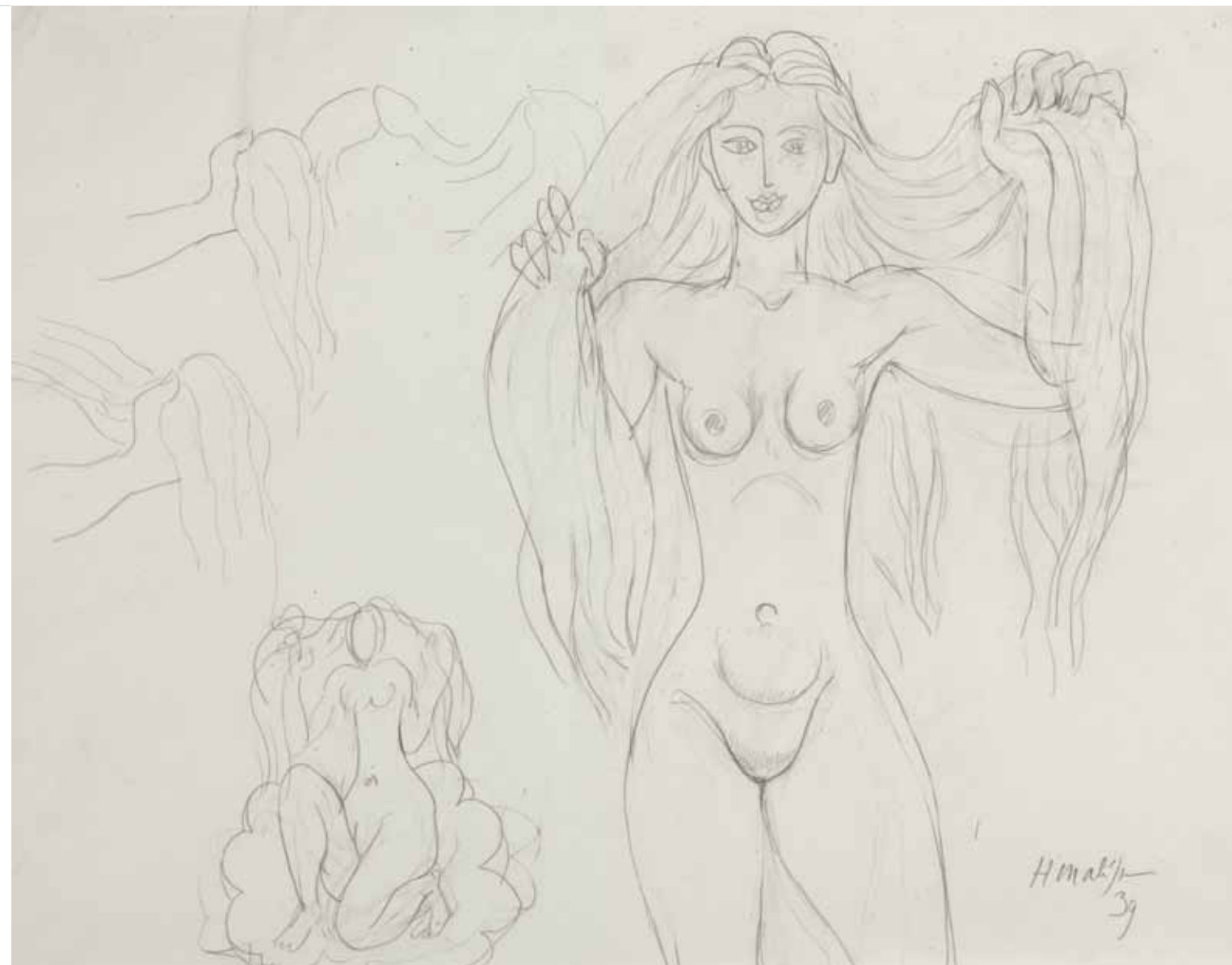
CERTIFICATE

Wanda de Guébriant has confirmed the authenticity of this work

PUBLIC NOTES

Henri Matisse is among the greatest artists of the 20th century. In the course of his long career he was at the forefront of numerous advances that revolutionised the practice of the visual arts, from Fauvism to his pioneering development of the cut out technique during an extraordinary creative flourish in the final years of his life. Yet all of these stylistic shifts, and his work in different media, are united by Matisse's astonishingly sinuous, expressive line.

The artist's genius as a draughtsman is much in evidence in this drawing from 1939. The flowing, natural shapes traced by the artist's hand were often the result of innumerable revisions and experiments in form, and we can see here how Matisse trialled several different means by which his nude would grasp her flowing hair before settling on this exultant gesture of parting. The figure in the bottom left recalls, in her crouching, curled pose, the series of *Blue Nudes* that Matisse would later compose in cut out, while the central figure is a study in delight.



Henri
MATISSE 1869-1954

Femme et bouquets, March 1940

Signed and dated 'H Matisse 1940' (lower left)

Pencil on paper

52,5 x 40,5 cm • 20.7 x 15.9 in.

Price on request

PROVENANCE

Lynn G. Epsteen, New York

Acquired from the above by the family of the present owner

LITERATURE

Pierre Schneider, *Matisse*, London, 1984, p. 148, ill. p. 149

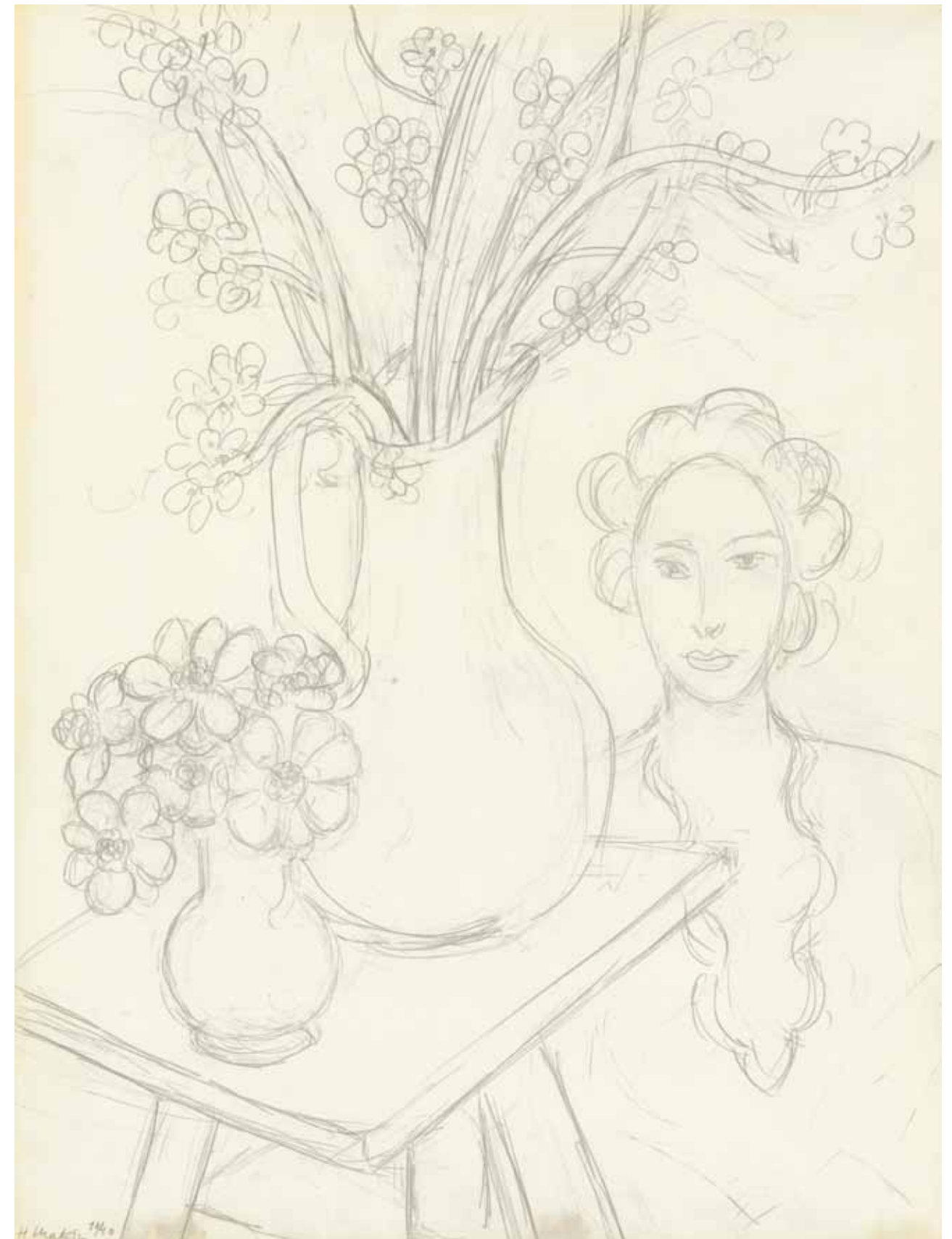
CERTIFICATE

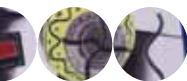
Wanda de Guébriant has confirmed the authenticity of this work

PUBLIC NOTES

This drawing is a perfect example of the marriage of two of Matisse's most beloved subjects: women and flowers. There has often been a close connection between the artist's treatment of the female form and flowers. As Jack Flam has noted: "Matisse not only draws parallels between women and plants, but also exchanges some of their characteristics, giving plant forms a vivid sense of animation and at times virtually transforming women into plant forms" (*Matisse's Drawings: Themes and Variations, A Book and A Method*, *Henri Matisse Zeichnungen und gouaches découpées*, exh. cat, Staatsgalerie Stuttgart, 1993, p. 130).

With this piece, Matisse places the woman and the flowers side-by-side, using the latter not as an artificial, decorative prop, but as a parallel image of natural, feminine beauty, implying both subjects share such an essential life force.





Fernand

LEGER

1881-1955

Les deux sphères de couleur (Les lampions), 1928

Signed and dated 'F.LEGER. 28' (lower right)

Oil on canvas

93 x 66 cm • 36.6 x 26 in.

Price on request

PROVENANCE

Collection Léonce Rosenberg, Paris

Collection Klaus Perls, New York

Private collection

LITERATURE

Tériade, Œuvres récentes de Léger, les objets dans l'espace, Cahiers d'Art, Paris, 1928, No 4, p. 152

Waldemar George, Fernand Léger, Paris, N.R.F. Gallimard, 1929, p. 25

Fernand Léger au Kunsthaus de Zurich, Cahiers d'Art, Paris, 1933, No 3-4

Georges Bauquier, Fernand Léger, Catalogue Raisonné de l'œuvre peint, 1925-1928, Maeght Editeur, Paris, 1993, No. 541, pp. 256-257

PUBLIC NOTES

Fernand Léger is among the most influential European artists of the 20th century, a prominent member of the European *avant-garde* that revolutionised the practice of painting. Initially enthralled by Cézanne, Léger developed an idiosyncratic Cubist idiom characterised by tubular forms that took as its subject the accoutrements of industrial civilisation. His style underwent numerous changes during a fifty-year career, and also incorporated writing, film-making, stage design and ceramic sculpture.

Les deux sphères de couleur (Les lampions) is characteristic of a shift in Léger's style in the late 1920s, moving away from the sharply-defined, mechanical utilitarianism of his post-war paintings towards a more organic compositional style, incorporating irregular, floating forms. The title nods towards this blurring of figuration and abstraction, denoting the two central elements as both "spheres of colour" and "lanterns".



Fernand

LEGER

1881-1955

Nature morte au couteau, 1939

Signed and dated 'F.LEGER. 39' (lower right); signed, dated and inscribed 'NATURE MORTE FLEGER.39' (on the reverse)

Oil on canvas

33 x 46 cm • 13 x 18.1 in.

Price on request

PROVENANCE

Galerie Louise Leiris, Paris

Lillian Baumann, Denmark

Galerie Denise René, Paris

John L. Nielsen, Chicago

Sale: Christie's, London, 29 March 1982, lot 38

EXHIBITED

Humlebaek, Louisiana Museum of Modern Art, Fremmed kunst i dansk øje, Feb.-April 1964, No. 178, p. 20 (titled 'Nature morte')

LITERATURE

Georges Bauquier, Fernand Léger, Catalogue raisonné de l'œuvre peint, vol. VI, 1938-1943, Maeght Editeur, Paris, 1998, No. 1055, p. 123, ill.

PUBLIC NOTES

Turning the domestic *bric-a-brac* surrounding a knife into an architectural assemblage of forms and colours, *Nature morte au couteau* exemplifies Fernand Léger's ideal of art as providing aesthetic relief and pleasure to the lives of everyday citizens and workers. Developing a more socially engaged vision of art, in the 1930s Léger began to conceive of it as "the resting place after the strife of [people's] daily struggles" (*Colour in the World*, pp. 119-131, in F. Léger, *Functions of Painting*, London, 1973, p. 130). 'In this fast-moving and complex life that shoves us around, slices us up, we must have the strength to remain unhurried and calm, to work beyond the disintegrating elements that surround us, to conceive of life in its unhurried and peaceful sense', Léger wrote in 1938 (*Ibid.*, p. 128). Executed in 1939, *Nature morte au couteau* puts into practise Léger's own words, pronounced two years earlier: resorting to the still-life, a genre that invites contemplation and tranquillity, the picture transforms the prosaic detail of an abandoned knife into a dynamic world of bright colours and moving planes to be beheld and appreciated.

In 1939, the year in which he executed *Nature morte au couteau*, Léger took a trip to the United States. There, he was offered the chance to develop his socially oriented art on a new scale, planning an animated film to be projected in the entrance hall of the Rockefeller Center in New York. On the occasion of the World's Fair that year, Léger also conceived a mural for the Edison Building representing different sources of energies. Those projects allowed the artist to reach a large audience, fostering his belief in an art that could affect society. On a more domestic, intimate scale, *Nature morte au couteau* shares that same conviction, offering us an aesthetic alternative to the pacing world of chaotic modernity.





Fernand

LEGER

1881-1955

Baigneuses sur la plage, 1942

Signed with the initials and dated 'F.L.42' (lower right)

Pen and India ink on paper

38,5 x 50,8 cm • 15.2 x 20 in.

