SHADES OF BLUE

OPERA GALLERY

Under the High Patronage Of His Serene Highness Prince Albert II of Monaco

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Chaque année, Opera Gallery Monaco présente une exposition d'œuvres d'exception mettant en valeur plusieurs chefs-d'œuvre de l'art moderne et contemporain. En illustrant la continuité créative entre la technique et l'idéologie des pratiques artistiques depuis le XX^e siècle jusqu'à nos jours, *Shades of Blue* présente des pièces qui ont contribué à transformer le paysage culturel de leur époque, et dont l'influence perdure jusqu'aujourd'hui.

Plus particulièrement, *Shades of Blue* retrace les différentes manifestations de la couleur bleue dans la peinture, la sculpture et les arts multimédia. La rencontre de l'homme et du lapis-lazuli remonte à plus de 6 500 ans. Très prisée pour sa couleur magnifique et sa rareté naturelle, cette pierre précieuse au bleu vif inspira joailliers et sculpteurs tout au long de l'Antiquité. À la Renaissance, le pigment outremer obtenu à partir de lapis-lazuli broyé – la plus éclatante et la plus chère des couleurs alors disponibles – était souvent utilisé en peinture dans les robes des anges ou de la Vierge Marie. Des années plus tard, en 1907, le *Nu bleu* de Matisse fit appel à cette couleur pour découper directement des formes dans du papier peint à la gouache bleue, tandis que Vassily Kandinsky se posait en champion historique du bleu et de sa portée émotionnelle, convaincu que plus la teinte était profonde, plus elle éveillait un désir spirituel de l'éternel.

Au milieu du XX^e siècle, les toiles monochromes d'Yves Klein marquèrent l'apparition d'une nouvelle teinte de bleu, que l'artiste déposa en 1957 sous le nom d'*International Klein Blue*. Ce pigment servit de base à 200 peintures monochromes, ainsi qu'à d'innombrables sculptures et performances.

Parallèlement à son lien historique avec l'art, le bleu semble susciter des effets psychologiques universels. Sa présence naturelle dans nos paysages, dans le ciel ou l'océan par exemple, aide à libérer la pensée, en créant un climat de profondeur émotionnelle propice à l'apaisement. Le bleu est la couleur de l'esprit. C'est en pensant à ces propriétés du bleu que, dans un contexte de tragédies mondiales dévastatrices et de crises migratoires, nous souhaitons offrir un petit moment d'accalmie. Nous sommes fiers de nous associer pour cette exposition à l'association caritative monégasque Mission Enfance, dont l'action et le travail assidu dans le domaine pédagogique ont permis à des milliers d'enfants défavorisés dans le monde d'avoir accès à l'éducation qu'ils méritent. Afin d'exprimer notre soutien à cette cause essentielle, une partie des recettes perçues lors de cet événement sera reversée à l'association.

GILLES DYAN Fondateur et Président Opera Gallery Group **Didier Viltart** Directeur Opera Gallery Monaco Each year, Opera Gallery Monaco presents an exhibition of exceptional artworks showcasing a selection of Modern to Contemporary masterpieces. Illuminating the creative continuum between the technique and ideology of the 20th century to contemporary artistic practices, *Shades of Blue* presents works whose contributions transformed the cultural landscape of their time, and whose influence continues to express itself today.

Specifically, *Shades of Blue* traces the way in the colour blue has manifested in painting, sculpture and multimedia artworks. The link between humans and lapis lazuli traces back more than 6,500 years. Valued for its exquisite colour and rare appearance in nature, the popularity of the vivid blue gemstone inspired jewellers and sculptors to use it throughout Antiquity. In the Renaissance, ultramarine pigment made from ground lapis lazuli was the most striking and expensive colourant available, and was often used in the robes of Angels or the Virgin Mary depicted in paintings. Years later, in 1907, Matisse's Blue Nude used the colour to cut directly in sheets of paper painted with blue gouache, while Wassily Kandinsky famously championed the emotional significance of the colour, believing that the deeper the shade, the more spiritually it awakened a desire for the eternal.

In the mid-20th century, Yves Klein's single colour canvases signified the beginning of a new shade of blue, trademarked by the artist in 1957 as International Klein Blue. The pigment became the foundation for 200 monochrome canvases and countless sculptures and performances.

Alongside its art historical threads, the psychological effects of the colour blue appear to be universal. Its existence in natural expanses such as the sky or the ocean help to liberate thought, generating an atmosphere with both emotional depth and cooling properties. Blue is the colour of the mind.

It is with these properties in mind that, in light of devastating global tragedies and refugee crises, we wish to impart a semblance of temporary calm. We are proud to partner with Monaco-based charity organisation Mission Enfance on the exhibition, whose action and dedication in the field of educational assistance for children in need has provided thousands of children worldwide with the education they deserve. To express our own support for this momentous cause, a portion of the proceeds from this event will be donated to the organisation.

GILLES DYAN Founder and Chairman Opera Gallery Group

DIDIER VILTART

Director Opera Gallery Monaco



700.000 ENFANTS SECOURUS DANS LE MONDE EN 25 ANS !

Chers Amis.

Depuis 25 ans, de la guerre dans l'ex-Yougoslavie à celle qui sévit aujourd'hui en Orient, Mission Enfance a, sans discontinuer, répondu à son objectif : « Porter secours aux enfants en détresse dans le monde ». Un quart de siècle d'éducation, de missions d'urgence, de soutien aux familles dans les camps de réfugiés, dans les villages isolés... Autant de messages d'espoir à celles et à ceux qui ont tout perdu !

En aidant ces 700.000 enfants à vivre là où ils sont nés ou à dépasser, grâce à l'école, leur quotidien difficile, nous avons créé une génération d'adultes responsables.

Mais être solidaire n'est jamais un acte solitaire...

Opera Gallery Monaco s'associe de nouveau à Mission Enfance pour sa prestigieuse exposition estivale Shades of Blue. Chacune des ventes de ces œuvres aux mille nuances d'azur qui vous sont ici présentées participera à l'éducation de nombreux enfants dans le monde. Le bleu n'est-il pas, aussi, la couleur de la paix ?

Que les amateurs d'art et les organisateurs de cet événement trouvent ici nos plus vifs remerciements. En agissant ensemble auprès de tous ceux qui font face à la misère et à la guerre, nous donnerons encore plus de force à notre action humanitaire !

25 YEARS OF ACTION: 700.000 CHILDREN SAVED AROUND THE WORLD!

Dear Friends.

