

PREVIEW

NEW YORK MADISON AVENUE

OPERA GALLERY

PREFACE

NEW YORK CITY, MADISON AVENUE...

It's with the New York City crowd – one of the most cosmopolitan, most demanding and passionate publics the world over – that Opera Gallery is crafting the latest chapter in its ongoing love affair with Fine Arts.

Since its creation in 1994, Opera Gallery has been devoted to curating the very best in international talent for an ever-expanding clientele including faithful art collectors and the general public. Grand masters of Modern Art such as Picasso, Chagall, Matisse, Dubuffet, Miró, Giacometti, Fontana, Calder, de Kooning, Warhol, Lichtenstein and Indiana rub shoulders with immense Contemporary talent the likes of Jean-Michel Basquiat, Keith Haring, Yue Minjun, Zhang Xiaogang, Ai Weiwei, Yayoi Kusama and Anish Kapoor, thanks to a rich and exciting calendar of solo exhibitions, theme and group shows.

In a world where the only constant is change, Opera Gallery is continually on the lookout, exploring new centers of interest like design and photography, taking the pulse of new ideas and trends as they emerge on the international scene.

More than ever, the world of art and creativity lives to the beat of a global village. It feeds on exchanges, dialogue, surprise encounters and sublime discoveries. Thanks to connections both far-reaching and deeply-rooted, our Group is now solidly established in the world's most illustrious locations: Paris, London, Geneva and Monaco for Europe; Dubai and Beirut for the Middle East; Singapore, Hong Kong and Seoul for Asia, and Miami, New York – and coming soon – Aspen, for North America. Such dynamic growth is obvious proof of our continued quest for quality art; but it's also a true show of loyalty and trust from artists and patrons alike. I'd like to take this opportunity to thank you all personally and on behalf of our dedicated teams across the globe.

Both an editor and publisher of art and art books, today we strive to forge connections that will strengthen the already deep bonds we enjoy with our clients around the world. We're very excited about new and innovative services we will soon offer around the valuation of your private collections. It is my sincere wish that our New York venue, located "*in the heart of art*" on Madison Avenue, will become the emblem of this unique, global approach to collecting art, where sheer pleasure and keen investments meet.

It's with great joy and impatience that I welcome you to partake in the very best that masters from yesterday, today and tomorrow have to offer.

Gilles Dyan

Founder and Chairman
Opera Gallery Group

Everything
you can imagine
is real

PABLO PICASSO

PABLO PICASSO

[1881-1973]

6

TÊTE DE FEMME (DORA MAAR), 1ST MAY 1944

Signed 'Picasso' (lower right)
Oil on canvas
18.1 x 13 in - 46 x 33 cm.

PROVENANCE

Galerie Louis Carré, Paris
Diego della Valle, Milan
Sale: Sotheby's London, 26 March 1985, lot 51
Private collection
Sale: Franco Semanzato, Milan, 16 December 1998, lot 240
Carlo Corbelli, Brescia
Private collection, Paris

EXHIBITED

Picasso, Opera Gallery Singapore, September 2015

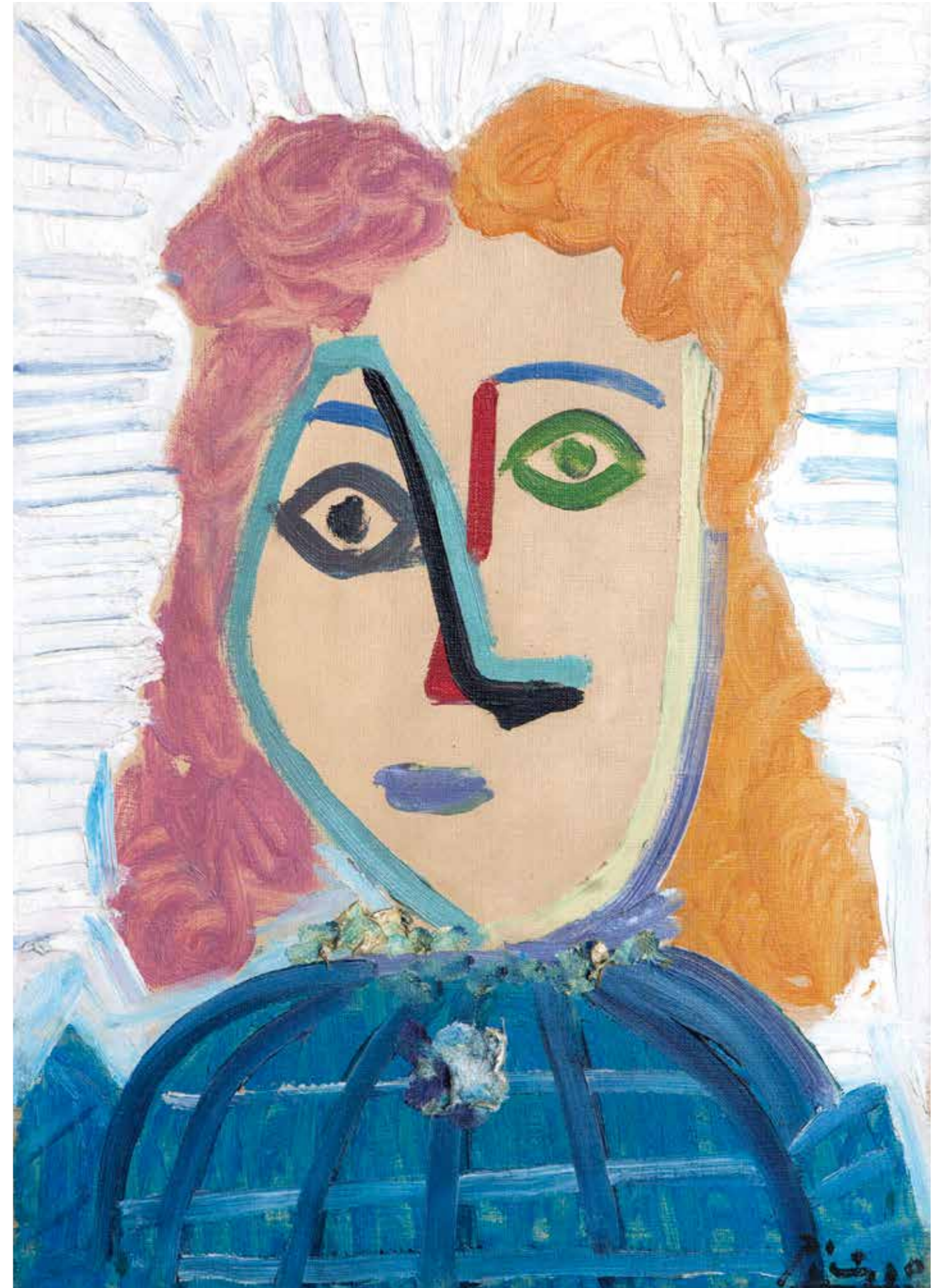
LITERATURE

Christian Zervos, Pablo Picasso, vol. 13 : Œuvres de 1943 et de 1944, Éditions Cahiers d'Art, Paris, 2013, No. 268, ill. p. 132
The Picasso Project, ed., Picasso's Paintings, Watercolors, Drawings and Sculptures. Nazi Occupation 1940-1944, No. 44-060, ill. p. 336

CERTIFICATE

Claude Ruiz-Picasso has confirmed the authenticity of this work

Often comparing his paintings to the pages of a journal, Picasso's wives, muses and mistresses famously had an enormous impact on his art. In the early 1940s, his muse Marie-Thérèse was replaced by Dora Maar, who shortly after was replaced by his contentious lover Françoise Gilot; the woman who would walk out on the artist in 1953, taking their two children and retreating to Paris. Dora Maar was the subject of many of Picasso's drawing in the early 1940s, while Gilot was the subject of much of his work later in the decade.