Price on request

PROVENANCE

Galerie Louis Carré, Paris (acquired directly from the artist, July 1946)

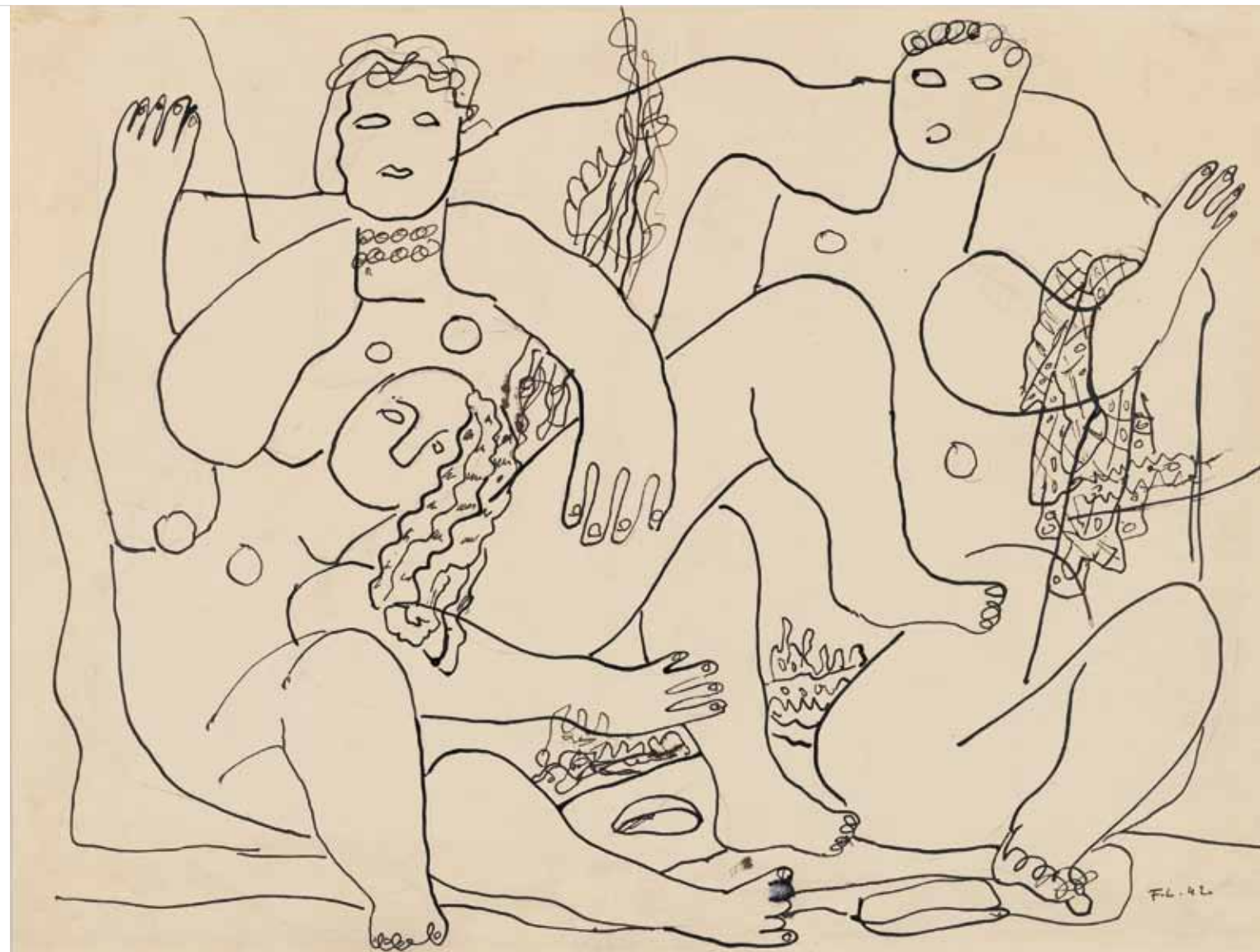
Sale: Hôtel Drouot, Paris, Dec. 10, 2002, lot 313

Acquired at the above sale by the present owner

PUBLIC NOTES

In the later years of his career the great French painter Fernand Léger underwent another of the dramatic stylistic shifts that had occurred at regular intervals ever since he came to prominence as a pioneer of Cubism at the beginning of the 20th century. Having created a number of masterpieces in the interwar period that celebrated the mechanical age, Léger now embarked on a series of figurative portrayals of common life as experienced through popular pursuits.

In an artist known for his celebration of the automated and mechanical, this work is notable for its supple, graceful lines and the way that the figures depicted seem at points to merge into one another. It signals the populist direction that Léger would pursue when he returned from the United States to France after the end of the Second World War.





Jean

DUBUFFET

1901-1985

Promenade agreste, 1974

Signed with the artist's initials and dated 'JD 74'; signed, titled and dated (on the reverse)

Acrylic on canvas

195 x 100 cm • 76.8 x 39.4 in.

Price on request

PROVENANCE

Galerie Beyeler, Basel

James Goodman Gallery, New York

Private collection, Belgium

Sale: Sotheby's, London, March 24, 1993, lot 314

Michael Cohen, New York

Acquired by the present owner from the above (2000)

EXHIBITED

Paris, Musée National d'Art Moderne, Centre Georges Pompidou

Basel, Galerie Beyeler

New York, Pace Gallery, Jean Dubuffet : Paysages castillans, Sites tricolores, Feb.-Oct. 1975, cat. No. 42 (Paris) and 19 (Basel and New York), ill.

Chur, Switzerland, Bündner Kunstmuseum, Dubuffet: Werkauswahl 1945 - 1975, March - April 1977, cat. No. 19, ill.

Kunsthhaus Zug, Jean Dubuffet: Bilder, Zeichnungen und Skulpturen aus dreissig Jahren, Jan.- March 1983

New York, Weintraub Gallery, Jean Dubuffet: Paintings and Sculpture, April - May 1984

New York, James Goodman Gallery, Summer 1984

Basel, Galerie Beyeler, Jean Dubuffet: Retrospektive, Oct. 1985-Jan. 1986, cat. No. 34

Berlin, Galerie Michael Haas, Jean Dubuffet: 1901-1985, Sept.- Nov.1987, cat. No. 19, ill. in colour

Montreal, Landau Beaux Arts, Qui rassemble la foule...la captive, Oct.- Nov. 1988

Basel, Art 21'90 Basel, Die Internationale Kunstmesse: Kunst des 20 Jahrhunderts, June 1990, cat. No. 2, p. 465, ill. in colour

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXVIII : Roman burlesque, Sites tricolores, Les Editions de Minuit, Paris, 1979, cat. No. 200, p. 147, ill.

PUBLIC NOTES

Jean Dubuffet stands as one of the 20th century's most innovative artists, seminal in the creation of an artistic vocabulary anchored in the realm of the primitive as a means of describing the world around him.

Painted in December 1974, *Promenade Agreste* is a culmination of Dubuffet's *Hourloupe* series. Translated as 'rustic walk' and standing at an impressive 77 inches high, the sole figure is embedded in his hauntingly bucolic surroundings. Continuously captivating audiences with his artistic skill, colour and idiosyncratic designs, Dubuffet allows the viewer to complete the scene of savage, yet elegant forms, and decipher each element on his own.



Jean

DUBUFFET

1901-1985

Scène tragique (site avec deux personnages), 1974

Dedicated, signed and dated (lower left)

Felt-marker and collage on paper

45,5 x 31 cm • 17.9 x 12.2 in.

Price on request

PROVENANCE

Armande Ponge, Paris

Galerie 1900-2000, Paris

Jonathan Novak Contemporary Art, Los Angeles

LITERATURE

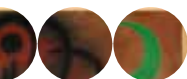
Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXVIII : Roman burlesques, Sites tricolores, Les Editions de Minuit, Paris, 1979, p. 117, No. 155 a

PUBLIC NOTES

Throughout his career Jean Dubuffet demonstrated a willingness to experiment with a large variety of techniques and materials, using constituents as diverse as *haute pâte*, butterfly wings, volcanic lava and polystyrene, producing some of the most recognisable and iconic artworks in modern times. The critic Ezio Gribaudo has celebrated Dubuffet's practice as "a strenuously active defense of the values of individuality, of life and of personal creativity."

In *Scène tragique (site avec deux personnages)*, two black figures have been rendered in graffiti-like lines, which is characteristic of Dubuffet's spontaneous way of working. Their loosely drawn outlines allow them to merge with their surroundings. The figures seem to be at one with the work's background, which corresponds with the artist's belief that, in its raw and primitive condition, the human exists in a symbiotic relationship with the material world.





Joan
MIRÓ 1893-1983

Oiseau, 1950

Signed 'Miró' and dated '1950' (on the reverse)

Oil, gouache and pastel on board

60,7 x 44,1 cm • 23.9 x 17.4 in.

Price on request

PROVENANCE

Pierre Matisse Gallery, New York

Galería Theo, Madrid

Private collection, Japan

Russeck Gallery, New York & Palm Beach

Private collection, The United States (acquired from the above in 2002)

LITERATURE

Jacques Dupin, *Miró*, Paris, 1962, No. 770, ill. p. 558

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings, vol. III, 1959-1968*, Paris, 2000, No. 881, ill. in colour p. 169

PUBLIC NOTES

The Spanish artist Joan Miró was among those to transform our understanding of the visual arts in the 20th century, a painter, sculptor and ceramicist whose pioneering employment of automatic techniques granted him access to the world of the unconscious. He developed a visual language appropriate to the landscape his paintings explored, a repertory of birds, moons, suns, stars and body parts that in the inscrutable logic of their interaction recalls the fragmented, imagistic narratives of our dreams.

This painting's eponymous bird is realised in four rings that spiral up from the centre of the canvas like an uncoiled spring, overseen by a sickle moon that situates it in an eerie landscape. The economy with which the central figure is realised is a startling example of Miró's technical control over an instinctive gesture, while the enormous influence he would exert over Colour Field painters such as Mark Rothko and Robert Motherwell can be perceived in the shifting tones of the monochromatic red backdrop.





Joan
MIRÓ 1893-1983

Personnage, oiseaux, 1971-1976

Signed 'Miró' (lower right); dated and inscribed '27/VII/76. Personnage, oiseaux 12/XII/76./30/VI/71' (on the reverse)

Watercolour, colour crayon, brush and India ink on paper
63 x 42 cm • 24.8 x 16.5 in.

Price on request

PROVENANCE

Pilar Juncosa, Palma (the artist's widow)

Sale: Sotheby's, Madrid, Dec. 9, 1986, lot 27

Sale: Sotheby's, London, Nov. 30, 1994, lot 242

Acquired at the above sale by the present owner

CERTIFICATE

The ADOM (Association pour la Défense de l'Œuvre de Joan Miró) has confirmed the authenticity of this work

PUBLIC NOTES

Joan Miró is, alongside Juan Gris and Pablo Picasso, one of the foremost among a great generation of Spanish artists whose innovations were key to the development of modernist painting. Miró is most closely associated with the Surrealist movement, though it is notable that he never formally joined the group led by André Breton for fear that it might constrain his impulses to innovate and experiment. His most important work explores the world of the unconscious, prioritising dreamlike symbolism over rational representation. Among his legacies is the use of "automatic drawing", of which he was among the first and arguably greatest practitioners, a means of freeing the expressive gesture from the strictures of cogent thought.

This late watercolour exhibits much of Miró's familiar symbolism. The titular bird/man figure at the (almost literal, if you choose to so interpret the red circle) heart of the composition is described as an exploded ziggurat, with several biomorphic extensions describing what can variously be interpreted as hair, feathers, eyes, breasts, wings. The instinctive immediacy of Miró's approach is apparent in the balled spirals of colour and the splatter of India ink, a black constellation around which everything else swirls, but is in the delicious ambiguity of the hybrid creature's features that Miró's talent for a twisted, dreamlike visual language is most apparent.





Joan
MIRÓ 1893-1983

Femme et oiseau, Feb. 3, 1965

Signed 'Miró' (lower right); signed, dated and inscribed 'Miró. 3/2/65 Femme et oiseau' (on the reverse)

Oil on thick cardboard

105 x 75 cm • 41.3 x 29.5 in.

Price on request

PROVENANCE

Pierre Matisse Gallery, New York

Acquavella Galleries, New York

Private collection

EXHIBITED

New York, Pierre Matisse Gallery, Cartones, 1965, No. 24

Yokohama, Museum of Art, Joan Miró, Centennial Exhibition: The Pierre Matisse Collection, 1992, No. 83, ill. p. 123

Barcelona, Fundació Joan Miró, Joan Miró, Equilibri a l'espai, 1997, No. 12, ill. p. 49

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, Joan Miró, Catalogue raisonné, Paintings, vol. IV, 1959-1968, vol. IV, Paris, 2002, No. 1051, ill. p. 46

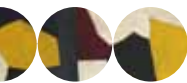
PUBLIC NOTES

Miró returned for his second trip to America in 1959. The visit offered extensive exposure to the work of the now established New York artists, notably Robert Motherwell and the late Jackson Pollock and this had a profound effect on him; "It showed me the liberties we can take, and how far we can go, beyond the limits. In a sense it freed me" (Jaime Dupin, *Miró*, New York, 1993, p. 303). This trip marked a significant departure in Miró's style, with his personages and signs becoming far more expressive as he deliberately adopted their techniques.

Femme et oiseau is a recurrent theme throughout Miró's oeuvre. It combines the essential elements of his personal mythology, with the female figure personifying the earth and fertility, whilst the bird acts as an intermediary to the larger cosmos. The present work, with its bold gestural forms and splashes of pure colour, exemplifies this interplay.

Jacques Dupin, poet, author, critic and a close friend of Miró, suggested that the artist's treatment of the *Femme et oiseau* motif "offers one of the keys to Miró's cosmic imagination. It exposes conflict, and translates the unstable balance of the heavenly and earthly into a struggle between woman and bird... The analogy between the two creatures and the intricacies of their lines are such that it is difficult to tell where the woman ends and the bird begins or if they do not in fact form together a single marvellous hybrid" (*Miró*, exh. cat., Fondation Pierre Gianadda, Martigny, 1997, p. 158).





Serge

POLIAKOFF

1900-1969

Composition abstraite, circa 1966-67

Signed 'Serge Poliakoff' (lower left)

Oil on canvas

130 x 97 cm • 51.2 x 38.2 in.

Price on request

PROVENANCE

Collection Marcelle Poliakoff

Galerie Melki, Paris

Private collection, France

CERTIFICATE

This work is registered in the archives Poliakoff under the reference number 967033

PUBLIC NOTES

The Russian-born painter Serge Poliakoff was among the most important figures in the Tachisme movement that developed as a European counterpart to Abstract Expressionism in the wake of the Second World War. An abstract colourist strongly influenced by his encounters with Robert Delauney and Wassily Kandinsky, his mature works are characterised by the juxtaposition of irregularly-shaped colour fields in the service of a style that rejected symbolic associations in favour of pure materiality.

Composition abstraite consists of several loosely geometric shapes in vivid, roughly textured colours that obey an internal compositional logic. A keen student of the emotive properties of colour, the artist here employs the relationship between adjacent fields to develop an overarching composition premised upon visual rhythms and harmonies, variations on a theme that Poliakoff spent his career exploring.



Bernard

BUFFET

1928-1999

Fleurs, 1959

Signed and dated 'Bernard Buffet 59' (centre right)

Mixed media on paper

64 x 48 cm • 25.2 x 18.9 in.

Price on request

PROVENANCE

Galerie Maurice Garnier

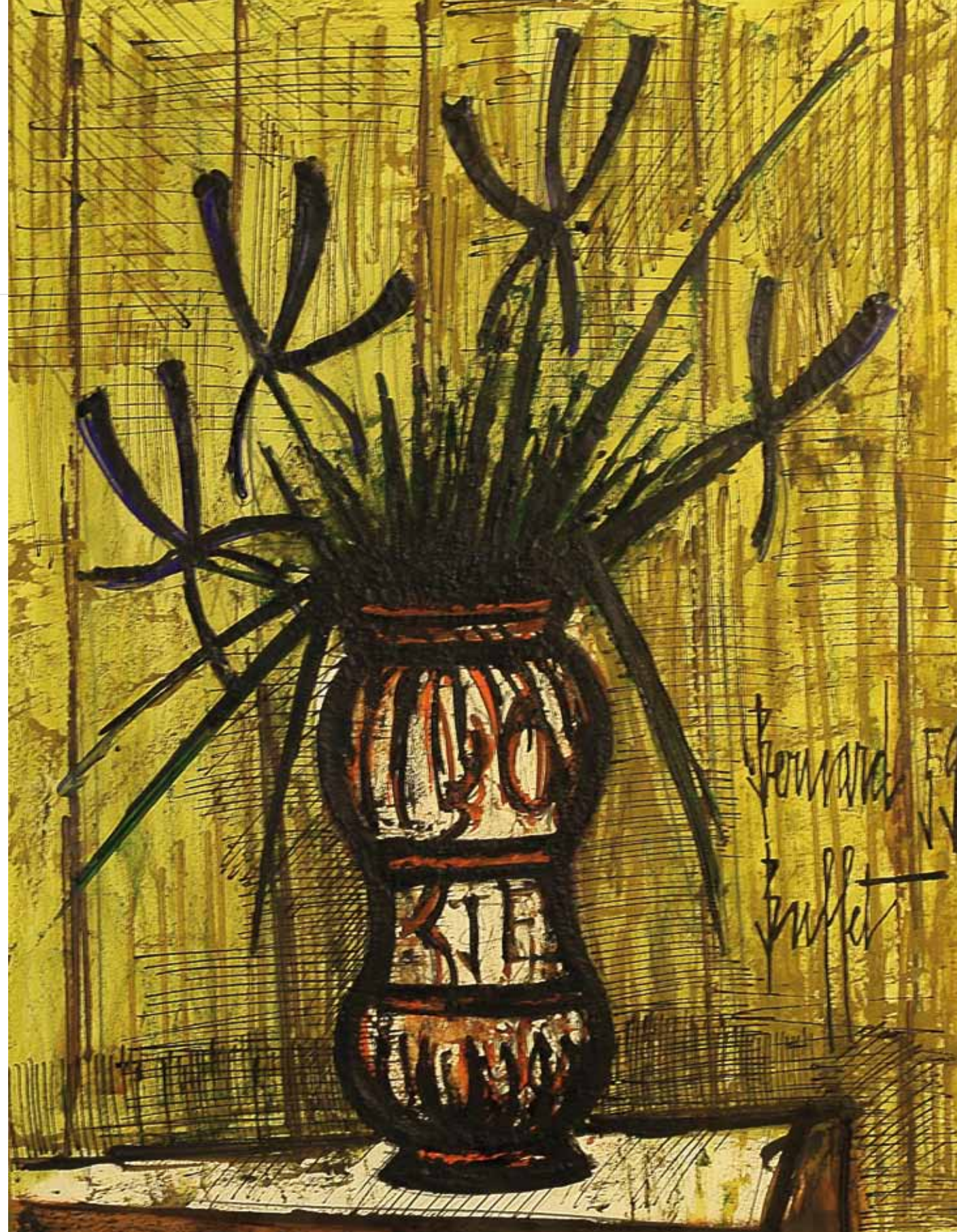
CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

PUBLIC NOTES

Born in Paris in 1928, Bernard Buffet was one of the most important Western European artists of the 20th century. His paintings aroused unprecedented interest in the post-war period. Few artists were able to capture the traumatic effects of this historical moment in the way Buffet was able to. His use of line and his restrained palette are immediately recognisable, and combine to produce some of the most vivid images in modern art.