Over the last 25 years, from the Yugoslav wars up to the ongoing events in the East, Mission Enfance has continuously met its objective: "Supporting children in distress around the world". For more than two decades, educational assistance, emergency missions and support services have been provided to families in refugee camps or in isolated villages... bringing hope to those who have lost everything.

By making it possible for these 700.000 children to continue to live where they were born, or by helping them, thanks to school, with their everyday difficulties, we have helped to raise a new generation of responsible adults.

But solidarity can never be a solitary act...

Opera Gallery Monaco is once again partnering with Mission Enfance for its prestigious summer exhibition, Shades of Blue. Each artwork sold among the many tributes to the colour blue here presented to you will contribute to the schooling of many children throughout the world. Isn't blue also the colour of peace?

We wish to express our warmest thanks to the art-lovers and the organisers of this event. By acting all together alongside those who deal with destitution and war, our humanitarian work will continue even stronger!

ANNE-MARIE FISSORE Présidente de Mission Enfance

DOMITILLE LAGOURGUE Directrice de Mission Enfance ANNE-MARIE FISSORE Mission Enfance President

DOMITILLE LAGOURGUE Mission Enfance Director

*Blue is the only colour which keeps its own individuality across the spectrum. Take blue with its different nuances, from the darkest to the lightest; it will always be blue, whereas yellow darkens in shadow and fades out in lighter parts, dark red becomes brown and when diluted with white, it isn't red any more, but another colour: pink."

RAOUL DUFY

Raoul **DUFY** 1877 - 1953

Les Jetées, 1935

Signed, dated and located 'Raoul Dufy 1935 Deauville' (lower centre) Oil on canvas 50 x 73 cm - 19.7 x 28.9 in. Price on request

Dufy was a master in his use of colour, employing bold, bright colour theory to create vivid and cheerful compositions that set him apart from his contemporaries. In optimistic, illustrative strokes, Dufy captures the peaceful blue-washed morning of the pier, the 'joie de vivre' of the Normandy, and the aura of romance surrounding the scene. Already battling rheumatoid arthritis, Dufy's painting abilities would diminish so drastically in the next five years that he would be forced to fasten a brush to his hand to continue painting.

PROVENANCE

Etienne Bignou, Paris Max Moos, Geneva Sale: Christie's London, 6 December 1977, lot 43 Sale: Christie's Tokyo, 15 February 1980, lot 348 Sale: Christie's New York, 4 November 2004, lot 252 Cyzer Gallery, London

Private collection (acquired from the above)

LITERATURE

Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'œuvre peint, vol. II, Éditions Motte, Geneva, 1973, No. 650, ill. p. 198





Raoul DUFY 1877 - 1953

Le Cirque, *circa* 1925

Signed 'Raoul Dufy' (lower right); signed 'Raoul Dufy' (on the reverse) Oil on canvas 89,5 x 116,5 cm - 35.2 x 45.9 in. Price on request

Highly influenced by the strong painterly qualities of Fauvism and later incorporating the subtler techniques of impressionism and cubism, Dufy began developing his own distinctive style in the 1920s. Employing flattened structures arranged in a foreshortened perspective, Dufy's cheerful oils and watercolours captured essential moments and nuances of the time, as seen here in this animated, action-filled moment in the circus.

PROVENANCE	EXHIBITED	CERTIFICATE
Mrs. Raoul Dufy, Paris	New York, Galerie Wildenstein, Dufy, 1962, No. 11	Maurice Laffaille, Raoul Dufy, Catalogue raisonné de l'œuvre peint, vol. IV, Éditions Motte, Geneva, 1977, No. 1584, ill. p. 149
Wildenstein & Co., New York (1962)		
Gregory Peck, Beverley Hills		
Sale: Sotheby's London, 3 July 1974, lot 59		
Sale: Motte, Geneva, 6 March 1975, lot 269		
Sale: Christie's London, 29 November 1993, lot 25		
Private collection (acquired at the above sale), Switzerland		



Marc CHAGALL 1887 - 1985

Scène de village à l'animal bleu, 1968

Signed 'Marc Chagall' (lower right); signed 'Marc Chagall' (on the reverse) Oil and tempera on canvas 46 x 55 cm - 18.1 x 21.7 in.

Price on request

Scène de village à l'animal bleu makes full play of the deeply personal and religious imagery that infused Marc Chagall's work. Suffused with vivid primary colours, the deep blue of the work emphasises a nostalgia and reflection on the religious significance of the donkey. Appearing throughout Judeo-Christian sources, the donkey is traditionally believed to be the animal upon which the Messiah rides when he arrives to redeem the world.

PROVENANCE

CERTIFICATE

Galerie Lelong, Paris Private collection, New York (Acquired from the above, late 1970s) The Comité Marc Chagall has confirmed the authenticity of this work



Pablo PICASSO 1881 - 1973

Pour Tania, 1970

Signed and dated 'Picasso le 27.1.70' (upper right) , dedicated 'Pour Tania' (upper centre) Pen on paper 29 x 24,2 cm - 11.4 x 9.5 in.

Price on request

PROVENANCE

Private collection, Barcelona Jordi Pascual Gallery, Barcelona Private collection, Paris CERTIFICATE

Maya Widmaier Picasso has confirmed the authenticity of this work



Alexander CALDER 1898 - 1976

Red Circus Ring, 1974

Signed and dated 'Calder 74' (lower right) Ink and gouache on paper 74 x 109 cm - 29.1 x 42.9 in Price on request

Calder began a series of paintings in gouache during his time in Aix-en-Provence in 1953 in parallel to his sculptural practice. The gouache allowed Calder to quickly translate the vocabulary of sculpture into something more immediate, using the angular figuratism as inspiration for later metal works. Presenting a synthesis of geometric forms with more representational subjects, such as animals or plants, Calder's lines convey the simple delights of nature and the spontaneous impressions it evokes.





Jean DUBUFFET

1901 - 1985

Personnage XXII, 1964

Signed and dated 'J.D. 64' (lower centre) Marker on paper 27 x 21 cm - 10.6 x 8.2 in. Price on request

Painted in 1964, *Personage XXII* is from a series of works known as *Hourloupe*, created over a ten year period when the artist restricted himself to a stripped palette of white, black, blue and red canvases created in the felt-tip pens beloved by pop artists, likely in response to him being mislabelled as a pop artist in the early years of his career. The term 'hourloupe' referred to the idea of making a fool of someone. In this image, the outline of a gnarled figure can be discerned from the seemingly random line patterns. Ever inspired by the common man, it exemplifies the artist's devotion to the use of simplistic instruments and rustic colour schemes in a conscious rebellion against canonical western art.