PABLO PICASSO

[1881-1973]

8

NATURE MORTE AU BOUGEOIR ET À LA CRUCHE, 29 JANUARY 1937

Dated '29-1-37' (lower left)
Oil on canvas
15 x 18.1 in - 38.1 x 46 cm.

PROVENANCE

Estate of the artist
E. V. Thaw, New York
Vivian Horan, New York

EXHIBITED

Tel Aviv Museum of Art, Picasso, 3 Oct. 2002 - 2 Feb. 2003
Picasso, Opera Gallery Singapore, September 2015

LITERATURE

Picasso, 1901-1971, Galerie Claude Bernard, 1980, No. 15, ill. in colour
Edward Quinn, Pierre Daix, The Private Picasso, 1987, ill. p. 151 and 159
The Picasso Project (ed.), Picasso's Paintings, Watercolors, Drawings and Sculpture. Spanish Civil War 1937-1939, San Francisco 1997, No. 37-023 (a), ill. p. 11

CERTIFICATE

Claude Ruiz-Picasso has confirmed the authenticity of this work

1937 saw the outbreak of the Spanish Civil War, a period of tumultuous military and political activity that largely affected Picasso's later works. Creating several prominent anti-war paintings that year, among them the eminent *Guernica*, much of the artist's work from this period expressed various levels of condemnation of Franco's fascist regime. While still lifes had always made up a significant portion of Picasso's oeuvre, this piece, with its dark colour palette and impasto application, suggests a gloominess and despair that is accentuated by the feeling of isolation in its composition.



FERNAND LÉGER

[1881-1955]

10

LES QUATRE ACROBATES, 1954

Signed and dated 'F. LEGER 54' (lower right corner)
Oil on canvas
46.5 x 58.7 in - 118.1 x 149.2 cm.

PROVENANCE

Estate of the artist
Stratis Eleftheriades (E. Tériade), Paris
Sale: Sotheby's, New York, 13 November 1997, lot 149
Private collection, Paris

EXHIBITED

Paris, Grand Palais, Fernand Léger, Oct.1971 - Jan.1972, p. 155, No. 237, ill.
Paris, Galerie Daniel Malingue, Maîtres Impressionnistes et Modernes, Nov. 1981, No. 22, ill. in colour

LITERATURE

Lawrence Saphire and Fernand Mourlot, Fernand Léger, the Complete Graphic Work, Blue Moon Press, New York, 1978, p. 273, ill.
Irus Hansma & Claude Lefebvre du Prey, initiated by Georges Bauquier, Fernand Léger, Catalogue raisonné de l'œuvre peint et supplément, vol. X, 1954-1955, Éditions Irus et Vincent Hansma

CERTIFICATE

Irus Hansma has confirmed the authenticity of this work

This piece is part of a large format series produced by the artist after the war. It reminds us of earlier works like *La grande parade* (1953) or *Les Constructeurs* (1950). Léger drew much of his inspiration from the circus world; he loved to paint acrobats, clowns, jugglers... The artist was an ardent admirer of the famous Medrano Circus. In this particular painting, we see four two-dimensional acrobats facing forward. They all seem to have the same neutral expression. Indeed, this is an example of the artist's quest to achieve the ideal expression. Just like the painters and sculptors of ancient times strove to achieve an ideal of perfect beauty, Léger borrowed the idea and appropriated it, modernizing it. The result is sheer poetry; their movements are gentle and the acrobats look like they are daydreaming. They do not embody the usual tension a gymnast exudes while performing. They look as if they have reached a certain level of fulfillment (which reminds us of the characters Picasso painted at the end of the 1930s during a very happy period of his life with Marie-Thérèse Walter).



FERNAND LÉGER

[1881-1955]

TROUVILLE : LE PORT, 1949

Signed and dated '49 F. LEGER' (lower right corner); titled 'Trouville : le port' (on the reverse)

Oil on canvas

28.7 x 36.2 in - 73 x 92 cm.

PROVENANCE

Galerie Simon (D-H. Kahnweiler), Paris

Galerie Louise Leiris, Paris

Réné Ziegler collection, Zurich

Sammlung Hermann Rupf, Bern

Galerie Beyeler, Basel

Marlborough International Fine Art, London and New York

Private collection, Zurich

EXHIBITED

Bern, Kunstmuseum, Sammlung Rupf, 1956, No. 68, ill.

London, Marlborough Fine Art, Masters of Modern Art from 1840 to 1960, 1960, No. 74, ill. p. 75

London, Marlborough Fine Art, Some Aspects of 20th Century Art, 1961, No. 20, ill. p. 33

Rome, Marlborough Galleria, Maestri del XIX^e e XX^e Secolo, 1963, No. 39, ill.

New York, Marlborough-Gerson Gallery, Artist and Maecenas, a Tribute to Curt Valentin, 1963, No. 160, ill. p. 88

Vascoeuil, Château de Vascoeuil, Exposition Fernand Léger, 1979, No. 10, ill. in colour

Basel, Galerie Beyeler, F. Léger, 1881-1981, 1981, No. 41, ill. in colour

Madrid, Fundacion Juan March, Fernand Léger, 1983, No. 33, ill. in colour

Paris, Grand Palais, FIAC, Sidney Janis Gallery, Exhibition of Paintings by Fernand Léger, 1984, No. 37, ill. p. 35

Cologne, Galerie Gmurzynska, Fernand Léger, 1985, No. 64, ill. p. 65

LITERATURE

Sammlung Rupf, Bern, 1956, No. 68, ill.

Marlborough Fine Art, Masters of Modern Art from 1840 to 1960, London, 1960, No. 74, ill. p. 75

Marlborough Fine Art, Some Aspects of 20th Century Art, London, 1961, No. 20, ill. p. 33

Marlborough Galleria, Maestri del XIX^e e XX^e Secolo, Rome, 1963, No. 39, ill.