Fleurs was produced in a crucial period in Buffet's artistic development. Rendered in sharp, spiky lines, the flowers have been set against a dirtied yellow background. The flowers themselves have been painted a dark colour and are almost sinister in their aspect. What is particularly striking about this work is the way in which Buffet is able to capture the anxieties and fears of the human subject in the objects themselves.



Bernard

BUFFET

1928-1999

Clown au petit chapeau jaune, 1989

Signed and dated 'Bernard Buffet 89' (centre left)

Oil on canvas

100 x 81 cm • 39.4 x 31.9 in.

Price on request

PROVENANCE

Galerie David et Garnier, Paris

Private collection, Japan (acquired in 1998)

Private collection (acquired from the above)

Private collection, Europe

CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work

PUBLIC NOTES

Bernard Buffet was born in Paris in 1928 and studied at the École Nationale Supérieure des Beaux-Arts. He came to prominence in the late 1940s and early 1950s, receiving unparalleled acclaim for his paintings. Few artists have risen to fame as swiftly as Buffet (Pablo Picasso was notoriously jealous of him for this very reason). The miserable faces of his solitary figures are immediately recognisable and have become the unsettling icons for an entire generation.

In *Clown au petit chapeau*, Buffet portrays a man dressed as a clown. Like many modernist and *avant-garde* artists, Buffet would return to the theme of the circus throughout his career. In the present work the figure has been rendered in the artist's characteristic style. The lines are angular and sharp and have been drawn with an energetic hand. Nevertheless, there is a quiet melancholy to the clown. As is often the case with Buffet's works, this powerful portrayal of the human subject is enveloped in despondency and existential *angst*.



Claude

LALANNE 1924-

Le Trône de Pauline, 1990

Bronze and brass, edition of 8

201 x 108 x 80 cm • 79,1 x 42.5 x 31.5 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

The French artist Claude Lalanne is best known as one half of Les Lalanne, the name with which she and her husband François-Xavier signed their collaborative projects until his death in 2008. Heavily influenced by Surrealism, François-Xavier was best known for his oversized animals while Claude expressed a greater interest in creating smaller-scale, more intimate objects that often take flora for their inspiration. Her work is characterised by its employment of electro-plating, a process which transforms organic material into metal by immersing it in electrically-charged copper sulphate.

Le Trône de Pauline is archetypal of the means by which Claude Lalanne wove these petrified objects – in this case palm fronds – into sculptures that straddle the boundary between the fine and decorative arts, the natural and the artificial. This work, with its tangle of organic shapes and sinuous lines, alerts us to the aesthetic pleasures to be discovered in the natural world.



Lucio

FONTANA

1899-1968

Concetto Spaziale, Attese, 1964

Signed, titled and inscribed 'L. FONTANA / ATTESE / 'Concetto Spaziale' / Oggi o preso il biglietto/
per andare a Parigi' (on the reverse)

Acrylic on cut canvas

73 x 61 cm • 28.7 x 24 in.

Price on request

PROVENANCE

Private collection, Milan

Private collection, Japan

Matthew Marks Gallery, New York

Acquired from the above by the present owner

LITERATURE

Enrico Crispolti, Fontana: Catalogo Generale, vol. II, Electa, Milan, 1985, No. 64-65 T10, ill. p. 548

Enrico Crispolti, Fontana: Catalogo ragionato di sculpture, dipinti, ambientazione, vol. II, Skira, Milan, 2006,
No. 64-65 T10, ill. p. 733

PUBLIC NOTES

Lucio Fontana was one of the most important figures of 20th century art. A painter, sculptor and ceramist, Fontana founded the *Spazialismo* movement and was a vital figure in the development of *Arte Povera*. He came to prominence in the 1950s with his infamous canvas cuts. As the artist put it in 1968, "my discovery was the hole and that's it. I am happy to go to the grave after such a discovery".

Concetto spaziale (1968) is among the last in a series of works the artist made in Milan between 1958 and 1968. The bright yellow surface of the canvas has been slashed five times. Each cut marks the movement of the artist's hand and is as destructive as it is creative. The cuts evoke a primitive and imaginary realm concealed beneath the surface of things.



Lucio

FONTANA

1899-1968

Concetto spaziale, 1955-1960

Inscribed 'L. Fontana' (lower right)

Painted and glazed ceramic

39 x 28,5 x 3,8 cm • 15.4 x 11.2 x 1.5 in.

Price on request

PROVENANCE

Private collection, Milan

CERTIFICATE

This work is registered in the Archivio Lucio Fontana, Milan, under the reference number 2709/3

PUBLIC NOTES

As the art historian Erika Billeter has put it, Lucio Fontana "challenged the very history of painting", marking not only its end but also a new beginning.

Concetto spaziale forms part of a series of ceramic sculptures Fontana produced in the mid to late 1950s, works in which he developed his exploration of materiality and space. The outer edges of the ceramic sculpture are almost black, its middle portion a murky green. The centre of the work has been punctured or cut, marking the movement of the artist's hand. This violent breach in the work's surface evokes a dark, mysterious and imaginary realm. For Fontana the hole evoked infinity. "Freed from rhetoric," the artist once claimed, "I lose myself in time and begin my holes".



Lucio

FONTANA

1899-1968

Concetto Spaziale (Teatrino), 1965

Signed and titled (on the reverse)

Waterpaint on canvas and lacquered wood frame

110,5 x 110,5 cm • 43.5 x 43.5 in.

Price on request

PROVENANCE

Alexander Iolas Gallery, Paris

Acquired from the above by the present owner (1974)

LITERATURE

Enrico Crispolti, Lucio Fontana, *Catalogo Generale*, vol. II, Milan 1974, p. 168, No. 65 TE 13, ill.

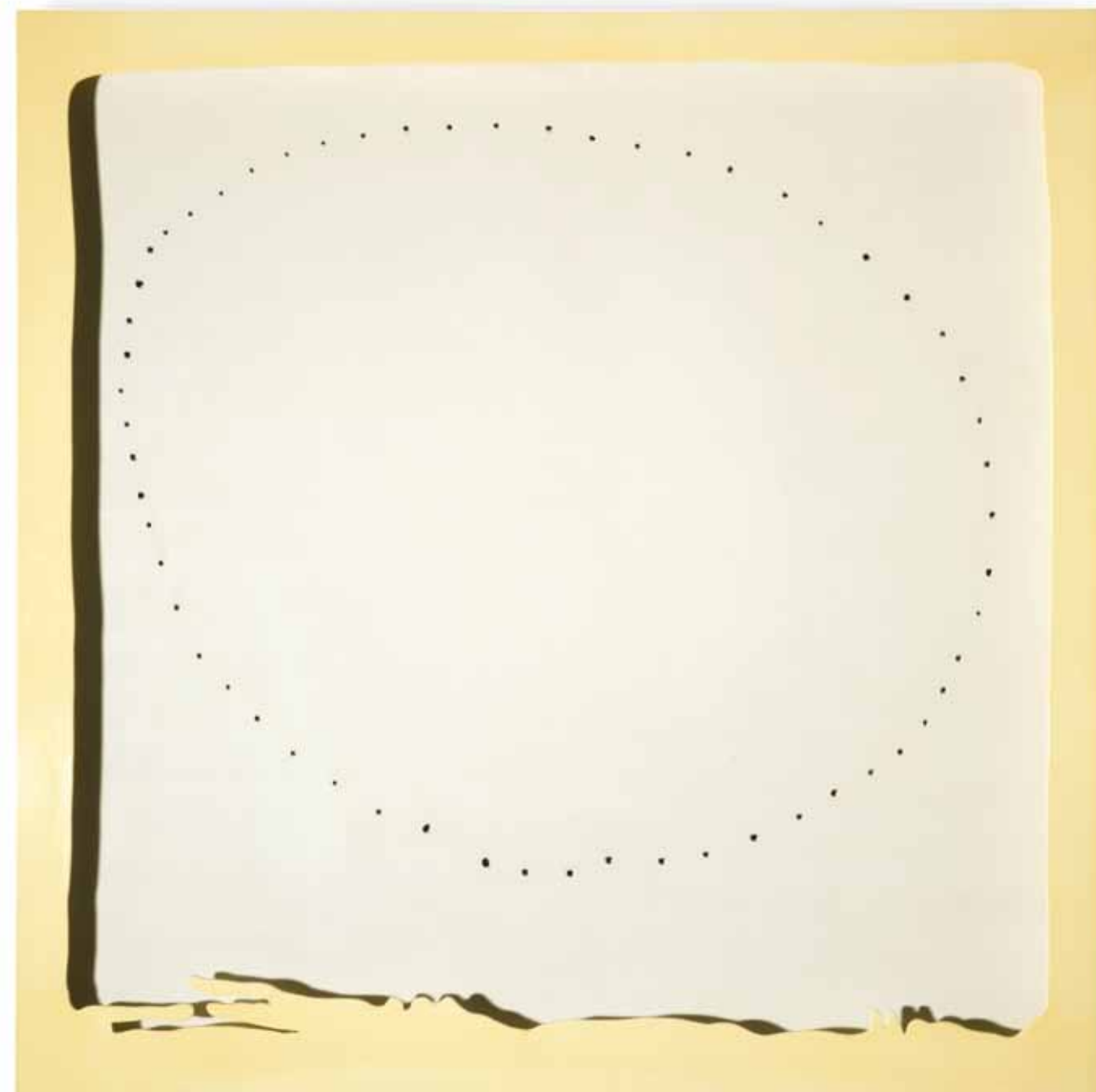
Enrico Crispolti, Lucio Fontana, *Catalogo Generale*, vol. II, Milan 1986, p. 592, No. 65 TE 13, ill.

Enrico Crispolti, Lucio Fontana, *Catalogo Generale*, vol. II, Milan 2006, p. 778, No. 65 TE 13, ill.

PUBLIC NOTES

Concetto Spaziale (Teatrino) is the culmination of Fontana's explorations into a highly visual and arresting series created in 1965 called *Teatrini* or little theatres. Employing the concept of a confined theatrical space, Fontana produced an exquisitely designed lacquered wooden frame to act as the stage. It sits in front of the monochromatic backdrop casting a delicate lonely shadow upon this scenery. Our attention is drawn to centre stage by the delicate, perfectly circular perforations made by the punctured bucci that metaphorically open up the pictorial area.

The artist usually pierced the holes with long nails after the stretcher and the canvas had been fastened in order to produce the delicate voids that are so integral to his explorations into pictorial space. Fontana explains: "the surface cannot be confined within the edges of the canvas, it extends into the surrounding space" (*Bit*, No.5, Milan 1967). The monochrome backdrop echoes a calm cloudy sky or poignantly the expanse of the cosmos, which Fontana would often turn to in order to capture a spirituality which resonates throughout his oeuvre. The intricate lacquered frame seems to want to expand, and creates a feeling of spatiality and a three-dimensionality.





Victor
VASARELY 1906-1997

Citra, 1955-1959

Signed 'Vasarely' (lower centre); countersigned twice, titled and dated 'Vasarely Citra 1955-1959' (on the reverse)

Oil on wood laid down on canvas

110 x 100 cm • 43.3 x 39.4 in.

Price on request

PROVENANCE

Galerie Denise René-Hans Mayer, Düsseldorf (1972)

EXHIBITED

Stuttgart, Württ. Kunstverein, No. 344/1

LITERATURE

Marcel Jorey, *Plastic Arts of the 20th century*, vol. I, Editions du Griffon, Neuchâtel, 1965, similar artwork No. 130, ill. p. 116

CERTIFICATE

Pierre Vasarely has confirmed the authenticity of this work

PUBLIC NOTES

A pioneer in Kinetic Art in its "opticalist" version, Vasarely explored the possibilities of virtual movement by creating graphic structures that coerced the spectator's eye. A work of art such as *Citra* is emblematic of the intricate and combinatorial dimensions of Vasarely's lifework. The artist purposefully distorted his materials, creating optical illusions by simply playing with geometric shapes and the relationship between white and black. This, in turn, provokes interesting special effects with respect to mass and relief. This bi-dimensional work of art seems genuinely "profound", a "perpetuum mobile and *trompe l'oeil*" as Vasarely liked to say. The result is an ambiguous, visual and destabilizing experience for the art lover.



Pierre

SOULAGES 1919-

Peinture 57 x 81 cm, 7 FEV. 2005

Signed, titled and dated '7 FEV.05' (on the reverse)

Oil on canvas

57 x 81 cm • 22.4 x 31.9 in.

Price on request

PROVENANCE

Robert Miller Gallery, New York

Bernard Jacobson Gallery, London

Private collection, London

LITERATURE

This work will be included under the number 1317 in the forthcoming Catalogue raisonné of Soulages, Volume IV currently being prepared by Pierre Encrevé

PUBLIC NOTES

An iconic figure of post-war European abstraction (who, despite his protests, is often described as Abstract Expressionism's French analog), abstract painter, engraver, lithographer, and designer Pierre Soulages creates meditative works with profound presence. Soulage's mid-career to late work is instantly recognizable by its hallmark black colour. While black had always been a structuring visual force in Soulages's painting, it wasn't until 1979 that Soulages truly "discovered" black. Abandoning a failed work smeared with black paint, Soulages fell asleep. When he awoke, he saw what was not simply the absence of colour: rather, he saw a black that, by way of its "dynamizing" and reflective properties, gave birth to light. Through the power of paint, Soulages believed that this non-colour could catalyze a meditative mental state of heightened awareness. Thus the artist's love affair with black was born. Soulages even invented a word for his use of

black, christening it *outrenoir*, which translates to "beyond black" or "ultra-black".

Peinture 57 x 81 cm, 7 FEV. 2005 beautifully exemplifies Soulages's mature style. The painting's title, in line with a naming system that the artist initially conceived of in the 1950s, consists of the work's dimensions and date of creation, thus firmly anchoring the piece in its very materiality. The non-representational black of the canvas draws attention to small variations in the paint's pigment and application, underscoring the interaction of light with the work's surface. *Peinture*'s subtle striations allude to Soulages's fascination with the low-relief carvings covering the surfaces of ancient monoliths in his birthplace region of Aveyron, serving as a visual manifestation of his passion for prehistory. Like much of Soulages's oeuvre, *Peinture* is mystical and engrossing, a powerful opening-up onto the nature of perception rather than a narrowing or closing.