PROVENANCE

Galerie Beyeler, Basel

Private collection (acquired from the above)

EXHIBITED

New York, Solomon R. Guggenheim Museum, Jean Dubuffet, 1962-1966, October 1966 -January 1967, No. 54, ill. pp. 24 and 47 LITERATURE

A. Franzke, Dubuffet Zeichnungen, 1980, p. 275 Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule XXI : L'Hourloupe II, Jean-Jacques Pauvert Éditeur, Lausane, 1968, No. 30, ill. p. 23



Hans HARTUNG

1904 - 1989

Т1985-Н1, 1985

Acrylic on canvas 60 x 81 cm - 23.6 x 31.9 in.

Price on request

Hartung's abstract painting style was highly influential for American painters of the sixties, whose work was influenced by the anxiety and dread associated with the post-war mentality. Though French, he was widely considered a forerunner of American Lyrical Abstraction that developed in the 1960s and 1970s. In this late piece, Hartung's rhythmical brushstrokes and scratched canvas generate a textural depth reminiscent of his earlier monochromatic works.

PROVENANCE

Sale: Farsetti Arte, 25 May 2007, lot 345 Private collection, Italy CERTIFICATE

The Hans Hartung Foundation and Anna Eva Bergman have confirmed the authenticity of this work



André LANSKOY

Étude pour une mosaïque, 1976

Signed 'Lanskoy' (lower right) Gouache and collage of painted papers on paper 40 x 79,5 cm - 15.7 x 31.3 in.

Price on request

This piece is an important example of an abstract composition from Lanskoy's post-war abstract period. The intensity and saturation of colours, tactile richness and compositional clarity create a powerful impression on the viewer. The interaction of colour and form, as well as the melancholy nature of the work, preceded Lanskoy's culminating project of 150 original prints and collages to accompany Nikolai Gogol's *The Diary of a Madman*.



PROVENANCE

LITERATURE

CERTIFICATE

Collection Maurice Chassagne Sale: Christie's Paris, 11-12 December. 2007, lot 106 Private collection, Paris Catherine Bernard and Michel Guinle, Lanskoy : Catalogue raisonné des Mosaïques, Lyon, 1990, ill. p. 48 André Schoeller has confirmed the authenticity of this work

CHU TEH-CHUN

1920 - 2014

Untitled, 1974

Signed in Chinese and in Pinyin (lower right) Oil on canvas 92 x 72 cm - 36.2 x 28.3 in. Price on request

By combining the relative thickness and layering of colour in Western painting with the decisively washed characteristics of traditional Chinese brush and ink, Chu Teh-Chun's captivating landscape paintings communicate an artistry of deep contemplation and spatial intentionality. Deliberately eschewing figurative depictions, this painting generates a startling form of dynamic beauty and instantaneous impression. Borrowing from the wintry solitude often portrayed in Chinese traditional landscapes, Chu Teh-Chun uses thick layers of paint to create a depth of gracefully flowing lines, hazy distance and essential expressionism.

PROVENANCE

CERTIFICATE

Private collection, France

Ching-Chao Chu, the artist's wife and co-writer of the Catalogue raisonné to come, has certified the authenticity of this work



Victor VASARELY

1906 - 1997

Noir-Vert-Bleu, circa 1964-67

Signed 'Vasarely' (lower center); signed and dated 'Vasarely 1964-67' (on the reverse) Tempera on wood, mounted on a wood panel 75 x 75 x 5 cm - 29.5 x 29.5 x 2 in.

Price on request

In the late 1950s Vasarely patented his method of unites *plastiques*, whereby permutations of geographic forms are cut out of a coloured square and rearranged, as can be seen in *Noir-Vert-Bleu*. The abstract transparencies and the hallucinatory aspect of multicoloured shapes hypnotise the viewer. *Noir-Vert-Bleu* 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 complementary colours.

PROVENANCE

LITERATURE

Annely Juda Fine Art, London Sidney Janis Gallery, New York Thomas Ammann Fine Art, Zurich Private collection, Switzerland

This work will be included in the forthcoming

Catalogue raisonné being prepared by the Fondation Vasarely, Aix-en-Provence



Yves KLEIN 1928 - 1962

La Terre bleue, 1957

Signed 'Rotraut Klein Moquay' and numbered '95/300' (under the base) Pigment and synthetic resin on plaster in plexiglas box, edition of 300 36 x 32 x 35 cm - 14.2 x 12.6 x 13.8 in.

Price on request

Yves Klein's private exhibition and first public showing of his Artist book *Yves Peintures* featured a series of intense canvases painted blue, pink, orange, red and green. Furthering his exploration of monochrome art, Klein decided to focus solely on one single, primary colour, subsequently developing an ultramarine pigment suspended in synthetic resin that became famous as the 'International Klein Blue'. Following the inaugural travelling show featuring 11 identical canvases, Klein would later experiment with various methods of applying the paint onto varying surfaces, as can be seen in this plaster mould of a globe.



Galerie Bonnier, Geneva Galerie Omagh, Paris Private collection, Paris





Table YKB, 1961-1963

International Klein Blue pigment, glass, plexiglas wood and steel 125 x 100 x 36 cm - 49.2 x 39.4 x 14.7 in.

Price on request

Shortly before he died of a heart attack in 1962, Klein designed a series of tables of which *Table YKB* forms a part. This elegant table is made with a combination of plexiglas, glass and steel and has been filled with Klein's trademark pigment. In each table the dry powdered colour creates different patterns and textures, such that no two tables are alike. *Table YKB*'s mixture of modern design and vibrant colour makes it one of the most iconic combinations of art and design in the late twentieth century.



PROVENANCE

Archives Yves Klein

Niki DE SAINT PHALLE

1930 - 2002

Le Serpent, 1987

Mirrors and ceramic mosaic on wood 110 x 77 cm - 43.3 x 30.3 in.

Price on request

A protofeminist artist, and the only female artist to be included within Pierre Restany's 'New Realism' group in the 1960s, Niki de Saint Phalle's work often commented on the social relations between men and women. In *Le Serpent*, Niki de Saint Phalle joins the figure of the phallic serpent with bold colours and simple shapes that nod to the decorative nature of the domestic, feminine sphere.