Marlborough-Gerson Gallery, Artist and Maecenas, a Tribute to Curt Valentin, New York, 1963, No. 160, ill. p. 88

Fernand Léger, 1979, No. 10, ill. in colour

Galerie Beyeler, F. Léger, 1881-1981, Basel, 1981, No. 41, ill. in colour

Fundación Juan March, Fernand Léger, Madrid, 1983, No. 33, ill. in colour

Sidney Janis Gallery, Exhibition of Paintings by Fernand Léger, 1984, No. 37, ill. p. 35

Galerie Gmurzynska, Fernand Léger, 1985, No. 64, ill. p. 65

Georges Bauquier, Fernand Léger, Catalogue raisonné de l'œuvre peint, vol. VIII, 1949-1951, éditions Maeght, Paris, 2003,

No. 1352, p. 62, ill. p.63

Trouville, le port was painted a few years after Léger's return to France following his time in New York during the war. While in New York Léger taught a lecture series at Yale University entitled 'Colour in Architecture', the principles of which can be seen in this piece. As was common with his compositions of the late 40s, this work utilises colour, form and figuration in a way that appealed more to the public than the elitist aesthetic of abstract expressionism. Often incorporating symbols of the freedom of man in his works, *Trouville, le port* is a whimsical capture of the popular port's vibrant essence.



JOAN MIRÓ

[1893-1983]

SANS TITRE (OISEAU), 1950

Signed and dated 'Miró 1950' (on the reverse)
Oil, gouache, pastel, ink and charcoal on cardboard
23.2 x 17.1 in - 59 x 43.5 cm.

PROVENANCE

Pierre Matisse Gallery, New York
Galería Theo, Madrid
Private collection, Japan
Russeck Gallery, New York & Palm Beach
Private collection, USA

EXHIBITED

Icons of Art, Opera Gallery Monaco, July - August 2014

LITERATURE

Jacques Dupin, *Miró*, Paris, 1962, No. 770, ill. p. 558
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Paintings, vol. III, 1942-1955*, Daniel Lelong Éditeur, Paris, 2000, No. 881, ill. in colour p. 169

Miró's visual language appropriates his explored landscapes, often depicting 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.



ALBERTO GIACOMETTI

[1901-1966]

16

TÊTE DE PROFIL, 1947

Signed and dated 'Alberto Giacometti 47' (lower right)
Oil on canvas
22 x 10.8 in - 56 x 27.5 cm.

PROVENANCE

Pierre Matisse Gallery, New York
Galerie Claude Bernard, Paris
Larry Aldrich, New York
Sale: Parke-Bernet Galleries, Inc., New York, 30 October 1963, lot 55
Dr. A. Feingold, New York
Dr. Theodore Leshner, New York
Sale: Parke-Bernet Galleries, Inc., New York, 8-9 December 1965, lot 112
R.W. Warren
Brook Street Gallery, London
Reiss-Cohen Gallery, New York
James Goodman Gallery Inc., New York
Sale: Sotheby's, New York, 16 May 1984, lot 414
Paul Denton
Arnold Herstand & Company, New York
Bentley Gallery, Scottsdale, Arizona
Estate of Elizabeth Green Romano
Private collection, Switzerland

CERTIFICATE

Mary Lisa Palmer has confirmed the authenticity of this work
The Giacometti Committee has confirmed the authenticity of this work

Giacometti concentrated on severely attenuated depictions of the human head throughout the 1940s, often preferring models that he was close to in order to focus on the sitter's gaze, such as the artist Isabel Rawsthorne. Using the human face as a stairway into the unknown of the human consciousness, the model was typically frontally posed and devoid of all attributes that may indicate personality or social status. *Tête de profil* is unique in that it is composed in profile, foreshadowing the artist's mysterious "Black Head" paintings made from the late 1940s to the 1960s. *Tête de profil* explores the psychological complexity of objective representations of the intimately familiar.



MARC CHAGALL

[1887-1985]

18

LE CIRQUE AU VILLAGE, 1966

Signed 'Marc Chagall' (lower right); countersigned 'Marc Chagall' and titled (on the reverse)
Oil and watercolour on canvas
39.4 x 28.7 in - 100 x 73 cm.

PROVENANCE

Galerie Maeght, Paris
Fondation Maeght, Saint-Paul-de-Vence
Private collection, France
Sale: Christie's, New York, 10 May 1994, lot 70
Private collection, Switzerland

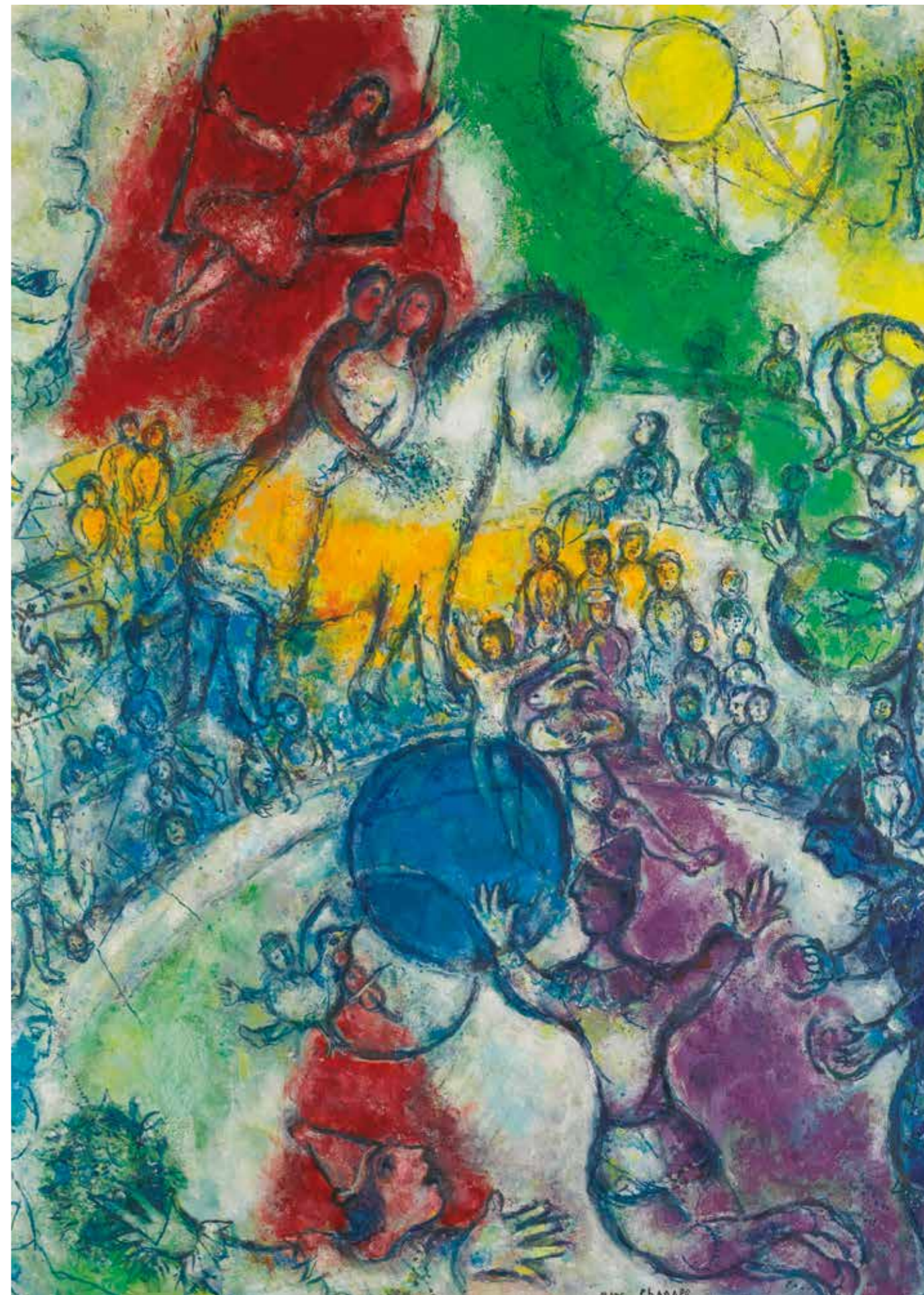
EXHIBITED

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

Le Cirque au village is a bold and resplendent example of the creative energy and sense of theatre that 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. The theme was of great significance to him as a poetic, visionary experience; a transcendental parallel to real life that indulged his imagination and propensity towards pure, lyrical escapism. This most poignant of themes was to recur often throughout Chagall's oeuvre.