Georges

MATHIEU 1921-2012

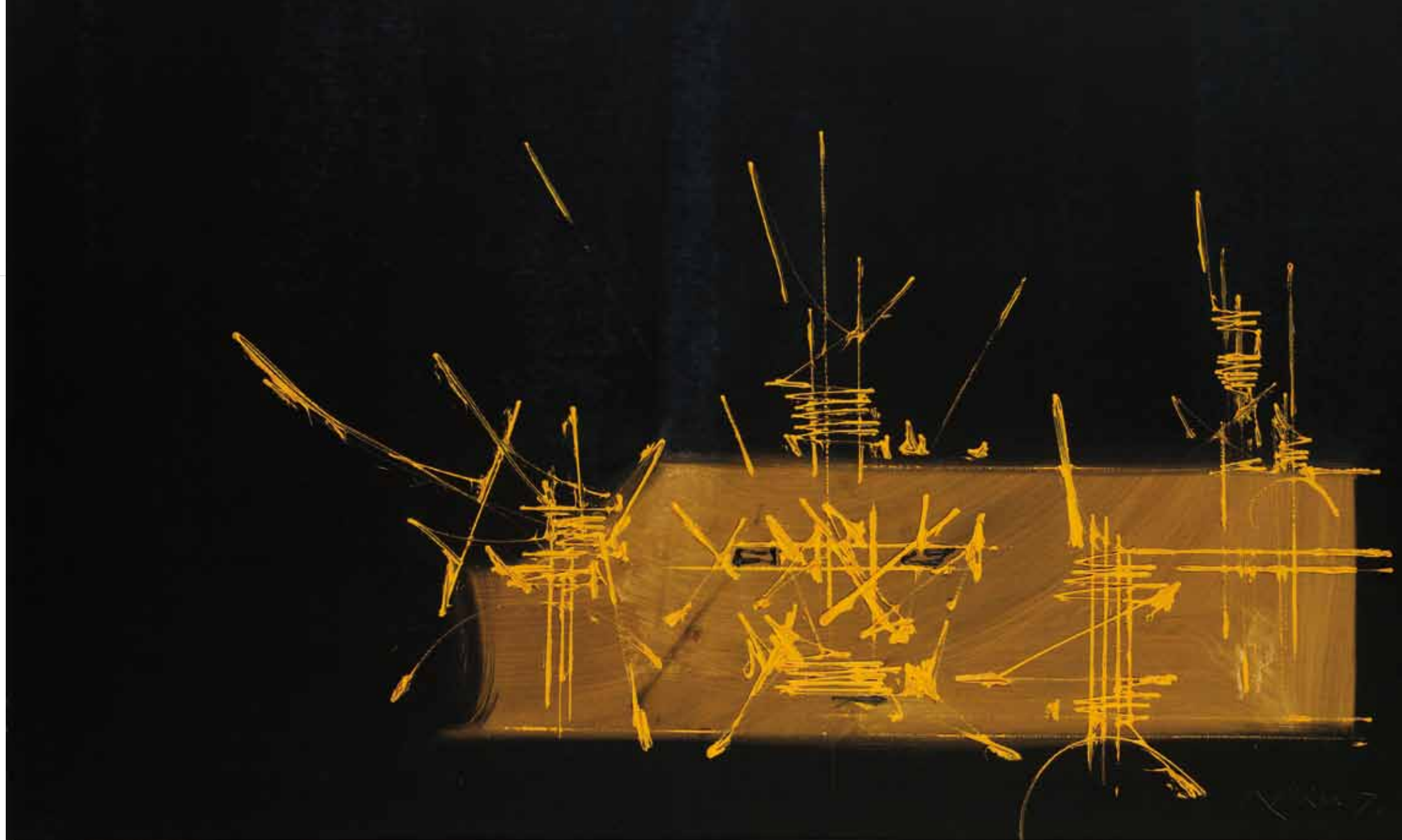
Untitled, 1970

Signed and dated 'Mathieu 70' (lower right)

Oil on canvas

89 x 146 cm • 35 x 57.5 in.

Price on request



PROVENANCE

Private collection, Paris

PUBLIC NOTES

The French painter Georges Mathieu was a leading figure in the Lyrical Abstraction movement, the putative European equivalent to American Abstract Expressionism. A flamboyant provocateur who craved media attention, Mathieu's influence is most keenly felt in his invention of "live" painting in front of an audience, a practice which would be echoed by Allan Kaprow's "happenings", Yves Klein's experiments in painting and Hans Namuth's film of Jackson Pollock at work. His performances on French television drew huge audiences throughout the 1950s, while his physical, improvisatory style has often been compared to Pollock.

This composition has as its central compositional element the brown shape occupying the bottom right of the frame, which is enlivened by a series of dynamic, electrifying marks that seem almost to spark against the deep black plane over which it has been laid. These calligraphic curves exemplify the expressive power of Mathieu's best work.



Georges
MATHIEU 1921-2012

Vaires, 1965

Signed and dated 'Mathieu 65' (lower right)

Oil on canvas

97 x 195 cm • 38.2 x 76.8 in.

Price on request



PROVENANCE

Acquired from the artist by the previous owner (2006)

EXHIBITED

Paris, Galerie Charpentier, Mathieu, Oct.-Dec. 1965, exh. catalog, No. 118

Liege, Antwerp, Brussels, Ghent, Charleroi, Art Français Contemporain, Sept. 1966-Jan. 1967, exh. cat., No. 66

Cologne, Kölnischer Kunstverein, Mathieu, Gemälde, Gouachen, Aquarelle, Collagen, July-Sept. 1967, exh. cat. No. 37

LITERATURE

Georges Mathieu, Mathieu, Paris-Milan, 1969, No. 201 ill.

PUBLIC NOTES

On 24th July, 1965 the Galerie Charpentier asked Georges Mathieu to exhibit 100 recent paintings at the end of September. Mathieu named most of the 120 paintings he produced for this exhibition after a town or village in the Ile-de-France which, for the first Capetian king Hugh Capet, was the whole of France (Orly, Chantilly, Maisons-Laffitte, etc.) and his gouaches after a castle (Château de Fleury, Château de la Reine Blanche, etc.). *Vaires, 1965* takes its name from Vaires-sur-Marne, a town in the Seine-et-Marne department. It appeared in the Galerie Charpentier catalogue as number 118. Its abstract symbols are made even more emotive by the fact that they are totally improvised, with an absence of any reference to the work's speed of execution. On this azure field of mystic serenity, the golden gravel bears the harmonious traces of the rake, occasionally revealing the complex arrangements of volcanic rocks, the mineral aspect of this dry garden intended for calm and contemplation. Towards the middle, in red, a piece of bamboo, like the needle of a celestial compass, adds to the decoration while helping to concentrate the energies.

Antoni

TÀPIES

1923-2012

Terrós (Muddy), 1999

Signed 'Tàpies' (on the reverse)

Mixed media on wood

200 x 175 cm • 78.7 x 68.9 in.

Price on request

PROVENANCE

Acquired directly from the artist by the present owner (2004)

EXHIBITED

Bilbao, Guggenheim Museum Bilbao, Homenaje a Chillida, 2006, ill. in colour, p. 255

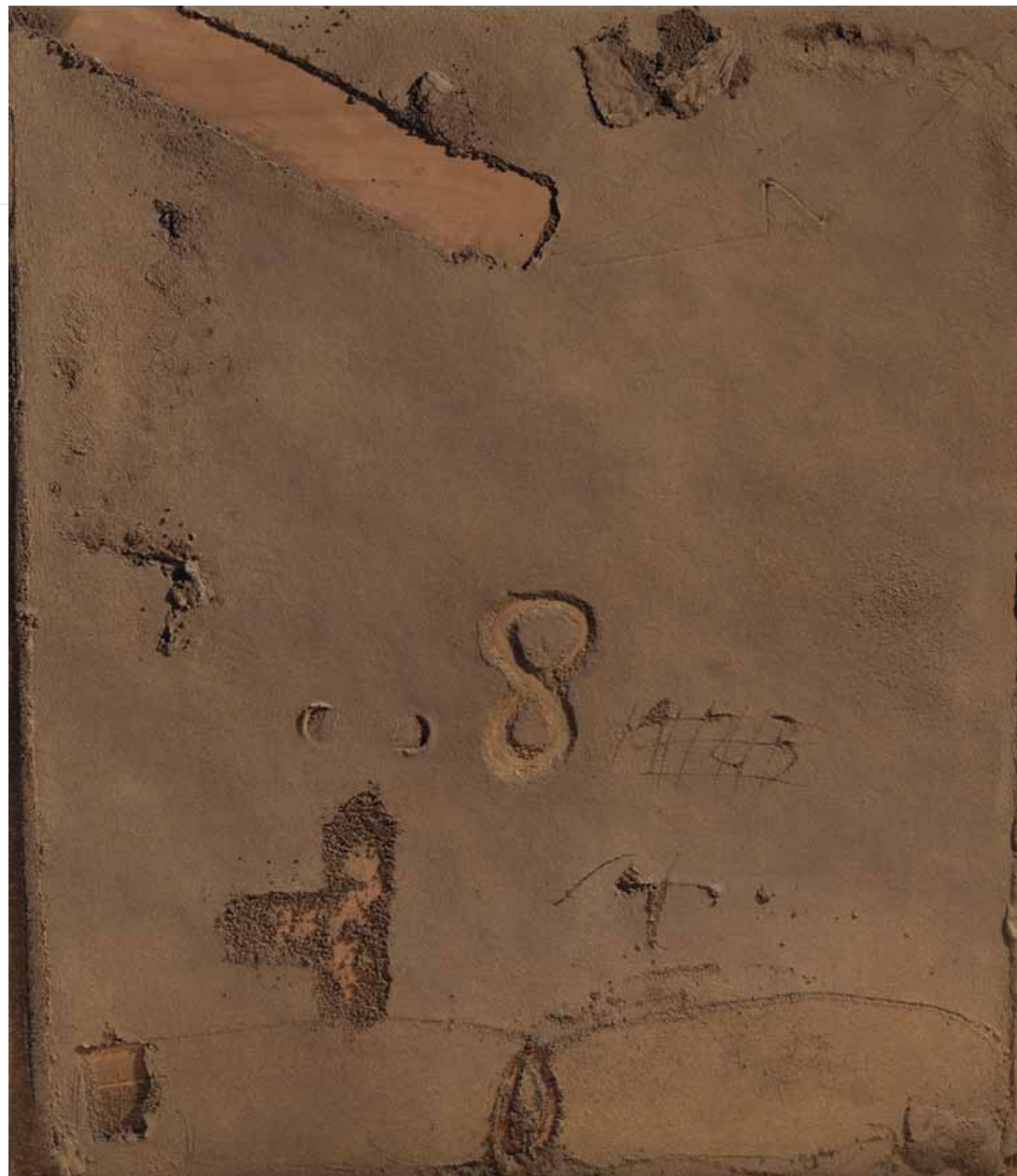
LITERATURE

A. Agustí, *Tàpies: Obra Completa 1998 - 2004*, vol. 8, Barcelona, 2005, No. 7297, ill. in colour, p. 143

PUBLIC NOTES

The painting and sculpture of the Catalan artist Antoni Tàpies expresses a deeply spiritual sensibility through close attention to the materials of this world: earth, sand, dust and, as here, mud. Initially heavily influenced, like so many of the great 20th century Spanish artists, by Surrealism and theories of the unconscious, he became one of the foremost of the Art Informel movement that prioritised instinctive expression over academic deliberation. His incorporation of non-traditional, 'brute' materials and techniques into a profoundly philosophical treatment of the human condition would be hugely influential on numerous art movements to emerge in the latter part of the 20th century.

Terrós dates from the latter part of Tàpies' long career, during which time his work reflected an increased engagement with Buddhism, and epitomises the style of mystical elementalism towards which Tàpies was striving. A wooden base is curtained in a thick, muddy paste into which have been gouged a number of inscrutable marks, among them the 'ghost' images of discarded objects. In the centre, the juxtaposition of inscribed date with what might be read as a lemniscate symbol seems to exemplify the artist's attempts to achieve transcendence through a practical, physical engagement with the materials of everyday life.



Agostino

BONALUMI

1935-2013

Blu, 1966

Signed, dated and titled, registration 'A. Bonalumi 66 Blu N. 23 G' (on the reverse)

Shaped canvas and vinyl tempera

70 x 60 cm • 27.6 x 23.6 in.

Price on request

PROVENANCE

Haunch of Venison, New York

Sale: Sotheby's, Milan, Nov. 25, 2003, lot 237

Galleria d'Arte Orler, Venice

CERTIFICATE

This work is registered in the Archives Bonalumi, Milan, under the reference number 66-011

PUBLIC NOTES

Born in 1935 in Vimercate, Milan, Agostino Bonalumi was a self-taught painter and sculptor who became one of the leading members of the Italian *avant-garde* in the late 20th century. Along with artists such as Paolo Scheggi and Ugo La Pietra, Bonalumi sought an alternative to the Informel painting that dominated the art scene at the time, preferring to develop the three-dimensional potential of the canvas. His unique spatial configurations, which the artist referred to as "Picture-Objects", sit somewhere between relief, sculpture and painting.

In *Blu* (1966), Bonalumi has prepared stretcher bars with a dynamic relief pressed against the back of the taut canvas. Various shapes seem to emerge out of the blue pictorial plane, pushing the surface of the canvas forward into the spectator's space. Demonstrating a sculptor's capacity for inventive three-dimensional forms, Bonalumi has enlivened the flat surface of the work with bulging pneumatic volumes and geometric patterns, radically reconfiguring the potential of the canvas.





Turi
SIMETI 1929-

Untitled (yellow), 2014

Acrylic on shaped canvas
100 x 100 cm • 39.4 x 39.4 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

The work of Italian artist Turi Simeti is best understood in the context of the Nouveau Réalisme movement that emerged in Europe after the war, and specifically the tradition of Spazialismo painting founded by his compatriot Lucio Fontana. The group sought to effect a new style of art that prioritised gesture, innovation and performance. Simeti's contribution to that programme has been to interrogate the most fundamental strictures of painting, playing with texture and tone to create radically minimal, profoundly contemplative works.

Three discreet oval shapes emerge from the canvas of *Untitled*, blurring the distinction between the traditionally two-dimensional illusionism of painting and the materiality of sculpture. The monochrome background serves us to focus our attention on these abstruse protuberances, serving like meditative focus points. The painting illustrates Simeti's lifelong determination to expand the possibilities of the medium in which he worked.



Marcello

LO GIUDICE

1957-

Red/Rosso, 2011

Signed, dated and inscribed 'Red/Rosso Lo Giudice 2011' (on the reverse)

Pigment and oil on canvas

150 x 150 cm • 59.1 x 59.1 in.

Price on request

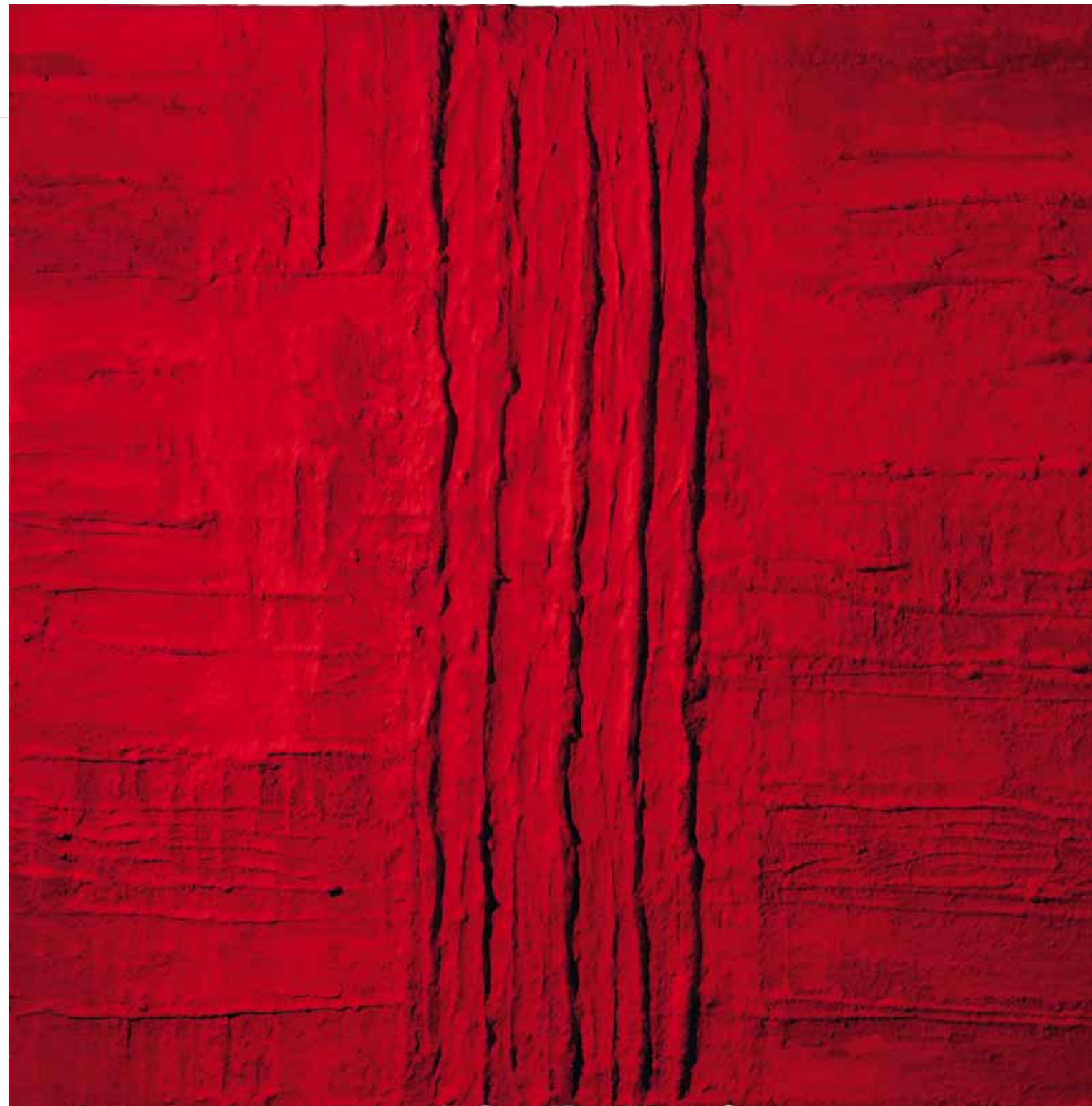
PROVENANCE

Artist's studio

PUBLIC NOTES

Marcello Lo Giudice was born in Sicily in 1957. He attended the Academy of Fine Arts in Venice and graduated in 1989. Using different media such as painting, sculpture and installation, Lo Giudice's practice raises questions concerning substance, matter and geology. His work aims to explore the relationship between the human subject and the environment, in the hope of renewing the bonds between man and nature.