PROVENANCE EXHIBITED LITERATURE Galerie Bonnier, Geneva Geneva, Galerie Bonnier, Niki de Saint Phalle : Private collection Acatos, Niki de Saint Phalle, Catalogue raisonné : 1949-2000, vol. I, Lausanne, 2001, No. 577, p. 264



ARMAN 1928 - 2005

Reformula One, 2005

Signed 'Arman' (lower right) Sliced Renault F1 toy cars embedded in polyester resin, edition of 100 + 20 AP 49 x 29,5 x 12 cm - 19.2 x 11.6 x 4.7 in.

Price on request

Arman's work typically explores the act of creation through destruction. In his *Reformula One* series, Arman featured objects with a previously strong, independent identity, such as cars associated with Formula 1, and flattens and rearranges them on canvas. The object is stripped of its singularity, depicted rather as a characteristic of the greater whole.

PROVENANCE

CERTIFICATE

Artist's studio

The Arman studio has confirmed the authenticity of this work



Mimmo ROTELLA 1918 - 2006

1710 2000

La squadra del cuore, 1990

Signed 'Rotella' (lower right); signed, titled and dated 'La squadra del cuore 90 Rotella' (on the reverse) Oil and collage on canvas 50 x 35 cm - 19.7 x 13.8 in. Price on request

This late piece by Italian artist and poet Mimmo Rotella reflects the combined décolletage and urban drift that characterises his oeuvre. Taking inspiration from the ripped fragments of posters covering the streets of Rome, *La squadra del cuore*, translating from the Italian to 'My Favourite Team', is a spirited, comical commentary on the influence of unsolicited advertising in the city landscape.

PROVENANCE

Private collection (acquired directly from the artist's studio, 1993) Sale: Christie's Paris, 30 May 2007, lot 485 Private collection. Paris CERTIFICATE

A certificate can be provided by the Mimmo Rotella Foundation



Bernard BUFFET 1928 - 1999

Rio à Venise, 1986

Signed 'Bernard Buffet' (upper right) Mixed media on paper 65 x 50 cm - 25.6 x 19.7 in. Price on request

Bernard Buffet's thirst for the modern ideal of painting inspired his aesthetic of stark and sombre images, often teeming with a pensive melancholy and reflection on solitude. In this small watercolour, Buffet infuses his trademark "miserablist expressionism" with the dry poignancy and beauty of a quiet view in Venice. Illuminated with yellow, red and blue, the painting becomes an uncharacteristically vivid and three-dimensional perspective on the rarely solitary city.

PROVENANCE

CERTIFICATE

Gallery Boilermakers, Geneva Private collection, Europe Maurice Garnier Gallery has confirmed the authenticity of this work



Bernard BUFFET 1928 - 1999

Saint-Pétersbourg, Musée d'Anthropologie, 1992

Signed 'Bernard Buffet' and dated '1992' (upper right) Oil on canvas 114 x 195 cm - 44.9 x 76.8 in. Price on request

In 1992, Buffet produced a series of thematic works in Saint Petersburg for his annual exhibition at the Maurice Garnier Gallery in Paris. Depicting the stunning waterfront view of Russia's oldest museum, Saint-Pétersbourg Musée d'Antropologie is an iconic capture of the mystery, pride and antiquity of the building, which was often criticised for his haphazard exhibition of curiosities and macabre subject matter.



PROVENANCE

CERTIFICATE

Private collection, Paris

A certificate can be provided by the gallery Maurice Garnier

Andy WARHOL

Jackie, 1964

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

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.

PROVENANCE

Ileana Sonnabend, Paris

Studio Sergio Casoli, Milan

Private collection. New York

Galleria GM, Rome

EXHIBITED

CERTIFICATE

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



Andy WARHOL

Aeroplane, 1983

Stamped with the Estate of Andy Warhol stamp and numbered 'PA 20-170' (on the reverse) Silk screen printing on canvas 30 x 35,5 cm - 11.8 x 14 in. Price on request

In 1983, Warhol created a series of works for children entitled *Toy Paintings*, which took inspiration from his own personal collection of tin toys from his childhood. The pieces were displayed at his long-time friend Bruno Bischofberger's gallery in Zurich, hung at the eye-level of a small child. *Aeroplane* comprises one depiction of Warhol's childhood toy airplane, which, along with many other popular children's toys, was manufactured in China.

PROVENANCE

Andy Warhol Foundation, 1998 Lary Powell Private collection, Miami



Andy WARHOL 1928 - 1987

Portrait of Mrs K (Frau Krull), 1980

Signed 'Andy Warhol' (on the reverse) Acrylic and silkscreen ink on canvas 101 x 101 cm - 39.8 x 39.8 in.

Price on request

Warhol's conscious exploration of the line between individual authorship and mechanical reproduction manifested in the deliberate commercialisation of his art. In the 1980s, he was often commissioned by art patrons to create works for their collections, as in this striking piece depicting a portrait of collector Frau Krull.

PROVENANCE	EXHIBITED	LITERATURE
Galerie Hans Mayer, Düsseldorf Private collection, Europe	Paris, Galeries nationales du Grand Palais, Le grand monde d'Andy Warhol, March 16 - July 13, 2009	Galeries nationales du Grand Palais, Le grand monde d'Andy Warhol, Éditions de la Réunion des Musées Nationaux, Paris, 2009, No. 259, ill. p. 226



Andy WARHOL

1928 - 1987

Bald Eagle from 'Endangered Species' (F&S.II.296), 1983

Signed in pencil 'Andy Warhol' and numbered with the Ronald Feldman Fine Arts, Inc. blindstamp (lower left corner) Screenprint in colours on Lenox Museum board 96,5 x 96,5 cm - 38 x 38 in. Edition of 150 + 30 AP + 5 PP + 5 EP + 3 HC Printer: Rupert Jasen Smith, New York Publisher: Ronald Feldman Fine Arts, Inc., New York

Price on request

In 1983, Warhol produced a portfolio of ten different screenprints for the series Endangered Species, of which the present work belongs to. He based all the images on other photographers' pictures, to which he added his characteristic, deliberately off-register line drawings. He spruced up some of the animals by giving them bright new colours: the grey African elephant became pink, while the black rhino came out blue.

LITERATURE

Sale: Mallet, Japan, 26 October 2007, lot 128 Private collection, Asia

Frayda Feldman and Jörg Schellmann, Andy Warhol Prints: A Catalogue raisonné 1962-1987, fourth edition revised and expanded by Frayda Feldman and Claudia Defendi, Distributed Art Publishers, Inc., New York, 2003, No. II.296, ill. p. 130



Keith HARING 1958 - 1990

Untitled, 1983

Signed 'K. Haring', dated 'March 1-83' and inscribed 'Tokyo' (on the reverse) Sumi ink on blue paper 39,4 x 52,7 cm - 15.5 x 20.7 in. Price on request

Untitled 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. In this piece, Haring's signature energy and optimism overtake the dark sexual and political undertones present in much of his work.