JEAN DUBUFFET

[1901-1985]

20

PROMENADE AGRESTE, DECEMBER 1974

Signed with the artist's initials and dated 'J.D.74' (lower right); signed, titled and dated (on the reverse)
Acrylic-prepared vinyl paint on canvas
76.8 x 39.4 in - 195 x 100 cm.

PROVENANCE

Galerie Beyeler, Basel
James Goodman Gallery, New York
Private collection, Belgium
Sale: Sotheby's, London, 24 March 1993, lot 314
Private collection, New York

EXHIBITED

Paris, Musée National d'Art Moderne, Centre Georges Pompidou
Basel, Galerie Beyeler
New York, Pace Gallery, Jean Dubuffet: Paysages castillans, Sites tricolores, February - October 1975, cat. No. 42 (Paris) and No. 19 (Basel and New York), ill.
Chur, Switzerland, Bündner Kunstmuseum, Dubuffet: Werkauswahl 1945-1975, March - April 1977, cat. No. 19, ill.
Kunsthaus Zug, Jean Dubuffet: Bilder, Zeichnungen und Skulpturen aus dreissig Jahren, January - 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, October 1985 - January 1986, cat. No. 34
Berlin, Galerie Michael Haas, Jean Dubuffet: 1901-1985, September - November 1987, cat. No. 19, ill.
Montreal, Landau Beaux Arts, Qui rassemble la foule... la captive, October - November 1988
Basel, Art 21'90 Basel, Die Internationale Kunstmesse: Kunst des 20 Jahrhunderts, June 1990, cat. No. 2, ill. p. 465
Calder / Dubuffet, Entre Ciel et Terre, Opera Gallery Geneva, September 2015

LITERATURE

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

Painted in December 1974, *Promenade agreste* is a culmination of Dubuffet's *L'Hourloupe* series. Translated as 'rustic walk' and standing at an impressive 77 inches high, the sole figure is embedded in its 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.



ALEXANDER CALDER

[1898-1976]

22

ENSEIGNE DE LUNETTES, 1976

Signed with the artist's monogram and dated '76' (on the yellow element)
Painted metal hanging mobile
38.6 x 55.9 x 16.5 in - 98 x 142 x 42 cm.

PROVENANCE

Estate of the artist
Pace Wildenstein, New York
Private collection, New York
Gallery Hyundai, Seoul
Private collection, London

EXHIBITED

Paris, Galerie Maeght, Calder: Mobiles and Stables, 1976-1977
Barcelona, Galería Maeght, Calder Exposició Antològica, 1932-1976, 1977, ill. p. 12
Turin, Palazzo A Vela, Calder: A Retrospective Exhibition, 1983, No. 276, ill. p. 154
New York, PaceWildenstein, Calder 76: The Cutouts, 2002, No. 2, ill.
Basel, Galerie Beyeler, Seoul, Gallery Hyundai, Poetry in Motion, 2007, ill. pp. 40-41
Calder / Dubuffet, Entre Ciel et Terre, Opera Gallery Geneva, September 2015

CERTIFICATE

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A01204

In 1963 Calder began working exclusively out of a large studio in Tours, France, where he devoted the last decade of his life to fabricating monumental works and public commissions across France. Made in the final year of his life, this piece demonstrated Calder's expertise in constructing suspended forms that move with the changing flow of the air, redefining the space around it. Animated and colourful, the piece recalls the delicate balance of form and subtle genius for which Calder was revered both in his lifetime and posthumously.



ALEXANDER CALDER

[1898-1976]

24

THE RED STAG, 1973

Incised with the artist's initials and dated 'CA 73' (on the right side)
Sheet metal and paint
38.7 x 14.6 x 26 in - 98.4 x 37.1 x 66 cm.

PROVENANCE

The Pace Gallery, New York
Private collection
Sale: Christie's, London, 6 December 1990, lot 548
Private collection, New York

EXHIBITED

St. Louis, Greenberg Gallery, Missouri Botanical Garden, Calder in Retrospect, 1983
Calder / Dubuffet, Entre Ciel et Terre, Opera Gallery Geneva, September 2015

CERTIFICATE

This work is registered in the archives of the Calder Foundation, New York, under the reference No. A02096

Since childhood Calder had been fascinated with animals, using them as a motif throughout his artistic career both in his gouache and sculptural works. As early as 1937 Calder created his first standing animal-inspired sculpture entitled *Devil Fish*. Over 35 years later, *The Red Stag* pays lyrical homage to the artist's most enduring fascination and reflects his extraordinary creative energy even in the final years of his illustrious career. In a bright red hue, *The Red Stag* affirms Calder's mastery of metal sculpting and eternal whimsicality in the movement of his works.



LUCIO FONTANA

[1899-1968]

26

CONCETTO SPAZIALE (TEATRINO), 1965

Signed and titled 'Fontana, Concetto spaziale' [on the reverse]
Waterpaint on canvas and lacquered wood frame
43.5 x 43.5 in - 110.5 x 110.5 cm.