Red is a powerful example of Lo Giudice's recent work. The surface of the canvas has been covered in thick layers of red pigment and oil paint. Together with the fractures and crevices that cover the pictorial plane, this layering effect produces the illusion of different geological terrains and strata. The work's emphatic materiality is tempered, however, by its monochromatic surface, which also opens the work onto a spiritual dimension.



Umberto
MARIANI 1936-

La forma celata, 2013

Signed, dated and inscribed 'M. Mariani 6/2013 'La forma celata' cm. 120 x 84 5-12'

Vinyl and sand on lead sheet

120 x 84 cm • 47.2 x 33 in.

Price on request

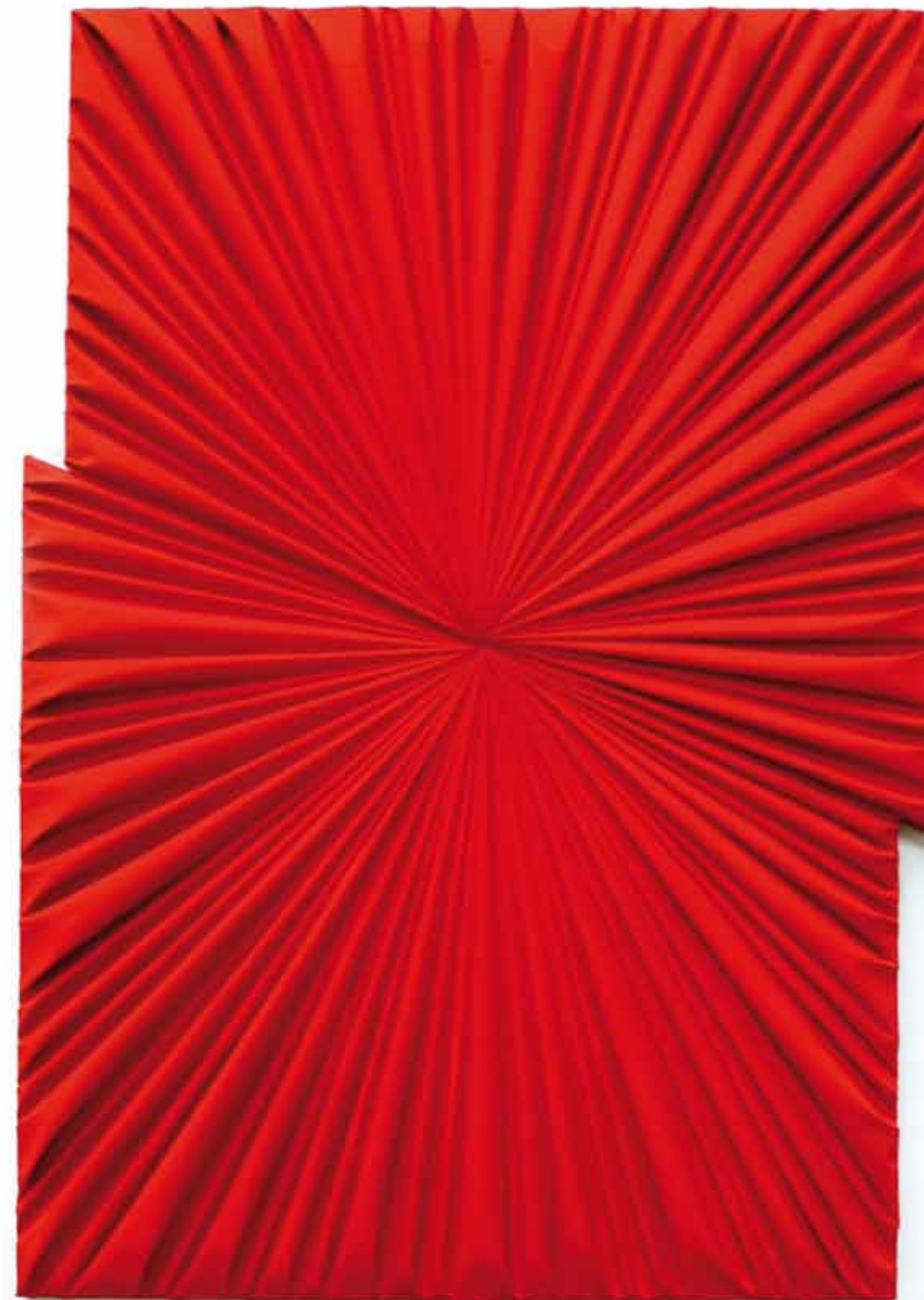
PROVENANCE

Artist's studio

PUBLIC NOTES

Umberto Mariani was born in Milan in 1936. He graduated from the Accademia di Brera in 1954. Since 1965 he has worked as both an artist and teacher and has held numerous exhibitions across the world, which have been met with consistent critical acclaim. Mariani's artistic practice investigates the three dimensional potential of different textiles, as well as their capacity to reflect and absorb the surrounding light.

La forma celata is a particularly beautiful example of Mariani's recent work. Red vinyl has been stretched over a lead sheet in such a way that the work's surface is undulated. The folds fan outwards from the top left to the bottom right, creating a sense of movement on the pictorial plane. As the work's title suggests, *La forma celata* explores the paradoxical relationship between revelation and concealment.





Alexander
CALDER 1898-1976

Red core, 1966

Signed 'Calder' (lower centre) and dated '66' (lower right), inscribed 'M' (on the reverse)

Gouache on paper

108 x 75 cm • 42.5 x 29.5 in.

Price on request

PROVENANCE

Galerie Maeght, Paris

Muriel Werner, New York

Rosenthal collection (acquired circa 1969)

Private collection, Europe

CERTIFICATE

This work is registered in the archives of Calder Foundation under the reference number A11420

PUBLIC NOTES

Born in Philadelphia in 1898, Alexander Calder is a legendary figure in American art and was one of the greatest formal innovators of the post-war period. The artist is best known for his 'mobiles', kinetic sculptures made with a variety of carefully balanced components. Rejecting the abstract expressionist style that dominated the art scene at the time, Calder favoured the mechanical and the pre-planned. His works explore what the artist referred to as the "physical bond between the varying events in life".

Produced in 1966, *Red Core* is an excellent example of Calder's early work on paper. Several black hook-like shapes have been painted around a red circle. The black shapes have been rendered in such a way as to create the effect of a vortex, as if the red core exerted a gravitational pull that drew everything into itself, an effect emphasised by the work's large format. In dialogue with his sculptural practice, *Red Core* demonstrates Calder's acute consciousness of line, colour and balance.





Alexander
CALDER 1898-1976

L'Obsidienne, 1974
Signed and dated 'Calder 74'
Gouache on paper
74,9 x 109,2 cm • 29.5 x 43 in.
Price on request



PROVENANCE

Galerie Maeght, Paris
Private collection, Milan (acquired from the above, 1974)
Galerie Urban, Paris (acquired from the above, 1990)
Paco Rebes, Paris (acquired from the above, 1990)
Acquired from the above by the present owner

LITERATURE

Maurice Bruzeau, *Calder à Saché*, Paris, 1975, pl. 144, p. 80, ill. in colour

CERTIFICATE

This work is registered in the archives of the Calder Foundation under the reference number A06689

PUBLIC NOTES

Alexander Calder was a legendary figure in American art and one of the greatest formal innovators of the 20th century. The artist is best known for his 'mobiles', kinetic sculptures made with a variety of delicately balanced components. Rejecting the emphasis on self-expression and spontaneity that pervaded artistic movements at the time, Calder favoured the mechanical and the pre-planned. His works explore what he referred to as the "physical bond between the varying events in life".

Produced two years before Calder's death, *L'Obsidienne* depicts three mask-like faces in red and black. The faces have been rendered in a few bold lines. Somewhere between primitive masks and floating moons, the three faces seem to be suspended on the pictorial plane. Significantly, the date of *L'Obsidienne's* creation coincides with the release of the important film *Gouaches de Calder*, directed by Carlos Vilardebo, which introduced Calder's gouaches to a wider public and was met with great critical acclaim.

Roberto

MATTA

1911-2002

Untitled, *circa* 1965

Signed 'Matta' (lower right)

Oil on canvas

85 x 100 cm • 33.5 x 39.4 in.

Price on request



PROVENANCE

Private collection, Italy

CERTIFICATE

Germana Matta Ferrari has confirmed the authenticity of this work

PUBLIC NOTES

One of the key figures in Surrealism, Chilean artist Roberto Matta studied as an architect before being inducted into the movement in 1938. He pioneered the "automatic" technique of painting, according to which the artist's gesture was divorced from rational thought. The innovation would influence the practice of artists including Arshile Gorky and Jackson Pollock.

The 1960s witnessed a marked change in Matta's practice as he combined images and themes drawn from contemporary culture with his own Surrealist techniques. *Untitled* juxtaposes the biomorphic shapes we associate with Surrealism with hard-edged structures that recall the spacecraft and space stations that preoccupied the public imagination in the years preceding the moon landing. It can be read simultaneously as a dream scene and a cosmic landscape, and is in this respect typical of Matta's determination to explore both our inner and outer worlds.



Sam FRANCIS

1923-1994

Untitled (SFP94-124), 1994

Acrylic on canvas
61 x 38,1 cm • 24 x 15 in.

Price on request

PROVENANCE

Estate of the artist, California (1994)
Galleri Faurschou, Copenhagen (1996)
Private collection, Europe
Kaare Berntsen, Oslo
Sale: Sotheby's, New York
Jonathan Novak Contemporary Art

EXHIBITED

Los Angeles, Los Angeles County Museum of Art, Sam Francis: The last works, May-Sept. 1995, ill. in colour
Art Basel 28, Basel, The complete (152) paintings from the last studio of Sam Francis, June 1997, ill. in colour
Copenhagen, Galleri Faurschou, Sam Francis: The last works, March-June 1999; exh. cat., pp.12-13, ill. in colour

LITERATURE

William C. Agee, Sam Francis: paintings 1947-1990, Los Angeles, Museum of Contemporary Art, 1999; exh. cat. fig.51, p.57, ill.
Mendrisio, Sam Francis, Switzerland: Museo d'Arte, 1997; exh. cat., pp.20-21, ill. and exh. brochure, ill.
Sam Francis : les années parisiennes 1950-1961, Paris, Galerie nationale du Jeu de Paume, 1995. exh. cat., p.39, ill.
Debra Burchett-Lere, Sam Francis: Catalogue raisonné of Canvas and Panel paintings, 1923-1994, Berkeley, University of California press, 2011, cat. No.1794, DVD I, ill. in colour

CERTIFICATE

This work is registered in the Sam Francis Foundation under the reference number SFP94-124

PUBLIC NOTES

Samuel Lewis Francis was born on June 25, 1923 in San Mateo, California. Though Francis' distinctive manner of painting remained recognisable throughout his career, he continuously developed and transformed his artistic practice until his death in 1994, making him one of the most original and daring painters of the 20th century. *Untitled* is a powerful example of Francis' last paintings. The work has been painted in violent brushstrokes. Two large blots of blue and red paint in the central portion of the canvas have been surrounded by splashes and trickles of colour, which lend the work a sense of dynamism. For Francis the experience of painting constituted an exploration of the limits of the self and of the ego. *Untitled* stages a vivid enactment of this exploration. It is a startling work that is testament to the artist's inexhaustible energy, draws the viewer into the scene.





Sam
FRANCIS 1923-1994

Untitled (from 36 Kao's Faces), 1974

Signed 'Sam Francis' (on the reverse)

Gouache and acrylic on paper

41,5 x 31 cm • 16.3 x 12.2 in.

Price on request

PROVENANCE

Private collection, Tokyo

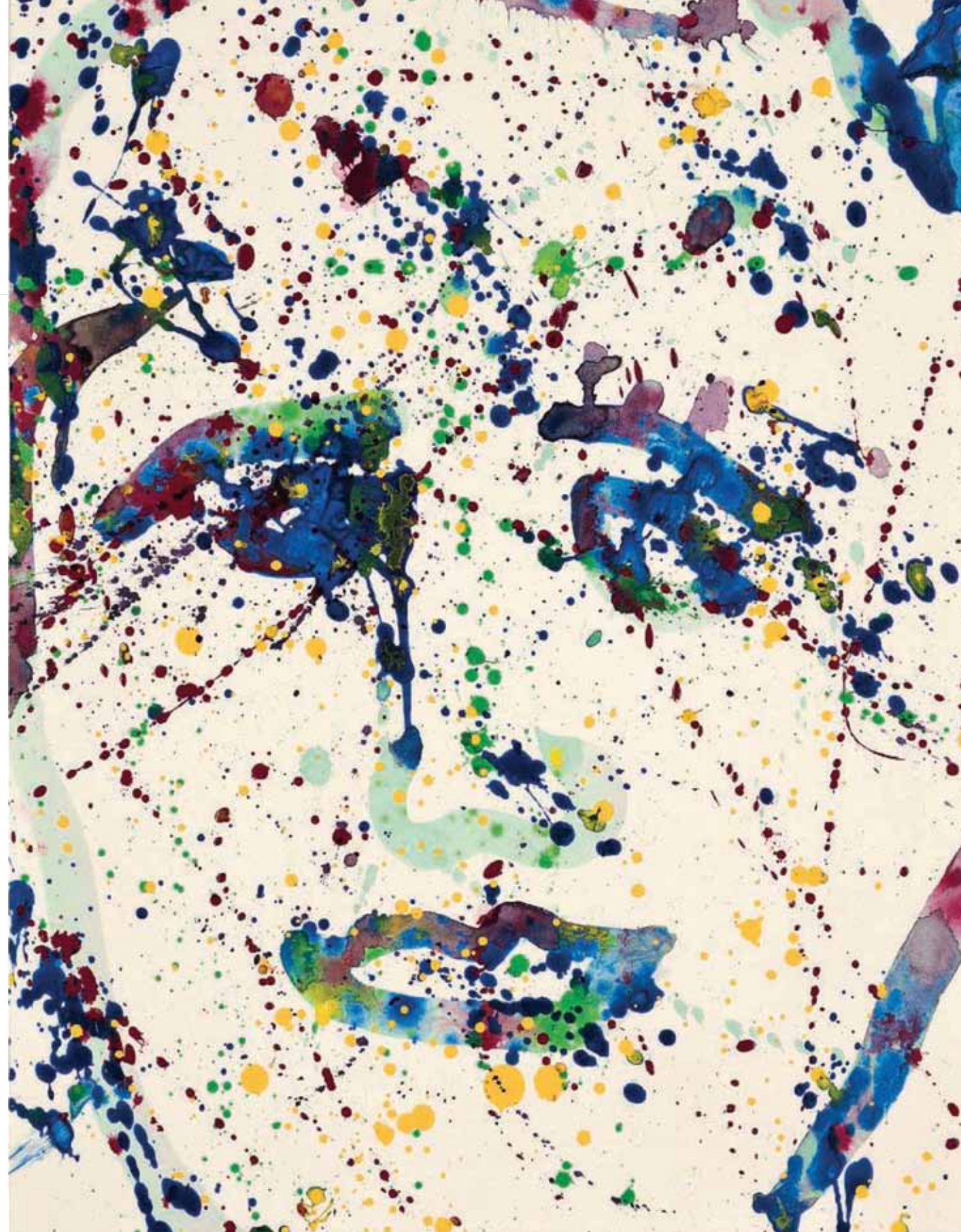
EXHIBITED

Tokyo, Minami Gallery, 36 Kao's (Faces), 1972-1977

PUBLIC NOTES

Samuel Lewis Francis was born on June 25, 1923 in San Mateo, California. He began painting after suffering an injury while training as an army pilot for the Second World War. Soon after he began his studies at the University of California, Berkeley, and developed close relationships with pioneering figures such as Clyfford Still and Mark Rothko. A "second-generation" abstract expressionist painter, Francis' painting explore questions around the limits of the ego.