PROVENANCE

CERTIFICATE

Private collection, New York

The estate of Keith Haring has confirmed the authencity of this work under the identification No. 050499A1



Robert INDIANA b. 1928

Love (Gold/Blue), 1966-2002

Signed and dated '1966 - 2002 R Indiana' (inside the E) Polychrome aluminium, edition of 6 + 4 AP 91,5 x 91,5 x 45,7 cm - 36 x 36 x 18 in. Price on request

Few pop images are more recognizable than Robert Indiana's LOVE, originally designed as a print image for the MoMA holiday card in 1965. Adopted as an emblem of 1960s idealism and full of erotic, religious and autobiographical meaning, LOVE is at once accessible and complex; an iconic symbol of hope that has become an intricate icon of contemporary culture. Since its inception in 1965, LOVE has been proliferated onto countless formats and renderings worldwide, including a reproduction in Spanish for the National Sculpture Garden in Washington DC and in Hebrew for the Israel Museum in Jerusalem. Its ubiquity worldwide emphasizes the universality of the subject and explores one of Indiana's central themes on the power of words and language.

PROVENANCE

Private collection, New York



Fernando BOTERO b. 1932

National Holiday, 2003

Signed 'Botero' (lower left) and dedicated 'A Uribe' (lower right) Oil on canvas 100 x 130 cm - 39.4 x 51.2 in. Price on request

This has been the only painting that the master, during his career, has allowed an additional signature on his painting. In this case the Colombian president, Mr. Alvaro Uribe Vélez. Botero's self-identification as a man and an artist from and of Columbia is the single most outstanding aspect of his art. The present work, *National Holiday*, is one of the examples that displays his patriotic sentiment. Set against the background of a mundane village in Colombia, the festivity is portrayed by the Colombian red-yellow-blue flags that protrude out of the house windows. The foreground is in turn framed by curtains on the two sides in the Colombian flag colours, which further emphasizes the special occasion. In the choice of an ordinary woman over an individualized portrait, the artist is fashioning a picture of a national, or a national "type", that is as representative of Colombia as any famous political, artistic or literary superstar.

PROVENANCE Artist's studio

EXHIBITED

LITERATURE

KM Fine Arts, Chicago

of a Universal Artist, 28 Oct. 2010 - 10 Jan. 2011

Chicago, KM Fine Arts, Botero: Selected Artworks Ana María Escallón, Fernando Botero, Paintings, Pastels, Sculptures, 2007



CERTIFICATE

Antonio SEGUÍ b. 1934

Ser pobre es incómodo, 2014

Signed, titled and dated 'Seguí Ser pobre es incómodo 2014' (on the reverse) Acrylic on canvas 200 x 200 cm - 78.7 x 78.7 in. Price on request

In this piece, translated into "being poor is uncomfortable", Seguí's visual language and social commentary poignantly explore man's place in society. Constantly in action, Seguí's figures stroll through the labyrinth of their urban metropolis, confounded by the dramatized fragmentation of the urban landscape as an arbitrary concoction of cookie cutter people, buildings, and trees.

PROVENANCE

CERTIFICATE

Artist's studio



Manolo VALDÉS b. 1942

Ivy en azul, 2016

Painted wood, painted bronze and alabaster, unique piece 68 x 73 x 40 cm ⁻ 26.8 x 28.7 x 15.7 in.

Price on request

Initially created for an outdoor monumental sculpture, this piece correlates Manolo Valdés' visual and material resolutions in a dually sculptural and painterly experience. This piece, in which the vivid blue portrait head is adorned with ivy leaves, achieves a sentimental combination of man and nature.



Artist's studio



Manolo VALDÉS b. 1942

Untitled, 1999

Signed and dated 'NY 99' (on the reverse) Oil, thread and burlap collage on burlap 199,2 x 131 cm - 78.4 x 51.6 in.

Price on request

An accomplished sculptor, printmaker and painter, Valdés' work draws heavily from Spanish heritage and its artists. Influenced particularly by Picasso, Tàpies and Velázquez, Valdés' painting express a sense of tactility and embellishment that brings a twist to the historical works of these masters.

PROVENANCE

EXHIBITED

Private collection

Bilbao, Guggenheim, Manolo Valdés: Painting and Sculpture, exhibition catalogue, 2002, p.36



Manolo VALDÉS b. 1942

Mariposas azules, 2016

Painted wood, iron and alabaster, unique piece 117 x 86 x 66 cm - 46.1 x 33.9 x 26 in.

Price on request

Manolo 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. Akin to his monumental sculptural works, this piece correlates Valdés' visual and material resolutions in a dually sculptural and painterly experience.

PROVENANCE

Artist's studio



Carlos **CRUZ-DIEZ** b. 1923

Physichromie Panam 230, Panama, 2015

Chromography on aluminium, unique piece 50 x 75 cm - 19.7 x 29.5 in.

Price on request

In this piece, Op Artist Carlos Cruz-Diez calls into play the circumstances and conditions by which the intensity of physical colour changes according to light and movement. Forming part of his 'ŒPhysichromie' series, in which a series of frames intersect and reflect one another in what he called a "light trap", this piece reflects Cruz-Diez's investigation of tangible and repetitive colour variations in assorted shades of blue.

PROVENANCE

CERTIFICATE

Artist's studio



Joana VASCONCELOS

b. 1971

Larme, 2014

Signed, titled and dated (on the reverse) Ceramic basin, handmade whool-crochet, ornaments and polyester, unique piece 130 x 60 x 50 cm - 51.2 x 23.6 x 19.7 in.

Price on request

Joana Vasconcelos' work typically combines socio-political themes with feminist under-tones, subverting everyday realities into idiosyncratic combinations of object, material, identity and tradition. Imbued with pop culture and fluctuation, Larme reveals an acute sense of scale, object, existence and placidity.

PROVENANCE

CERTIFICATE

Artist's studio



Joana VASCONCELOS

b. 1971

Krishna, 2014

Signed, titled and dated (under the sculpture) Enamelled polychromatic earthenware from Rafael Bordalo Pinheiro and lace-crochet from the Azores, unique piece 13 x 39 x 34 cm - 5.2 x 15.4 x 13.4 in.