PROVENANCE

Alexander Iolas Gallery, Paris
Private collection, Milan

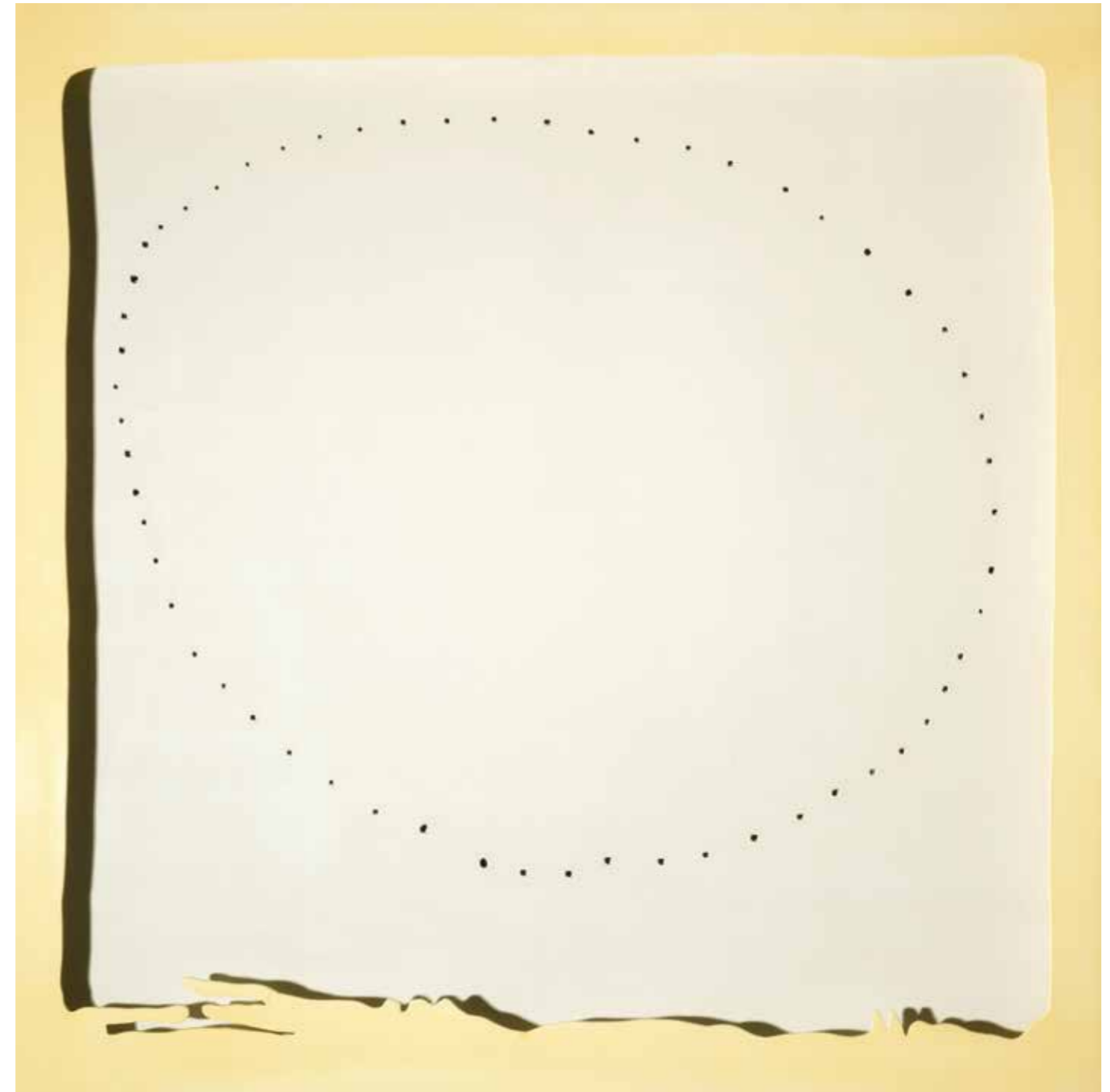
EXHIBITED

Icons of Art, Opera Gallery Monaco, July - August 2014

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.

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. The attention of the viewer is drawn to centre stage by the delicate, perfectly circular perforations made by the punctured bucci that metaphorically open up the pictorial space. The monochrome backdrop echoes a calm cloudy sky or the expanse of the cosmos, which Fontana would often evoke in order to capture a spirituality which resonates throughout his oeuvre.



LUCIO FONTANA

[1899-1968]

28

CONCETTO SPAZIALE, ATTESE, 1960

Signed and titled '1. Fontana / Concetto spaziale / Attese' (on the reverse)
Waterpaint on canvas
25.6 x 31.9 in - 65 x 81 cm.

PROVENANCE

Galleria Il Castello, Milan
Private collection, Milan

LITERATURE

Enrico Crispolti, Lucio Fontana, *Catalogo Generale*, Milan, 1986, vol. I, p. 333, No. 60T119 ill.
Enrico Crispolti, Lucio Fontana, *Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan, 2006, vol. I, p. 502, No. 60T119 ill.

Concetto Spaziale, Attese belongs to a series of works Fontana made between 1958 and 1968 known collectively as the *Tagli*, or 'cut' paintings. After returning to Milan after World War II, Fontana began experimenting with puncturing the surface of paper and canvas, using lacerations to evoke the solemn serenity of the postwar. Throughout the 1950s and 60s he continued developing this innovation, beginning with early canvases of small incisions and evolving into single or multiple decisive slashes using a single gesture and a sharp tool. Behind the slashes lies a dark black gauze, giving the appearance of the endless void that became Fontana's signature gestural quality.



ENRICO CASTELLANI

[B. 1930]

30

SUPERFICIE BIANCA, 1990

Signed, titled, dedicated and dated (on the reverse)
Acrylic on shaped canvas
47.2 x 47.2 in - 120 x 120 cm.