Untitled (from 36 Kao's Faces) develops this exploration of the self and of the unconscious aspects of human subjectivity. The work was produced while Francis lived in Tokyo developing his interest in Japanese calligraphy and Eastern philosophies, which seek to abolish the human ego in favour of a more transcendental mode of being. Splatters of green, blue and red constitute a human face that seems always on the brink of dissolution.



Andy
WARHOL 1928-1987

Jackie, 1964

Signed and dated twice 'Andy Warhol 64' (on the overlap)

Acrylic and silkscreen ink on canvas

50,8 x 40,6 cm • 20 x 16 in.

Price on request

PROVENANCE

Ileana Sonnabend, Paris

Galleria CM, Rome

Studio Sergio Casoli, Milan

Acquired from the above by the present owner

EXHIBITED

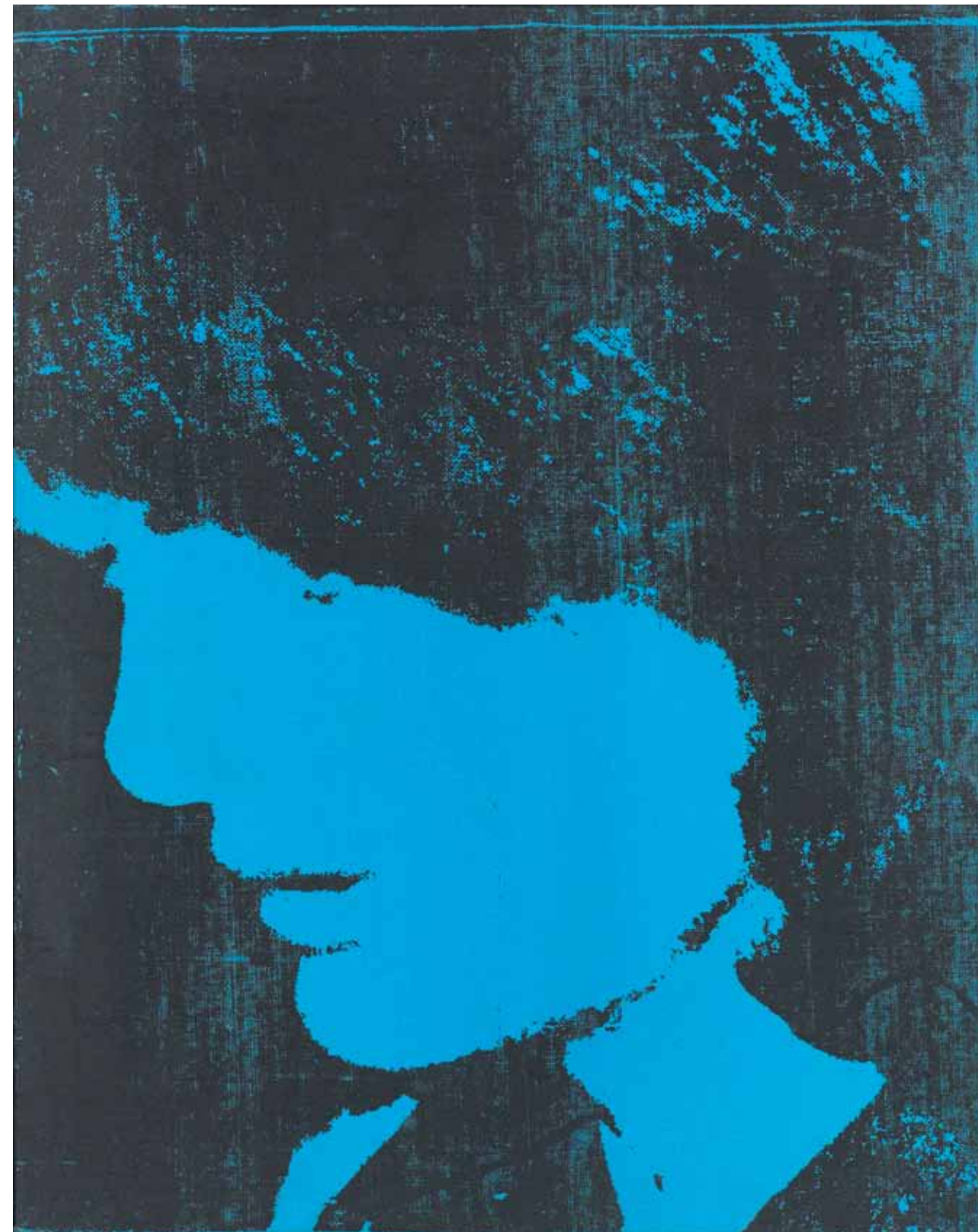
Lerici, Castello di Lerici, Il genio differente nell'arte contemporanea, 1989, ill. in colour, p. 109

LITERATURE

George Frei and Neil Printz (eds), The Andy Warhol Catalogue raisonné: Paintings and Sculptures 1964-1969, vol. 02A, New York 2004, No. 1205, ill. in colour, unpagged

PUBLIC NOTES

Executed shortly after the assassination of President John F. Kennedy in November 1963, Andy Warhol's striking images of the widowed Jacqueline Kennedy are among the most iconic and poignant canvases the artist produced. Joining his pantheon of female stars, alongside Marilyn Monroe and Elizabeth Taylor, *Jackie*, while simultaneously capturing a sense of intensity coupled with a calm dignity, is a tragic reminder of the fragility of life, and one of Warhol's most powerful *memento mori*. Here, the muted blue and black of the background and Jackie's hair combine to create a simple, somber image of bereavement. The composition, tightly closing in on the widow's grieving head to the exclusion of the outside world, increases the sense of tender intimacy that is heightened by the painting's scale in this absorbing image. Standing on the brink of his *Death and Disaster* series, Warhol's portrait of Jackie encapsulates the pervasive glare of celebrity in the midst of personal tragedy. The so-called 'Jackie Portraits', far from displaying any indifference on Warhol's part to the assassination, clearly reveal how struck he was by her courage during the ordeal" (D. Bourdon, *Warhol*, New York, 1989, p. 181).



Axel
KATZ 1927-

Ulla, 2008

Oil on linen

127,6 x 101,6 cm • 50.2 x 40 in.

Price on request

PUBLIC NOTES

Born in 1927 in Brooklyn, New York, Alex Katz is one of the leading figures in contemporary painting. The artist came to prominence in the 1960s when Abstract Expressionism was at its height. Distancing himself from this movement, Katz developed an original style that is known throughout the world. The artist is famous for his immediately recognisable portraits of urbane, seductive women. As the art critic Carter Ratcliff has noted, these larger-than-life paintings "have entered the collective consciousness as the epitome of a particular, late twentieth-century feminine ideal."

Ulla is an excellent example of Katz's recent portraits. Painted in bold colours and in a restricted pallet, the work presents a close-up portrait of an alluring female figure. The light falls on the left side of her face and is elegantly rendered. As is typical with Katz, *Ulla* has been painted with cool detachment, yet the portrait remains poignant and thoroughly human.



Fernando
BOTERO 1932-

Fin de Fiesta, 2009

Signed and dated 'Botero 09' (lower right)

Oil on canvas

167 x 200 cm • 65.7 x 78.7 in.

Price on request

PROVENANCE

Artist's studio

CERTIFICATE

The artist has confirmed the authenticity of this work

PUBLIC NOTES

One of Latin America's most important artists, Fernando Botero is famous for his rotund figures and for the exaggerations of proportion, perspective and scale that characterise his paintings and sculptures. The critic David Ebony has described his style as a "merging of naïve art, the Colonial Baroque art of his homeland, and sophisticated European art, particularly that of the Italian Renaissance". The result of this idiosyncratic combination is one of the most original styles in art today.

Fin de Fiesta depicts an orgiastic moment at the end of a party. Guitarists play in the background as two men cavort with impassive women. The work is brightly coloured but the painting is strangely muted. In his recent works Botero has attempted to represent and explore the more violent aspects of his native Colombia. As such *Fin de Fiesta* marks an important development in Botero's practice, demonstrating his abilities to engage pictorially with the troubles of the contemporary moment.



Fernando

BOTERO 1932-

Woman, 2004

Signed and dated 'Botero 04' (lower right)

Oil on canvas

45 x 36 cm • 17.7 x 14.2 in.

Price on request

PROVENANCE

Private collection, Europe

CERTIFICATE

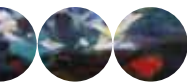
The artist has confirmed the authenticity of this work

PUBLIC NOTES

Fernando Botero is one of Latin America's most renowned and beloved artists. His works can be found in important collections around the world. Botero is famous for his rounded figures and for the exaggerations of proportion, perspective and scale in his paintings. The critic David Ebony has described his style as a "merging of naïve art, the Colonial Baroque art of his homeland, and sophisticated European art, particularly that of the Italian Renaissance". The result of this unusual combination is one of the most original styles in painting today.

Woman (2004) is an excellent example of Botero's recent work. The corpulent female figure almost fills the entirety of the pictorial plane. In her right hand she clutches a pair of gloves, in her left a small handbag, and she gazes over the spectator's shoulder, as if ready to set out. Impassive and somehow mute, she nevertheless exudes the warmth and voluptuousness that characterises Botero's figures. The work is evocative of a different time and place, "the kinder Colombia that I knew as a boy", as Botero put it in a recent interview.





CHU TEH-CHUN

1920-2014

Lointains Spirituels, 2006

Signed and dated 'Chu Teh Chun 06' (lower right); signed, titled and dated (on the reverse)

Oil on canvas

65 x 81 cm • 25.6 x 31.9 in.

Price on request

PROVENANCE

Galerie Patrice Trigano, Paris

Acquired from the above by the present owner

PUBLIC NOTES

Chu Teh-Chun graduated in Chongqing in 1941, where the artist was a contemporary of Zao Wou-ki. He taught Fine Art for three years at the National Central University before leaving for Taiwan in 1949. Chu Teh-Chun arrived in Paris in 1955. Combining the Western tradition of Abstract Expressionist painting with Eastern metaphysics, Chu Teh-Chun developed a highly original style which led him to become the first ethnic Chinese member of the Académie des Beaux-Arts in Paris.

Lointains Spirituels is a particularly beautiful example of the artist's late work. The dark blues, emerald greens and bright reds combine to create a multi-coloured dreamscape in which shapes and colours seem to fuse. The work evokes a spiritual elsewhere, yet *Lointains Spirituels* is not purely abstract. As its title suggests, the painting evokes a distant spiritual or cosmic event, the chaos at the beginning of the universe or at its end.





CHU TEH-CHUN

1920-2014

Tourbillon, 2003

Signed and dated 'Chu Teh Chun 2003' (lower right)

Acrylic on canvas

65 x 92 cm • 25.6 x 36.2 in.

Price on request



PROVENANCE

Private collection, France

CERTIFICATE

The artist has confirmed the authenticity of this work

PUBLIC NOTES

The Chinese-born artist Chu Teh-Chun graduated from Chongqing University in 1941 and taught Fine Art for three years at the National Central University. Chu Teh-Chun arrived in Paris in 1955, where he resided until his death in 2014. It was in Paris that the artist developed his trademark style. In what the art historian Michael Sullivan has described as "an almost violent repudiation of figurative art", Chu Teh-Chun developed an abstract style of painting that emphasised light and transparency, swiftly establishing his position among the leading abstract expressionists in Paris.

Tourbillon is a beautiful example of the artist's later work. The central portion of the canvas is filled with bold swathes of brightly coloured paint. The pictorial plane seems to oscillate. This sense of movement is accentuated by the broader strokes on the painting's periphery, which draw the spectator's eye from the edges into the centre and out again. "Looking at a painting", says Chu Teh-Chun, "is like listening to music." In *Tourbillon* the viewer encounters a whirlpool of colour that comes together and breaks apart like the movements in a symphony.

Vayoi

KUSAMA 1929-

Kei-Chan, 2011

Fiberglass reinforced plastic, metal and urethane paint, unique piece
260 x 135 x 100 cm • 102.4 x 53.1 x 39.4 in.

Price on request

CERTIFICATE

The Kusama Studio has confirmed the authenticity of this work

PUBLIC NOTES

Yayoi Kusama came to prominence as a leading figure in the post-war avant-garde in the United States, where she developed a multi-faceted, conceptually-based practice that incorporates installation, performance, painting and collage. While hugely influential upon an emerging generation of artists, commercial success escaped her and she returned to Japan in the 1970s, where she voluntarily checked herself into a psychiatric institution from which she has worked ever since. She is now widely recognised among the most important living Japanese artists.

The polka dots scattered across *Kei-Chan* are an expression of the hallucinations that Kusama has suffered since childhood, in which her entire visual field is overcome by the pattern (an experience the artist also explores in her momentous *Infinity Net* paintings and installations). The figure of *Kei-Chan* is a startled young girl, reminiscent of Kusama's extraordinary illustrations of Lewis Carroll's *Alice in Wonderland*, and a pivotal example of her capacity to convey a sense of childlike innocence underlaid by brittle vulnerability.



Vayoi

KUSAMA 1929-

Fruits Epsob, 2011

Acrylic on canvas

112 x 145,5 cm • 44.1 x 57.3 in.

Price on request

PROVENANCE

Artist's studio

CERTIFICATE

The Kusama Studio has confirmed the authenticity of this work

PUBLIC NOTES

Before moving to the United States in 1958, Japanese artist Yayoi Kusama studied Nihonga painting, a formal style developed in late nineteenth-century Japan that sought to rejuvenate the indigenous painting tradition by synthesising its artistic customs with elements of Western art. This background is important to consider in terms of her practice as a painter, alongside more familiar parallels with the twentieth-century movements of Op Art, Minimalism and Pop.

Fruits Epsob seems at first impression to be a still life in the Western tradition, in its bright colours and simplified forms reminiscent of the early Fauvist works of Henri Matisse or André Derain. Yet its cracked, mosaic-like composition – the fruit bowl and cherries shaded with the artist's characteristic polka dots, the intense blue background and interior of the bowl built from buckled triangular tesserae – creates a rhythmic patterning that recalls Kusama's mesmeric *Net* paintings. These recurring designs, and the connections they establish (notice how the stem of the bowl shades into the surface on which it stands) serve to unmoor the painting from its ostensible grounding in the conventions of still life.





Yayoi

KUSAMA 1929-

Reach up to Heaven - Dotted Pumpkin (Black), 2012

Urethane paint on aluminium, unique piece

200 x 150 x 150 cm • 78.7 x 59.1 x 59.1 in.

Price on request



CERTIFICATE

The Kusama Studio has confirmed the authenticity of this work

PUBLIC NOTES

With a career stretching over six decades and a wide range of media including performance, painting, installation, sculpture and collage, Yayoi Kusama is widely acknowledged as among the most influential artists still at work today. Her signature motif is the polka dot pattern that overlays so much of her work in any medium, the substance of which is abstracted from the visual hallucinations that the artist has suffered since she was a young girl.