Price on request

Joana Vasconcelos' work typically combines socio-political themes with feminist under-tones, subverting everyday realities into idiosyncratic combinations of object, material, identity and tradition. Imbued with pop culture and fluctuation, Krishna once again draws from tradition, modernity, and subculture to rearrange preconceived norms.

PROVENANCE

CERTIFICATE

Artist's studio


André BRASILIER

b. 1929

La Chevauchée, 1982

Signed 'André Brasilier' (lower right); dedicated 'à Pierre Wicart' and dated 'Tokyo 1 juin 1982' (on the reverse) Oil on canvas board 24 x 33 cm - 9.4 x 13 in. Price on request

La Chevauchée exemplifies Brasilier's romantic blend of abstraction, figuration and expressionism. Reminiscent of the melodic nostalgia of music, *La Chevauchée* includes some of the painter's most central motifs - horses and nature - and represents the perennial sensitivities that make this highly collectible artist so timeless.

PROVENANCE

CERTIFICATE

Artist's studio Private collection Alexis Brasilier has confirmed the authenticity

of this work



André BRASILIER b. 1929

Contre-jour devant la mer, 2015

Signed 'André Brasilier' (lower right) Oil on canvas 97 x 146 cm - 38.2 x 57.5 in. Price on request

Even in his later works, Brasilier's painting embodies poeticism, tranquility and stillness that define his entire oeuvre. This piece represents another one of the painter's most iconic motifs, feminine beauty, in which he captures a moment of peaceful contentment.

PROVENANCE

CERTIFICATE

Artist's studio

Alexis Brasilier has confirmed the authenticity of this work



Alecos FASSIANOS b. 1935

Le Cycliste heureux, circa 1985

Signed in Greek 'A. Fassianos' (upper centre) Oil on canvas 84 x 69 cm - 33.1 x 27.2 in. Price on request

Alecos Fassianos drew inspiration from Greek myths, Fayum portraits and the shadow theatre, emphasising the relative flatness of this imagery by waving the hair or cloth of his figures in an imagined breeze. Le Cycliste heureux is a beautiful example of Fassianos' personal style. Deep blue highlights the sensuality and pleasure of everyday life, while the posture and perspective of the figure generates a sense of pride and resilience typical in mythological and historical artwork.

PROVENANCE

CERTIFICATE

Artist's studio

The artist has confirmed the authenticity of this work



Lita CABELLUT b. 1961

5.1701

Fairy Flower 11, 2016

Signed (on the reverse) Mixed media on canvas 215 x 145 cm - 84.6 x 57.1 in. Price on request

Intermixing more turbulent expressions together with classical portraiture, Fairy Flower challenges Cabellut's ownership of space and beauty within a given sphere: how it is born out of, interacts with, and thrives on its surroundings.

PROVENANCE



Andy DENZLER b. 1965

Milano Interior II, 2014

Signed and dated 'Denzler 2014' (on the reverse) Oil on canvas 140 x 120 cm - 55.1 x 47.2 in. Price on request

Denzler's glitch paintings reveal an ethereal moment caught between action and inaction. Blurring the oil on canvas, Denzler challenges the viewer's concept of motion and materiality. In *Milano Interior II*, the artist interplays between the space and the figure to generate a surreal and contemplative gaze.

PROVENANCE



Takashi MURAKAMI

b. 1962

Blue Flower, 2013

Signed and dated (on the reverse) Acrylic and platinum leaf on canvas 79,5 x 57 cm - 31.3 x 22.4 in.

Price on request

Blue Flower is a fine example of Murakami's 'Superflat' style. A multitude of colourful, smiling flowers gaze at the viewer, who is unable to move beyond the flatness of the work's pictorial plane. The painting's colourful dazzle is deceptive, however. To borrow Murakami's own words, for all its vibrancy, *Blue Flower* can be understood as a commentary on the 'shallow emptiness of Japanese consumer culture'.

PROVENANCE



KIM DONG YOO b. 1965

Marilyn, 2008

Signed and dated 'KDY 2008' (on the stretcher) Oil on canvas 162 x 130 cm - 63.8 x 51.2 in. Price on request

This painting is comprised from thousands of tiny composite John F. Kennedy's portraits. Alluding to the affair scandal between America's most beloved president and its most iconic sex symbol, Marilyn meditates on the tension inherent in the relationship between the icon as an individual and celebrity.

PROVENANCE

Private collection, Europe



WANG GUANGYI

b. 1957

Great Criticism: Gillette, 2004

Signed 'Wang Guangyi' in English and Chinese and dated '2004' (on the reverse) Oil on canvas 150 x 120 cm - 59.1 x 47.2 in. Price on request

Wang Guangyi's juxtaposition of revolutionary images with consumer logos are an unmistakable commentary on the narratives of economic, social and political policies. Coupling the aesthetics of Chinese propaganda with prevalent status symbols and commercial brands in the West, Wang Guangyi's work criticises the effects of power, capitalism and symbolism on a global scale.

PROVENANCE

Sales: Ravenel, Tapei, 3 December 2006, lot 118 Private collection, Asia

EXHIBITED

Taipei, Kuandu Museum of Fine Arts, Always to the Front - China Contemporary Art, April 29 - May 29 2005



WANG YEHAN b. 1959

D9048, 2009

Signed, titled and dated (on the reverse) Acrylic and oil on canvas 120 x 150 cm - 47.2 x 59.1 in. Price on request

Influenced by first-generation Abstract painters such as Paul Klee and Wassily Kandinsky, Wang Yehan became fond of the effects of materials due to to the application of a subtle mixture of oil and acrylic by little dabs with a knife or brush. This network of delicate touches is reminiscent of the tenets of Zen Buddhism that explore the bases of introspection and meditation.

PROVENANCE



KIM ILHWA b. 1967

Seed Library 9, 2015

Signed, titled and dated (on the reverse) Hand-dyed Hanji 92 x 119 x 15 cm - 36.2 x 46.9 x 5.9 in. Price on request

Using thousands of hand-dyed, cut and rolled pieces of hand-dyed Korean mulberry paper, Kim Ilhwa creates large-scale, textured works inspired by subtle changes in space and environment experienced in the modern world. Her meticulous "seed" paintings, as she refers to them, derive from historically traditional uses of material recontextualised within contemporary practice.

PROVENANCE





Ode to Second Love B/W, 2016

Signed and dated 'Ran Hwang 2016' (lower right) Buttons and pins on wooden panel 120 x 200 cm - 47.2 x 78.7 in.