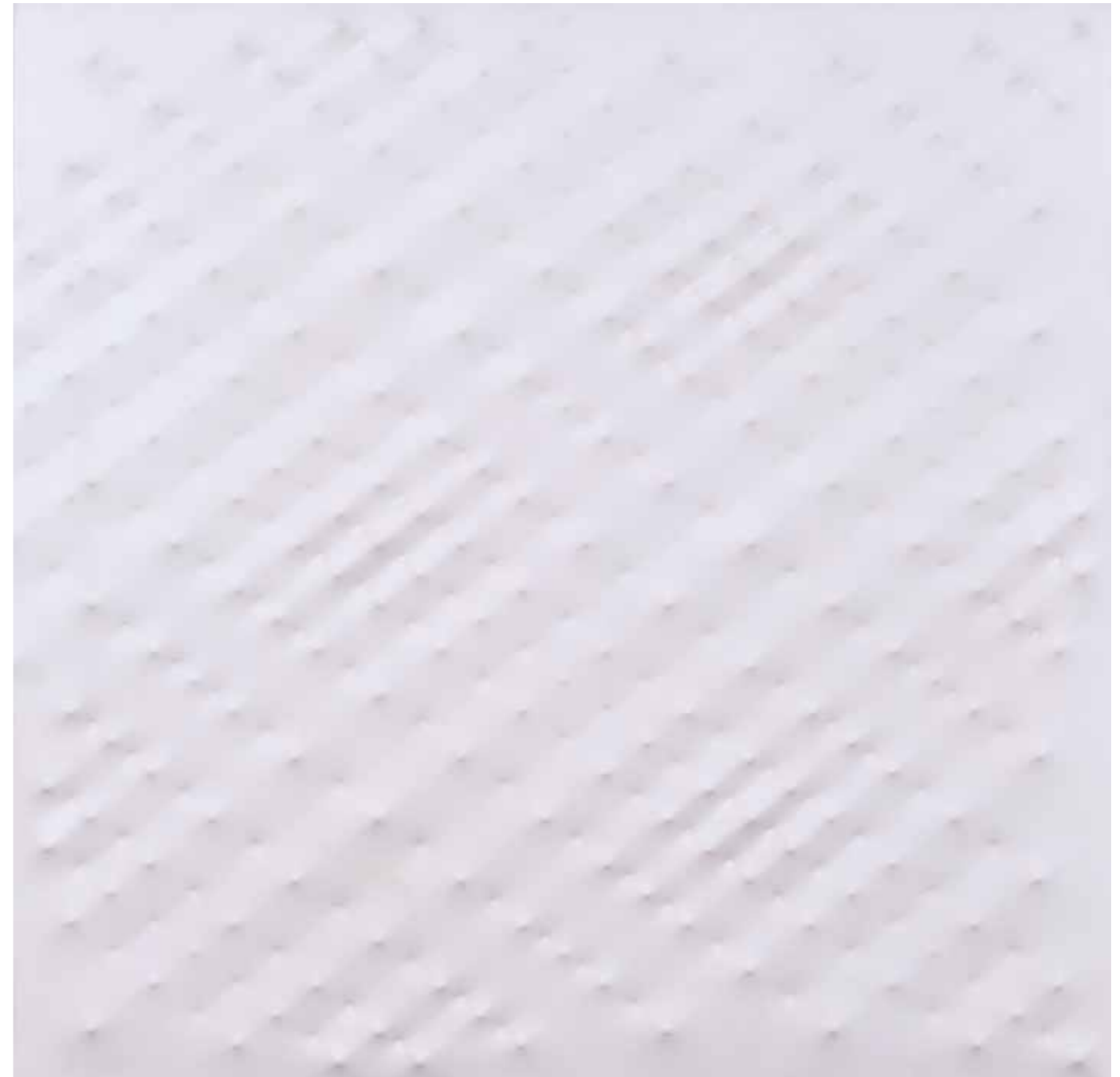
PROVENANCE

Galleria Cardi, Milan
Private collection, Italy

CERTIFICATE

This work is registered in the Archives Enrico Castellani, Milan, under the reference No. 90-016

Superficie bianca recalls Castellani's highly celebrated *Angular* series, which consisted of 12 works produced between 1960-1965 in which subtle shapes were placed beneath the structure of the canvas to impose disorienting perceptual and spatial effects. Focusing on manipulating surface configurations to alter perceptions of dimensionality and space, *Superficie bianca* utilizes the effects of light to alter according to the angle and perception of the viewer.



PIERRE SOULAGES

[B. 1919]

32

PEINTURE 130 x 97 CM, 23 AVRIL 1975

Signed 'Soulages' (lower right); signed and dated 'SOULAGES 23/4/75' (on the reverse)

Oil on canvas

51.2 x 38.2 in - 130 x 97 cm.

PROVENANCE

Galerie Verbeke, Paris

Mrs Lorette Shefner collection, Canada

Sale: Christie's, Paris, 11 December 2007, lot 51

Private collection, Switzerland

EXHIBITED

Montréal, Galerie Claude-Lafitte, Contemporaners, November 1990 - January 1991, ill. in the exh. catalogue

LITERATURE

Pierre Encrevé, Soulages, l'œuvre complet - Peintures, Vol. II. 1959-1978, Paris, 1995, No. 735, ill. p. 292

With its wide swaths of black paint and blue *imprimatura* emerging from the background, *Peinture 130 x 97 cm, 23 avril 1975* is indicative of Soulages's more experimental style in his 1970s works. Working with relationships of stark contrast, Soulages tended to divide his canvases into zones of colour and texture. The simplicity and legibility of the composition lend the work a monumental impact. Blue margins surrounding the centrally applied black strokes underlines its clarity, while light passing through the thin application of black allows varying hints of blue, brown and red hints to escape through.



PIERRE SOULAGES

[B. 1919]

34

PEINTURE 243 x 181 CM, 8 JUIN 1999

Signed, titled and dated 'Peinture 243 x 181 cm, 8 juin 1999' (on the reverse)
Oil on canvas
95.7 x 71.3 in - 243 x 181 cm.

PROVENANCE

Private collection, Switzerland

CERTIFICATE

The artist has confirmed the authenticity of this work

Peinture 243 x 181 cm, 8 juin 1999 typifies Soulages' decades-long fascination with the effects of light and darkness through the colour black. Using his distinct style of 'outrenoir', this piece achieves a particular sense of depth in its use of layered strokes of black oil paint on canvas.



ZAO WOU-KI

[1920-2013]

36

02.05.2004

Signed in Pinyin and dated '2004' (lower right); signed and titled 'ZAO WOU-KI 2/2004 Mai' (on the reverse)
Oil on canvas
25.6 x 31.9 in - 65 x 81 cm.

PROVENANCE

Artist's studio
Private collection, Paris

EXHIBITED

Art Informel and the Contemporary Structure, Opera Gallery Paris, October 2015

CERTIFICATE

The artist has confirmed the authenticity of this work

Influenced by the works of Paul Klee, Zao Wou-Ki's works are stylistically similar to the abstract expressionists while incorporating influences of Impressionism, India ink techniques and Chinese traditional drawing. In this painting, masses of colour swirl and materialize to reveal hidden, illuminated landscapes. Strikingly modernist lines combine with perspectives suggestive of traditional Chinese landscape paintings reveal a rare cultural and artistic duality; a beautiful example of the way in which the artist bound together two deep-set traditions into his work.



ANDY WARHOL

[1928-1987]

38

JACKIE, 1964

Signed and dated twice 'Andy Warhol 64' (on the overlap)
Acrylic and silkscreen ink on canvas
20.1 x 15.7 in - 51 x 40 cm.

PROVENANCE

Ileana Sonnabend, Paris
Galleria GM, Rome
Studio Sergio Casoli, Milan
Private collection, New York