Simultaneously kawaii-cute and darkly disturbing, this oversized pumpkin has something of the fairy-tale about it. The surreality of its size is reinforced by the fact that the menacing, impenetrable sheen of its surface is counterpointed by pocked holes that suggest rotteness or disease. As elsewhere in Kusama's oeuvre, the infinitely-repeating polka dot design is here ambiguous in its affect: suggestive of both freedom and entrapment, delight and desolation.

Yoshitomo
NARA 1959-

In the Pinky Lake, 2004

Titled, inscribed and numbered 'In the Pinky Lake, 1 2.. 4, J' (on the reverse)

Acrylic on cotton laid on fiber-reinforced plastic

D: 180 cm • 70.9 in.

Price on request

PROVENANCE

Galerie Johnen + Schöttle, Cologne

Acquired from the above by the present owner

EXHIBITED

Helsinki, Helsinki Art Museum, Art Museum Tennis Palace, Japan Pop, Sept. - Nov.27 2005

Essen, Museum Folkwang, Rockers Island, May 5-July 1 2007

LITERATURE

N. Miyamura, S. Suzuki, Yoshitomo Nara: The Complete Works, Vol. 1, San Francisco, 2011, ill. in colour, p. 193

PUBLIC NOTES

Yoshitomo Nara first came to the attention in the 1980s as one of a generation of Japanese artists drawing on the legacy of American Pop art. Part of the "superflat" movement founded by Takashi Murakami, Nara's work takes mawkish, cartoonlike subjects, typically wide-eyed children, and presents them in a manner that is disturbing and confrontational. His style is, like many of his Japanese contemporaries, heavily influenced by the anime and manga traditions.

In the Pinky Lake is a prime example of Nara's capacity to subvert a superficially banal subject. On first impression we read the cartoon features and pastel hues of the pictured girl as comforting kitsch, but closer attention to her expression reveals a disturbing ambiguity. At once calm and confrontational, amused and angry, her attitude recalls the malevolent, mysteriously powerful children that are a staple of the horror genre in cinema. There is also, in her frank stare, an undertone of the "Lolicon" trend in Japanese manga which ascribes erotic power to childish, doll-like characters.



Yoshitomo
NARA 1959-

Devil Calling, 1992

Mixed media on paper
20,8 x 14,5 cm • 8.2 x 5.7 in.

Price on request

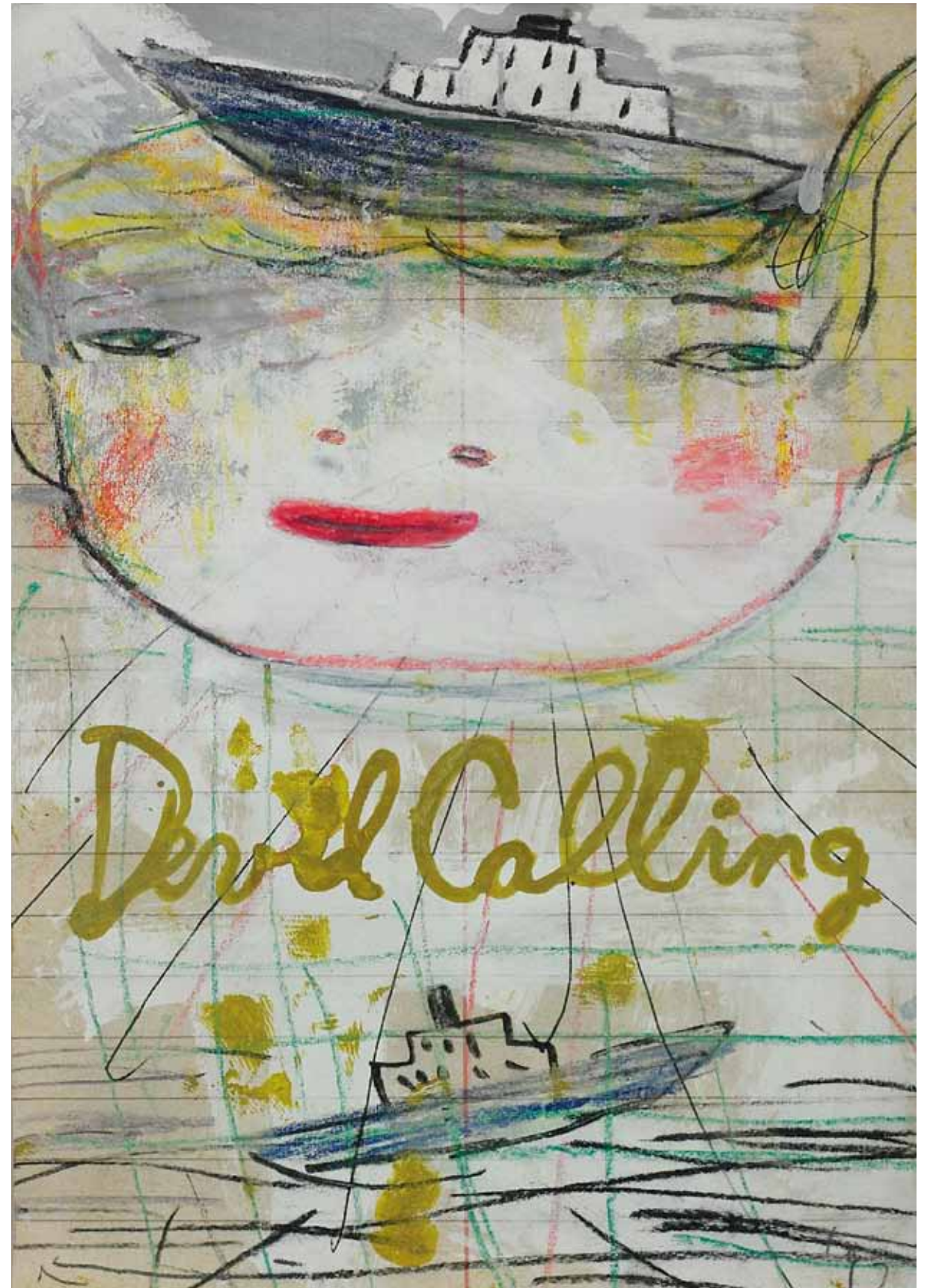
CERTIFICATE

The Tomio Koyama Gallery has confirmed the authenticity of this work

PUBLIC NOTES

Yoshitomo Nara is one of the postmodern superflat movement of Japanese art founded by Takashi Murakami. Like Murakami, his work appropriates the styles and subject matter of Japanese manga and anime in a manner which is redolent of American Pop artists such as Roy Lichtenstein's employment of comic strip images and techniques. These superficially childish preoccupations are in Nara's oeuvre sometimes interpreted as symbolic of the fear of adulthood often affiliated with the *otaku* community (*otaku* was initially a pejorative term, since reclaimed, to describe an emerging generation of Japanese youth who demonstrated obsessive tendencies towards such sub-cultures as manga).

Devil Calling resembles a child's drawing in its naïve execution and ostensibly unconscious conflation of imagery. Yet the prevailing atmosphere is menacing. The androgynous central figure is posited, by virtue of its relative scale, the strict radial lines that emanate from it and by the scrawled titular phrase as a malevolent agent. In its expressive execution this composition recalls Art Brut as much as the precision seen we tend to associate with the superflat movement.



WANG GUANGYI 1957-

Great criticism: Mexx, 2005

Signed and dated '2005' (on the reverse)

Oil on canvas

200 x 200 cm • 78.7 x 78.7 in.

Price on request

PROVENANCE

Private collection, New York

PUBLIC NOTES

Wang Guangyi's career-defining Great Criticism series provides a potent analysis of the cultural shift in Chinese contemporary culture as the East-West divide began to dissolve during the early 1990s. The juxtaposition of revolutionary socialist realism alongside Western super-brands creates an irresistible contrast that is both bold and yet filled with subtlety. The function of a logo is to refine an image to the extent that it is universally recognisable across cultural and language barriers, a semiotic absolute perhaps most elegantly embodied in the Coca-Cola logo, the original emblem that inspired the series: "I put the can [of Coca-Cola] down to turn a page and suddenly, I found that the posturing of the soldier-peasant workers against the Coca-Cola logo made strong visual sense. The more I looked the more intrigued I became. In content and style both graphics are the product of two very different cultural backgrounds, and each totally embodied in its own fantastic kind of ideology." (K. Smith, *Nine Lives: The Birth of Avant-Garde Art in China*, Zurich 2005, p. 61)

Of all the movements of the 20th century, Social Realism, both Soviet and Chinese, refined the interpretative singularity of an image to its ultimate degree. As a result we see here combined two antithetical absolutes undone by a simple juxtaposition. Unlike conventional examples of dynamic communist workers designed as tools to inspire revolutionary fervour, the increasing infiltration of major Western brands into Chinese society has meant that it is no longer clear whose side of the propaganda divide the artist is on. The artist succeeds in forcing the viewer to reevaluate images that we take for granted and in so doing reveals new truths about what they represent. By allowing the concepts of Marxism and Capitalism to co-habit in the pictorial space he points to a future in which the polemic dogma of one can be reconciled with the other. This painting therefore represents a *bravura* performance from an artist prepared to tackle complex social issues in a concise and aesthetically dazzling manner.





ZHOU CHUNYA

1955-

Titi n°3, 2007

Signed 'Zhou Chunya' (lower right)

Oil on canvas

200 x 150 cm • 78.7 x 59.1 in.

Price on request

PROVENANCE

ChinaToday Gallery

Private collection, Brussels

Private collection, Switzerland

LITERATURE

Zhou Chunya, *Paintings & Sculptures*, Solo, ChinaToday Gallery, Brussels, Belgium, 2007, cover page, pp. 32-33

Zhou Chunya, *Paintings & Sculptures*, Solo, ChinaToday Gallery, Brussels, Belgium, 2007

Timezone 8 Ltd., *1971-2010 Forty Years Retrospective Review of Zhou Chunya*, exh. cat., Shanghai, China, 2010, ill. p. 19

PUBLIC NOTES

Zhou Chunya was born in China in 1955. During the Cultural Revolution, Zhou studied Fine Arts at the Sichuan Academy, where he was trained in the Socialist Realist style. Unusual for his generation, Zhou also embraced Western modes of painting, which he first discovered in the late 1980s while studying at the Experimental Art Department in Kassel, Germany. This unusual combination of influences led to a highly original style. His work was duly celebrated in a retrospective held at the Shanghai Art Museum in 2010.

Zhou Chunya is best-known for his *Green Dog* series, of which the present work is an excellent example. Painted in a bright, almost psychedelic green, *Titi* depicts a dearly loved German Shepherd that accompanied the artist in his studio. At the same time, there are clear influences of the artist's background in China and in the West. As the artist has put it, "[The Green Dog] projects my cultural characters and circumstances in real life."



Dionyssopoulos

PAVLOS 1930-

Grande chaussure, 2010

Paper and plexiglas

75 x 188 x 5,5 cm • 29.5 x 74 x 2.2 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

Dionyssopoulos Pavlos, who is normally referred to by his given name alone, is a Greek artist whose practice was heavily influenced by the time he spent in Paris at the end of the 1950s. His encounters with artists including Jean Dubuffet and Alexander Calder emboldened him to abandon painting in favour of a style of sculpture which used material fine strips of misprinted poster paper, a familiar waste product of consumerism. His work should in its appropriation of material and subjects from daily life be understood in the context of the *Nouveau réalisme* movement founded in 1960 by Yves Klein and critic Pierre Restany.

Grande chaussure is a fine example of the delicate still life compositions that Pavlos creates through his unique technique. Here a dress shoe is rendered in a way that is both extraordinarily true to life – in the accuracy of details such as the stitching and lacing – and profoundly surprising, in the way that the careful combination of machine cut paper strips can so closely resemble the grand swirls of an Impressionist brush.



Don
ARAD 1951-

Box in 4 Movements, 1994

Stainless and patinated steel

Editions of 20 + 5 AP in 3 different versions

42 x 42 x 42 cm • 16.5 x 16.5 x 16.5 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

Ron Arad was born in 1951 in Tel Aviv. He studied art at the Bezalel Academy in Jerusalem and moved to London in 1973, where he joined the innovative and experimental Architectural Association. In 1981 he co-founded the studio One Off with the British designer Caroline Thorman, which showcased Arad's own work - most notably his legendary *Rover Chair* (1983) - as well as the work of other important figures in design. Since then Arad has gained an international reputation as one of the foremost designers and architects of his generation.

Box in 4 Movements combines simplicity with elegance of design. The work comprises a steel box divided into four sections that are articulated by three hinges set on a torsion bar. In an essay in the catalogue that accompanied Arad's show at MOMA in 2009, the critic Paola Antonelli notes how *Box in 4 Movements* "plays with the contrast between material and comfort", providing a springy, surprisingly comfortable seat as well as the sleek, minimalist appearance for which Arad is famous.





Damien
HIRST 1965-

Circle Spin Painting, 2009

Bears Hirst blindstamp and stamped with signature and inscription 'This painting was made by / to celebrate the opening / of Damien Hirst, Requiem, / at the PinchukArtCentre / on / Damien Hirst [stamped signature] / (c) Damien Hirst' (on the reverse)

Acrylic on paper

52,1 x 52,1 cm • 20.5 x 20.5 in.

Price on request

PROVENANCE

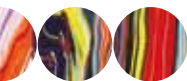
Private collection

PUBLIC NOTES

Damien Hirst is the figurehead for a generation of British artists who revolutionised the production, exhibition and consumption of contemporary art. Having gained international fame through works such as *The Physical Impossibility of Death in the Mind of Someone Living*, a shark memorably preserved in formaldehyde and exhibited in a vitrine, his spin, spot and butterfly series of paintings have become among the most immediately identifiable works of art of recent decades.

The spin paintings, of which this is a particularly alluring example, can be understood as a further stage in the Hirst's career-long interrogation of the role of the artist through the adoption of artificial constraints and modes of industrial production. The spin paintings are created by applying paint to a piece of paper or canvas which is rotated at high speed by a purpose-built machine. Hirst can determine the velocity at which the paper rotates, the colour and volume of paint applied to it, and the order in which it is applied, but the precise composition is determined by centrifugal forces beyond the artist's control. *Circle Spin Painting*, with its dashing combination of Fauvist colours and Action Painting dynamism, possesses an apparently guileless, expressive beauty that belies the mode of its production.





Katrin

FRIDRIKS 1974-

Lollipop, 2014

Signed (on the reverse)

Acrylic on canvas

D: 110 x 11 cm • 43.3 x 4.3 in.

Price on request



PROVENANCE

Artist's studio

PUBLIC NOTES

Katrin Fridriks is an Icelandic conceptual painter whose work explores the means by which humanity engages with the natural environment through technologies such as genetic encoding (a particularly controversial topic in her native country). A trained calligrapher, her simultaneously swooping and tightly-controlled gestures have a chirographic quality that bears the influence of street art as much as, and even more the influence of abstract expressionism.

Pictorially speaking, the style of *Visionary Lollipop* is in line with the artist's other works like *Full Macro*, and a result of the progressive evolution of her dripping technique; the flat surfaces of color now cover for some of her series all of the canvas, and even seem to overflow it. Thanks to the interaction of the canvases amongst themselves, the art work reveals a play on the composition and the response between shape and color, volume and thickness. The painting is typical of Fridriks' best work in its extraordinary dynamism, the thrilling sense that its gestures are barely constrained by the limits of its frame.

Anselm
REYLE 1970-

Untitled (iridescent box), 2013

Mixed media on canvas, acrylic and glass

143 x 121 x 15,5 cm • 56.3 x 47.6 x 6.1 in.

Price on request

PUBLIC NOTES

At the heart of famed contemporary sculptor and painter Anselm Reyle's artistic output is a complex dialogue with Modernism, a conversation about abstraction with which many German painters of today have failed to engage. Reyle riffs on the iconic formalist conceits that constituted the touchstones of Greenbergian Modernism in the 1950s and 1960s. From stripes and monochromes to drips and gestural strokes, Reyle appropriates these Modernist conceits as if they were ready-mades for the taking. Reyle's work recontextualizes the signs of academic abstraction using Day-Glo colours, neon, glitter, and everyday materials like foil. While his works comprise an intellectually rigorous critique of Modernism as a movement that became staid, they simultaneously reenergize Modernism, playfully and seductively reinventing its forms to accommodate a contemporary context.