Price on request

Made from thousands of meticulously hand-placed buttons and pins on wood, Ran Hwang's work addresses preconceptions of gender and hierarchy through an unabashed focus on the mastery of craft and beauty, as seen in one of her iconic pieces, *Ode to Second Love*.



PROVENANCE

Katrin FRIDRIKS b. 1974

Ocean Blue Wave Silver, 2015

Signed, titled and dated 'Ocean Blue Wave Fridriks 2015' (on the reverse) Acrylic on canvas 130 x 130 cm - 51.2 x 51.2 in. Price on request

Addressing the political atmosphere of her remote home country and the controversy of scientific innovation, Fridriks' works are an explosive, yet meticulous, form of abstract expressionism with subtle elements of Japanese calligraphy. Maintaining a liquid-like viscosity on the canvas, her paintings are surreal and incessant, consistently appearing on the cusp of change.

PROVENANCE



Agostino BONALUMI

1935 - 2013

Blu, 1993

Signed 'Bonalumi' (lower right) Label and stamp of 'Lattuada Studio, Milano' (on the reverse) Vinyl tempera on structured cardboard 100 x 82 cm - 39.4 x 32.3 in.

Price on request

As opposed to his peers in Azimut, such as Manzoni and Castellani, whose works rejected colour in favour of pure white, Agostino Bonalumi and its *Blu* demonstrate the sophisticated mastery of the monochromatic colour and its relationship to space and light. The work can also refer to the Galerie Blu, an art gallery in Milan that represented the artist from 1986 to 1997.

PROVENANCE

Galleria Fumagalli, Bergamo Galleria Lattuada, Milano Galleria Poleschi, Milano Private collection, Europe

CERTIFICATE

The Archivio Bonalumi has confirmed the authenticity of this work



Turi SIMETI b. 1929

Tre ovali in blu, 2012

Signed and dated 'Simeti 2012' (on the stretcher) Acrylic on shaped canvas 100 x 100 cm - 39.4 x 39.4 in. Price on request

Minimalist in conception, Simeti explores dynamic patterns of shapes that once across the monochromatic surfaces of structured canvases, existing not as single entities but rather as an active experience of colour and shape. The essence of Turi Simeti's work, which draw from the influence of Lucio Fontana and Alberto Burri, is the modular modification of the monochromatic flat surface, which can be clearly seen in his work. Using the eclipse as a central geometric form, Simeti has maintained a coherence of form through monochromatic manipulation of the classic canvas.

PROVENANCE

CERTIFICATE

Artist's studio

The artist has confirmed the authenticity of this work



Marcello LO GIUDICE b. 1957

Eden Blu, 2012

Signed, titled and dated 'Lo Giudice Eden Blu 2012' (on the reverse) Pigment and oil on canvas 100 x 100 cm - 39.4 x 39.4 in. Price on request

Structured by thick layers of pigment and coating, buried and reemerging under various phases of scratching, abrasions, removals and levels, Lo Giudice's canvases encompass the muddy and the vibrant, the dark and flat, the embellished and illuminated. Like peering out into an unprotected patch of barren land, onto a surface exposed to and victim of the elements of humanity, his works express that which nature has contained for herself.

PROVENANCE



Umberto MARIANI b. 1936

Taghelmoust il velo, June 2009

Signed, titled and dated 'Umberto Mariani Taghelmoust il velo 06-2009' (on the reverse) Vinyl and sand on lead sheet 40 x 30 cm - 15.7 x 11.8 in. Price on request

With its striking stylistic technique, Taghelmoust il velo is a classic Mariani creation. Drawing much of his inspiration from the classical Greek statues that he grew up around in Italy, Mariani's fascination with the balance between fragility of form and strength of material is evidenced in this highly textured piece. The method of drapery on the canvas constitutes intricate illusions of light and shadow, at once concealing and revealing what lies beneath.

PROVENANCE



Umberto MARIANI b. 1936

La forma celata bleu, August 2014

Signed, titled and dated 'Umberto Mariani La forma celata bleu 08-2014' (on the reverse) Vinyl and sand on lead sheet 80 x 60 cm - 31.5 x 23.6 in. Price on request

Drawing much of his inspiration from the classical Greek statues that he grew up around in Italy, Mariani's fascination with the balance between fragility of form and strength of material is evidenced in this highly textured piece. The method of drapery on the canvas constitutes intricate illusions of light and shadow, at once concealing and revealing what lies beneath.

PROVENANCE





Le ali dell'angelo settimo (Diptych), 2015

Signed, titled and dated (on the reverse) Inkjet ultrachrome K3 on photographic paper, edition of 6 182 x 210 cm - 71.7 x 82.7 in.

Price on request

Bologna-based fine artist and photographer Simonetta Casasola captures the ephemeral beauty of the butterfly's wings. Only on Earth for a short while, the butterfly reflects the inherent beauty, mortality and transience of nature.

PROVENANCE





Umberto CICERI b. 1961

Female No. 829, 2015

Signed and dated 'Ciceri 15' (on the reverse) Handmade lenticular 200 x 150 cm - 78.7 x 59.1 in. Price on request

Umberto Ciceri applies his early studies of neurophysiology and visual syntax to the construction of his hypnotic art installations which he calls "hypertraits". Handmade with lenticular lenses, Ciceri's 3D panels feature silhouettes of people and objects whose motion, seemingly perpetual, relies on the movement and position of the viewer.

















PROVENANCE

Julian OPIE b. 1958

Aniela at the Spring 2, 2011

Signed 'Julian Opie' (on the reverse) Silkscreen on painted wooden board 102 x 52 cm - 40.2 x 20.6 in.

Price on request

Aniela at the Spring indicates Julian Opie's increasing exploration of the spatial and visual experience within a stark, purified setting. Expressing a disengaged emotional response to the outside world, this piece removes the subject from active experience, as both the subject and viewer become indifferent voyeurs of a moment beyond their immediate reality. Highly graphic in style, this piece exemplifies Opie's masterful ability to generate profoundly universal dispositions in his works.

PROVENANCE



Marc QUINN b. 1964

Kate in blue, 2006

Signed and dated (lower right) Watercolour on paper 152,5 x 101,5 cm - 60 x 40 in. Price on request

A sketch of Marc Quinn's famous Kate Moss sculpture in the same pose, this work, as is often the case in Marc Quinn's intelligent work, hints at the deceit at the heart of physical beauty. *Kate in blue* offers a profound meditation on death and the impact of the culture of celebrity and consumerism today.

PROVENANCE



David MACH b. 1956

Fontana Blue, 2012

Signed (centre right) Postcards and photography on wood 100 x 100 cm - 39.4 x 39.4 in.