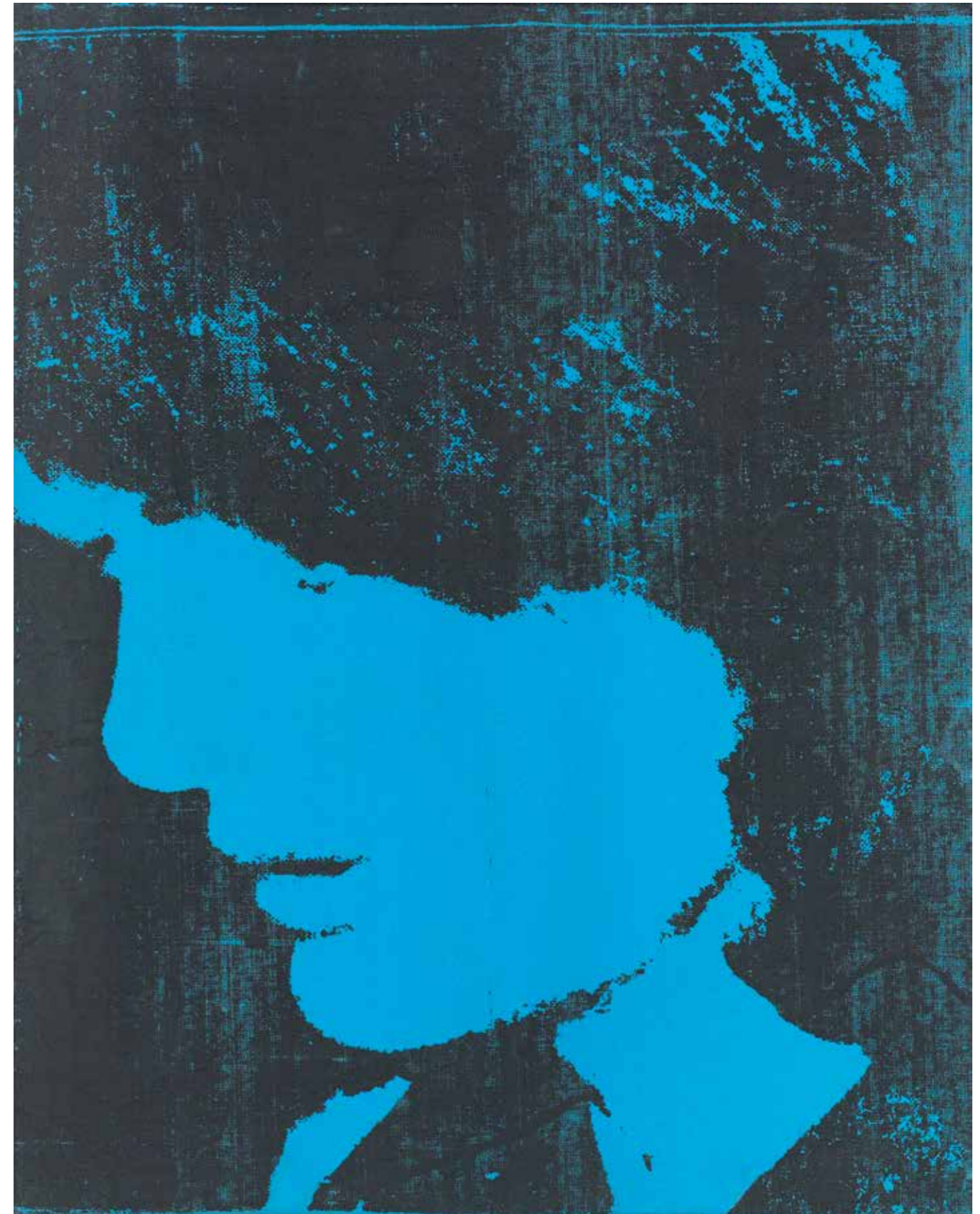
EXHIBITED

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

Executed shortly after the assassination of President John F. Kennedy in November 1963, Andy Warhol's striking image of Jacqueline Kennedy is among the most iconic and touching works the artist ever produced. Joining other female celebrities such as Marilyn Monroe and Elizabeth Taylor, Jackie couples a sense of quiet concentration and dignity. The work is a melancholic reminder of the precariousness of life, and one of Warhol's most unforgettable pieces of *memento mori*. 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. Forming part of his 'Death and Disaster' series, Warhol's portrait of Jackie encapsulates the pervasive glare of celebrity in the midst of personal tragedy.



TOM WESSELMANN

[1931-2004]

40

SMOKING CIGARETTE #2, 1980

Acrylic on board
39 x 68 in - 99 x 172.7 cm.

PROVENANCE

Artist's studio
Private collection, London

Beginning with his torn-paper collages of nude women lying amid household goods from the early 1960s, much of Wesselmann's oeuvre investigates the latent and banal sexuality of product seduction. In *Smoking Cigarette*, Wesselmann satirizes the cigarette as a popular icon. The ubiquitous, glamorized images of smoking, especially by the mid-to-late 20th century, contributed to an eroticization of the cigarette as an item of attraction and sexuality. In this work, the sole cigarette, devoid of a human component, expresses the way in which our contemporary visual ecology works to transform a supposedly mundane object into a desirable product through sexualization.



KEITH HARING

[1958-1990]

42

UNTITLED, 1984

Acrylic on canvas
89 x 44.7 in - 226 x 113.5 cm.

PROVENANCE

Artist's studio
Private collection, New York

Untitled, 1984 exemplifies the graffiti-inspired aesthetic for which Haring is most revered. Fellow emerging artists Kenny Scharf and Jean-Michel Basquiat shared Haring's interest in the colourful, absurdist and transgressive graffiti art of the subways and city streets, and the three often explored an aesthetic that combined images of art, music and fashion.



GEORG BASELITZ

[B. 1938]

44

BLUMEN FÜR DIE SIEGER, 2001

Signed, titled and dated 'Blumen für die Sieger, 2001' (on the reverse)
Oil on canvas
D: 78.7 in - 200 cm.

PROVENANCE

Gallery Hyundai, Seoul
Private collection, London

EXHIBITED

Berlin, Vonderbank Art Galleries, Georg Baselitz, 2006, p. 20, ill. in colour

CERTIFICATE

The archives of Georg Baselitz have confirmed the authenticity of this work

Blumen für die Sieger is an example of Baselitz's signature upside-down images, which focus on deformation and vibrancy of colour to instinctively draw the viewers' attention to the works. Believing that the object itself expresses nothing, this piece exemplifies Baselitz's attempt to liberate representation from content by painting upside-down renderings that appear neither entirely figurative nor abstract.



FERNANDO BOTERO

[B. 1932]

46

WOMAN WITH A BIRD, 1995

Signed and dated 'Botero 95' (lower right)
Oil on canvas
40.5 x 32.3 in - 103 x 82 cm.

PROVENANCE

Private collection, Paris

EXHIBITED

Fernando Botero, Opera Gallery London, February 2015

CERTIFICATE

The artist has confirmed the authenticity of this work

Woman with a Bird is an excellent example of Botero's work. The corpulent woman occupies most of the central portion of the canvas. She gazes wistfully to the left with a colourful parrot perched on her hand, seemingly content to remain still by the open window. The handsome depiction of the woman demonstrates Botero's skilful and sympathetic rendering of the human form, while the work's palette is testament to the artist's colourful imagination.



MANOLO VALDÉS

[B. 1942]

48

REINA MARIANA, 2012

Wood, unique piece
67 x 50 x 36.2 in - 170 x 127 x 92 cm.

PROVENANCE

Marlborough Gallery, New York
Private collection, Miami

CERTIFICATE

The artist has confirmed the authenticity of this work

Valdés achieves his version of Pop Art through a compilation and recontextualisation of images and icons from art history, translating fragments of paintings by great masters into concrete structures made from assemblages of materials. Particularly inspired by the works of Diego Velázquez, *Reina Mariana* is a repeated motif that reworks Velázquez's portrait of Queen Mariana (circa 1652). While the figure's overall form has been preserved, her facelessness contradicts with the individualistic nature of the portrait, ultimately removing her from the specificity of her original content and morphing her into an icon eternally present yet disengaged from the linearity of art history.



YAYOI KUSAMA

[B. 1929]

50

REACH UP TO HEAVEN - DOTTED PUMPKIN, 2012

Urethane paint on aluminium, unique piece
78.7 x 59.1 x 59.1 in - 200 x 150 x 150 cm.