Untitled (iridescent box) is a piece in Reyle's celebrated series of "foil paintings", abstract works in which vibrantly coloured foil beckons the viewer from behind glass. The fractured abstraction apparent in the foil is a tongue-in-cheek translation of abstract Modernist painting. The intentionally kitschy elements of the work - its vibrant rainbow gradation, shiny reflective material, and evocation of the decorative - play with abstraction's goal of reaching a Kantian sublime. The resultant productive tension, teetering between fine art and kitsch, leads the viewer to probe codes of taste and question the often arbitrary divisions between high and low art. The glass box is central to the conceptual anchoring of Reyle's *Untitled*; because it obstructs tactility and prevents total immersion in sensation, the glass draws attention to the intellectual rigor of the work and prods the viewer to capitalize on his or her critical faculties.



David

MACH 1956-

Gorilla head, 2012

Coat Hangers, edition of 4

60 x 45 x 75 cm • 23.6 x 17.7 x 29.5 in.

Price on request

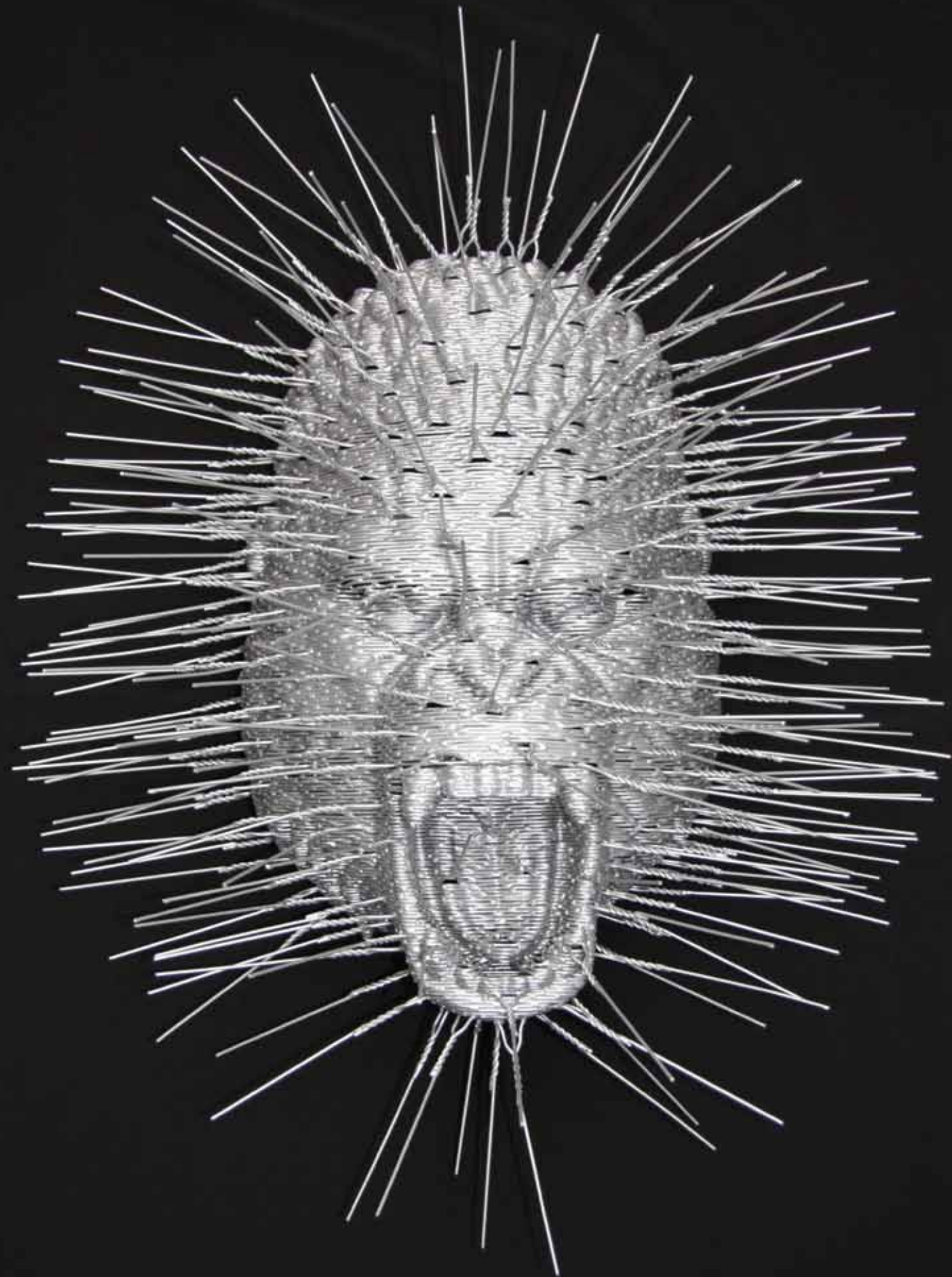
PROVENANCE

Artist's studio

PUBLIC NOTES

Scottish artist David Mach is best known for sculptures assembled from discarded or mass-produced objects including magazines, tyres, match sticks and, in this example, steel coat hangers. His efforts to rescue and recycle the detritus of contemporary life is often read as a commentary upon the waste created by consumerist culture, but should also be understood as part of a programme to demythologise the practice of art and engage with the issues of the day.

Gorilla head revels in the discontinuity between the mundane, mass-produced, household associations of the objects from which it is made and the exotic otherness of the figure they are used to describe. Mach remains true to the nature of his material in this case by incorporating the steel hooks into the works overall affect. Rather than distracting from the imitative realism of the work, these extrusions imbue the subject with physical menace.



Julian

OPIE

1958-

Ika 7, 2011

Inkjet on canvas

192 x 119,6 cm • 75.6 x 47.1 in.

Price on request

PUBLIC NOTES

Julian Opie's immediately recognizable style of portraiture synthesises the traditions of Minimalism and Pop art with processes of digital alteration. His bold, graphic works seem initially to describe a symbol rather than a specific individual, reducing the complex to the generic.

The mechanical production and endless reproducibility of Opie's style is in this example corroborated by the printed mode of the production, which we might think of as a contemporary equivalent to Warhol's appropriation of the silkscreen. Despite the apparently universalising implications of Opie's processes, he is nonetheless able here to conjure a distinct likeness and personality through his employment of colour, shape and signifiers. Here we can discern the subject's economic and emotional circumstances by clues including a clutched rose, scintillating pearls, the scarlet of her dress and the evidently fine material in which she is cloaked.



SEO YOUNG-DEOK

1983-

Nirvana 6, 2013

Iron chain, edition of 5

105 x 35 x 165 cm • 41.3 x 13.8 x 65 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

The Korean artist Seo Young-Deok received his Bachelor of Fine Arts in environmental sculpture from the University of Seoul in 2010. The artist came to prominence with his sculptural exploration of the human form through unconventional materials such as chain. His work is preoccupied with the human figure and offers a powerful exploration of the effects of technology and consumer society on the body.

Nirvana is a striking example of the artist's recent work. The sculpture is composed of chain segments that have been welded together piece by piece, producing a powerful representation of the human subject. The sculpture's title is suggestive of a form of apotheosis, but the deployment of disused industrial materials in the work suggests instead that technological and consumerist utopias are mythical. As Seo Young-Deok has put it, "immobile and cold textures express the transformation of human nature into property".



André
BRASILIER 1929-

Cavaliers de Loupeigne, 1986

Signed 'André Brasilier' (lower right)

Oil on canvas

130 x 195 cm • 51.2 x 76.8 in.

Price on request

EXHIBITED

Fukuoka, Tokyo, Osaka & Nagoya, Nichido Galleries, André Brasilier, 1987, No. 5, ill. in the catalogue

CERTIFICATE

Xavier d'Aleynac de Coulanges has confirmed the authenticity of this work

PUBLIC NOTES

André Brasilier was born on the 29th of October 1929 in Saumur, France. Born into an artistic family (his father, Jacques Brasilier, was a symbolist painter), Brasilier was influenced by abstraction, expressionism and symbolism, combining these various trends to highly original effect. He has held a retrospective at the Hermitage Museum in St Petersburg and his works form part of important collections around the world.

In *Cavaliers de Loupeigne*, five horses stand on a hilltop near Loupeigne, where the Brasilier family have had their country estate for more than two centuries. The horses have been painted white or inky black and are silhouetted against a beautiful evening sky. The subject of horses has preoccupied Brasilier since the 1970s. As the artist has put it in a recent interview, "I really like this animal, as much for its beauty as for the harmony that it has with nature." *Cavaliers de Loupeigne* is testament to Brasilier's technical abilities and to his vivid artistic imagination.



Reza

DERAKSHANI 1952-

The Rose and the nightingale in the dark night, 2013

Signed (lower right)

Oil, glitter and tar on canvas

200 x 150 cm • 78.7 x 59.1 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

Reza Derakshani is an Iranian-born performance artist, musician and painter. The artist held his first solo show at the well-known Ghandriz Art Gallery in Tehran. Since then his work has been exhibited and collected internationally and has been met with wide critical acclaim. His paintings, characterised by their meditative beauty, investigate the artist's sense of personal displacement and explores Iranian cultural history.

The Rose and the nightingale in the dark night is a beautiful example of the artist's recent work. Using unusual, contrasting materials such as tar and glitter, the work depicts a beautifully coloured bird set against a dark background. The leaves of the rosebush in which it is perched have been painted in a dazzling array of colours, testament to Derakshani's technical abilities. The work's title evokes Oscar Wilde's *The Rose and the Nightingale*, a story which tells the tale of a nightingale that stabs itself in the heart with the thorn of a rose. Similarly, Derakshani's *The Rose and the nightingale in the dark night* explores the relation between life and death, melancholy and beauty, as well as the human's capacity for creativity in times of darkness.



Mauro

CORDA 1960-

Grande contorsionniste au cercle, 2007

Nickel plated bronze and stainless steel, edition of 8 + 4 AP

D: 135 cm • 53.1 in.

H: 206 cm • 81.1 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

French artist Mauro Corda partakes of the classical tradition of realist figurative sculpture. Working in bronze, marble, glass, wax or aluminium, his practice demonstrates a fascination with the mechanics of the human body and the outer limits of anatomical extension that achieves its most perfect expression in his celebrated series of contortionists, of which this nickel-plated sculpture is an example.

In its delineation by a perfect circle the figure recalls an inverted version of Leonardo da Vinci's celebrated *Vitruvian Man*. Like that work it celebrates the human proportions, perfectly calibrated to an abstract geometrical measure. Yet Corda's subject operates at the very limits of a body's physical capabilities, and it is from this tension between extreme exertion and perfect serenity that the sculpture gains its alluring power.



Thomas

HOUSEAGO 1972-

Face panel, 2011

Bronze

211 x 107 x 20 cm • 83.1 x 42.1 x 7.9 in.

Price on request

PUBLIC NOTES

The British-born artist Thomas Houseago draws on diverse influences for his work, incorporating references from pop culture, non-Western societies and the canon to deconstruct the modernist sculptural method. By choosing to engage with the history of primitivism in Western art, too, Houseago challenges the associations, and implicit assumptions, about the role, function and validity of non-Western art forms.

Face panel can be read as a semi-abstracted skull-like form, its forehead criss-crossed with jagged scarification. As elsewhere in Houseago's work we can see the influence of modernist primitivism, particularly the masks and headdresses from Africa and Oceania that were of such inspiration to Picasso and his peers. In its memento mori motif the panel also draws upon the traditions of the Western canon, but the symbol is here fractured and deconstructed to the point that individual forms can on closer inspection be read independently, and the face shape almost incidental, a symptom of pareidolia. In this work is distilled Houseago's capacity to look backwards and forwards, to interrogate the history of sculpture while advancing it.





Lita
CABELLUT 1961-

Hidden dreams 24, 2014

Mixed media on canvas

250 x 200 cm • 98.4 in. x 78.7 in.

Price on request

PROVENANCE

Artist's studio

PUBLIC NOTES

The Spanish-born artist Lita Cabellut moved to the Netherlands in her teens to pursue her ambition to become a painter. Her monumental-scale portraits, composed in a mixture of oil, fresco and other media, are characterised by their expressive surface textures. Frequently taking as their subjects the artist's own heroes – from Frida Kahlo to Coco Chanel – Cabellut's paintings are as much about narrative as portraiture, accentuating human courage, grandeur and resilience.

Hidden dreams 24 provides the setting for Cabellut's typically expansive, dramatic use of colour and surface texture. The dynamism of the composition, expressed through the arch of her figure's back and the upwards inclination of her head, is accentuated by the dashes of glamorous colour that pick out her hair, eyes, lips and costume and the spirals and spokes of paint denoting movement and vitality. This is a portrait of a woman in the world, or perhaps of a woman as she dreams of being in the world, her confident beauty, taste and intelligence making anything possible.



Youssef
NABIL 1972-

Mealama II, Cairo, 2000

Hand-coloured gelatin silver print, edition of 3
119 x 80 cm • 46.8 x 31.5 in.

Price on request

PROVENANCE
Artist's studio

PUBLIC NOTES

The photographs and films of Cairo-born artist Youssef Nabil pay homage to the Technicolour opulence of the golden age of Egyptian cinema. His method of hand-colouring the silver gelatin prints draws on the tradition of twentieth-century Egyptian studio portraiture, and blurs the boundaries between photography and painting, between documentary and expressive modes. The effect is to create pictures that are simultaneously fantastical and literal, an augmented version of the real.

Fifi with a Shisha, Cairo presents its subject in the guise of a film star, presented to the camera in a manner that recalls celebrity photographic portraiture right back to Nadar. The shisha tip pressed to her lip carries an erotic charge heightened by the vivid scarlet of her lipstick, the exposure of her shoulder and the frank regard in which she holds the camera. The image carries something of the power of photography, and of glamour, to transform the individual into a symbol of sexual liberation and escape.



Gérard
RANCINAN 1953-

The Elvis, 2014

Argentic print mounted on plexiglas, edition of 6
180 x 270 cm • 70.9 x 106.3 in.

Price on request



PROVENANCE

Artist's studio

PUBLIC NOTES

Gérard Rancinan is a French photographer who has received widespread critical acclaim for his work. Rancinan began his career in photojournalism and portrait photography, taking shots of historical figures such as Fidel Castro and Tiger Woods. His more recent aesthetic projects explore questions around consumer culture and the belief systems that characterise modern capitalist society. He is the recipient of numerous prizes and has exhibited his work around the world.

The Elvis depicts six Elvis lookalikes in what appears to be a bar cum laboratory. Against a bright white backdrop, the figures adopt various poses that are both comical and humorously reminiscent of the 'The King'. The basset-hound in the centre lends the work a further comic aspect. With a nod perhaps to Andy Warhol's *Marilyn* series, *The Elvis* may be understood as commentary on the repetitious nature of commodity production and the myths that surround today's icons.



SEEN 1961-

The amazing Spider-Man, 2013

Stencil and spray paint on canvas
220 x 320 cm • 86.6 x 126 in.

Price on request



PROVENANCE
Artist's studio

PUBLIC NOTES

SEEN is among the most influential street artists in the history of the movement. Active since the 1970s, his work on New York City's subway system – the proving ground for the great street artists of the period – remains iconic. The crew with which he worked – United Artists (often abbreviated to UA) – made full-colour works that stretched the length of a subway car, expanding the possibilities of street art, and his Hands of Doom carriage remains one of the most famous ever painted. SEEN also pioneered graffiti's graduation from the street to the gallery, exhibiting alongside Andy Warhol and Keith Haring in the seminal 'New York/New Wave' show at P.S.1 in 1981.

SEEN has produced a number of canvases that take as their point of departure the superheroes that we so closely associate with twentieth-century American culture, not only in their original expression in comic books but in their appropriation by Pop artists such as Roy Lichtenstein. The work plays on the artist's own history as well as that of twentieth-century art, with its eponymous subject seeming to jump out from a wall spray-painted in SEEN's own perfectly-rendered characters.



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