PROVENANCE

Victoria Miro Gallery, London
Private collection, Belgium

CERTIFICATE

The Yayoi Kusama studio has confirmed the authenticity of this work

Kusama was born into a family who made their living cultivating plant seeds, a trade that sustained the family during food shortages in Japan during World War II. Despite having consumed pumpkins to excess, the irregular form became an early motif in her art. In her 1993 Venice Biennial pavilion, Kusama constructed an astonishing mirror room filled with pumpkin sculptures. The success of her project led her to produce a giant, yellow vivid pumpkin as an outdoor sculpture on Naoshima Island in Japan and for the Fukuoka Museum of Art in 1994. Bearing connotations of childishness, fertility, manufactured and organic, the mutant forms have since become something of an alter ego for the illustrious artist.



YOSHITOMO NARA

[B. 1959]

52

SUBMARINES IN GIRL, 1992

Signed 'Yoshitomo Nara'; titled 'Submarines in Girl' in English and dated '92' (on the reverse)

Acrylic on canvas

39.4 x 59.1 in - 100 x 150 cm.

PROVENANCE

Private collection, Japan

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works, vol. 1: Paintings, Sculptures, Editions, Photographs 1984-2010, Tokyo, Japan, 2011, ill. p. 82

CERTIFICATE

Yoshitomo Nara's studio, Rabbit Hills Co., Ltd has confirmed the authenticity of this work

Nara's dissolution of the boundaries of high and low art is depicted in this exemplary piece, which exaggerates the flattened face of a young girl to comical proportions. Created while he was studying in Germany in the early 1990s, *Submarines in Girl* employs simple and direct composition with a peculiar irrationality of form. With startling boldness, the image is at once childish and grotesque. With her orange hair transformed into a surrealist bathtub of sorts, *Submarines in Girl* possesses a surprising emotional intensity and metaphor for the denial of innocence.



AI
WEIWEI
[B. 1957]

54

FLOWERS NO. 13, 2007

Porcelain
78.7 x 39.4 in - 200 x 100 cm.

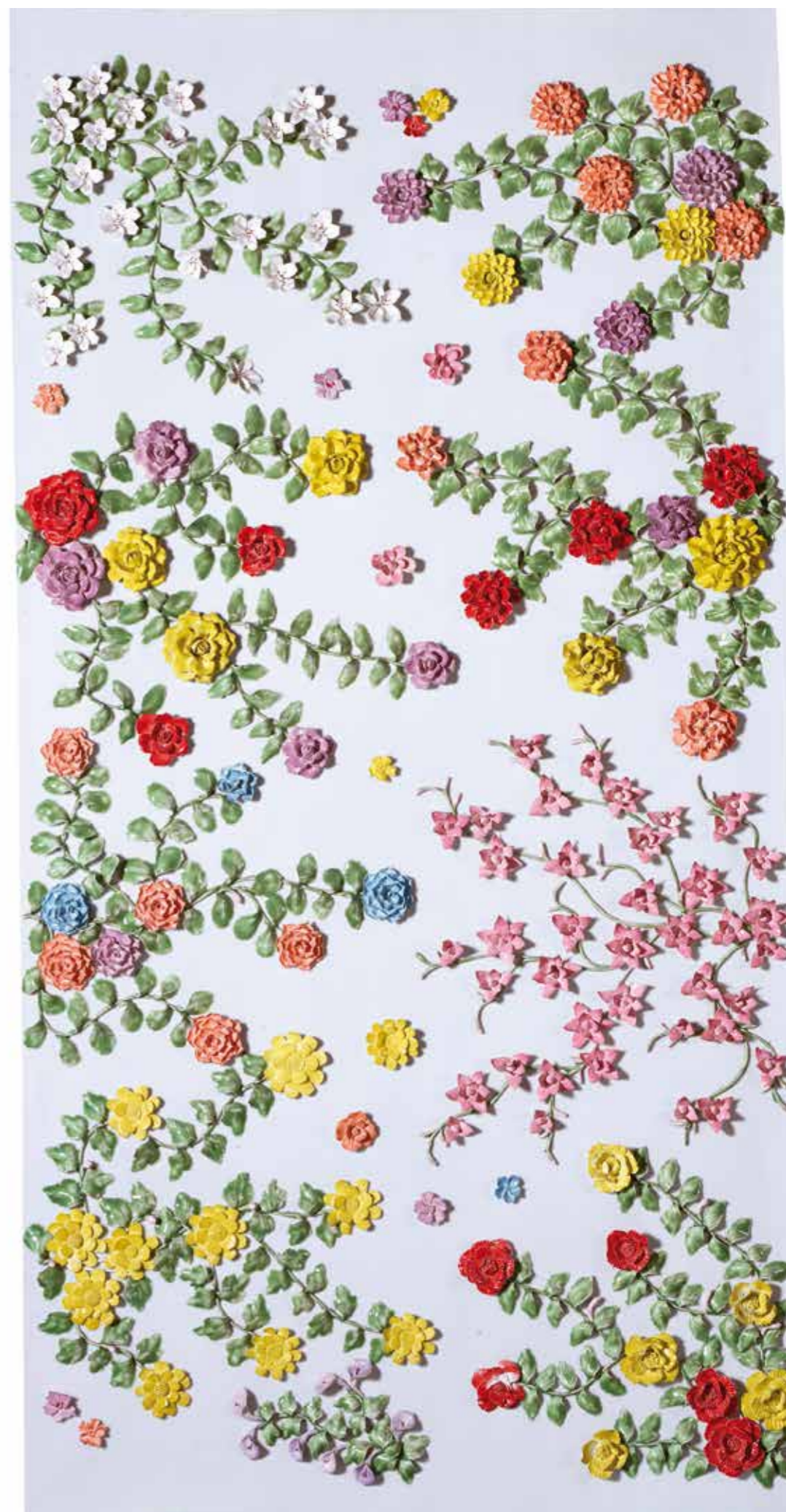
PROVENANCE

Galerie Urs Meile, Lucerne
Private collection, Lucerne, Switzerland

CERTIFICATE

The Galerie Urs Meile has confirmed the authenticity of this work

The flower motif is a recurring one in Ai's works, representing the beautiful and delicate in contrast to the menacing threat of his surroundings. The flower is evocative of China's famous Hundred Flowers Campaign of 1956, a brief period of government tolerance for freedom of expression that was swiftly followed by a severe crackdown against dissent. Drawing from the traditional Chinese poem: 'Let a hundred flowers bloom / Let a hundred schools of thought contend', *Flowers* represents the artist's ongoing struggle for freedom of expression in his home country.



ANISH
KAPOOR
[B. 1954]

56

UNTITLED, 2013

Signed and dated (on the reverse)
Fiberglass and paint
D: 35.4 in - 90 cm.

PROVENANCE

Artist's studio
Lisson Gallery, London
Private collection, London

This piece recalls the early work for which Kapoor rose to prominence. In simple, curved form made from fibreglass and paint, Kapoor evokes the void between tangible and intangible matter and challenges notions of distance and disappearance. Its highly reflective surface plays with apertures and cavities, which alludes to the concept of universal duality.



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