Price on request

Best known for his flowing assemblages made from mass-produced objects, David Mach's works are painstaking studies of form and temporality. A Scottish sculptor and installation artist, many of Mach's public works are temporary and socially critical in nature. In this homage to Lucio Fontana's famous slashed paintings, David Mach places hundreds of painted postcards on wood.

PROVENANCE



Joe BLACK b. 1973

Copy (Blue/Made in China Series/Right), 2015

Signed (on the reverse) Spray paint toy soldiers on aluminium with resin coating 204 x 168 x 10 cm - 80.3 x 66.1 x 3.9 in.

Price on request

Joe Black's mosaic ready-mades can be interpreted both as an accumulative whole and as an intricate collection of parts. Blue/Made in China, made with thousands of toy soldiers, is a tongue-in-cheek reference to the two industries for which China was known in the last decade: military and manufacturing.

PROVENANCE





Valay SHENDE b. 1980

.

Teddy Bear, 2015

Stainless steel discs and mixed media, edition of 5 + 2 AP 142 x 61 x 70 cm - 56 x 24 x 27.5 in.

Price on request

The Teddy Bear is a universal symbol of love and care. Valay Shende's *Teddy Bear* is comprised of the molecular images of the children who make up this form. However, these images inversely contrast the comfort the Teddy Bear would otherwise provide. These are portraits of Mumbai's street children, who may never have owned a Teddy Bear for themselves.

PROVENANCE



NOART b. 1965

Vortex Abyss 120, 2014

Signed (on the back) Aluminium on wood, mirrors and leds, edition of 8 120 x 120 cm - 47.2 x 47.2 in.

Price on request

Born in Paris in 1965, Noart's opus is a nostalgic reference to Parisian culture and French innovation tinged with an ironic sense of humour. Created from the salvaged industrial parts and objects, Noart's original inspiration derives from an infusion of Jules Verne's 1870 book *20,000 Leagues Under the Sea* and Warner Bros cartoon characters. At once futuristic and nostalgic, Noart's work strives to reveal the 'inner workings' of a two-dimensional plane.

PROVENANCE



Fabrizio PLESSI b. 1940

Lampi Verticali, 2014

Video Installation 208 x 176 cm - 81.9 x 69.3 in.

Price on request

Plessi's *Lampi Verticali* utilises the same principles to be seen in his classic video works. Challenging the effect of technology on nature, Plessi harnesses natural occurrences within an artificial sphere, such as in this piece portraying the exhilarating effects of lighting.

PROVENANCE



Marc SIJAN b. 1946

Seated Guard #1, 2015

Signed (left leg calf) Polyester resin and oil paint 114 x 53 x 61 cm - 45 x 21 x 24 in. Price on request

Rather than depicting the ideal form, Sijan's force comes from his tribute to the unpretentious beauty of the people often overlooked in society: the blue collared workers, the cleaning staff, the overweight. In his version of hyper-illusion, the security guard, the maid and the waiter become tender amalgamations of the elements that comprise each and every one of us.

PROVENANCE



Olivier DASSAULT b. 1951

Aequalis, Bilbao, 2009

Signed and dated (on the reverse) Infused colours on Chromaluxe with overlapping 3 cm metal frame, edition of 8 110 x 110 cm - 43.3 x 43.3 in. Price on request

Aeronautical expert, politician, composer and photographer, Olivier Dassault's abstract photographs reveal a multifaceted intellectual depth. Photographed with the same film camera Olivier Dassault has been using for the past thirty years, Aequalis pays homage to the proportionate, instinctive beauty one experiences through the philosophy and mathematics of the golden mean. Inspired by the architecture of the Guggenheim in Bilbao, Dassault captures the essence of Frank Gehry's complex, swirling forms in this transformative piece.

PROVENANCE



Youssef NABIL b. 1972

Pierre et Gilles, Paris, 2000

Photograph, edition of 10 37 x 25 cm - 14.6 x 9.8 in.

Price on request

Egyptian photographer and filmmaker Youssef Nabil began his career in 1992 by photographing artists and friends while working as a photographer's assistant in well-known studios in Paris and New York. He developed his particular method of colouring silver gelatin photographs on his way back to Egypt in 1999, incorporating portraits and singers from Arab culture. Here, Youssef Nabil uses his signature pastel palette to create a tense portrait of masculinity and homoeroticism, representing the famous couple of photographers Pierre and Gilles.

PROVENANCE



David LACHAPELLE

b. 1963

Insomnia, New York, 2001

Chromogenic print, edition of 3 + 1 AP 99 x 152,5 cm - 39 x 60 in.

Price on request

Insomnia establishes the glossy hyperrealism and profound social critique for which LaChapelle is celebrated. The enfant terrible of pop culture photography, LaChapelle's acerbic cynicism and coated symbolism depict a glamourised industry criticised for perpetuating a false version of reality.

PROVENANCE

CERTIFICATE

Artist's studio

The artist has confirmed the authenticity of this work



André MONET b. 1965

Picasso, 2016

Signed 'A. Monet' (lower left) Mixed media 152,5 x 114,5 cm - 60 x 45 in. Price on request

Inspired by cinema, literature and art history, André Monet's signature assemblage of collage, text and classic portraiture exemplifies the character's traits and personalities of the icons he represents. In this piece, Monet incorporates Cubist imagery and philosophical texts into a characterisation of the late Pablo Picasso.

PROVENANCE



Speedy GRAPHITO

b. 1961

King Size City, 2009

Signed, titled and dated (on the reverse) Mixed media on canvas 120 x 150 cm - 47.2 x 59.1 in. Price on request

Bold, vibrant and controversial, Speedy Graphito has spent the last thirty years of his indoor-and-outdoor art career challenging preconceived social systems. Blending comics and Pop Art, Speedy Graphito's *King Size City* criticises the commercialisation and brand-mania that saturates the urban space.

PROVENANCE



SEEN b. 1961

Batman, 2009

Signed and dated 'SEEN 2009' (on the reverse) Stencil and spray paint on canvas 208,5 x 314,5 cm - 82.1 x 123.8 in. Price on request

SEEN is nicknamed the godfather of Street Art, in his epitomes style, *Batman* takes inspiration from the phenomenon of American comic book culture and pays homage to the iconic villains and crime fighters who make up the fictitious Gotham City underground. This particular piece highlights DC Comics' Batman, one of the most famous superheroes in comic book history.

PROVENANCE



BLEK LE RAT B. 1951

Rhapsody in Blue, 2012

Signed and titled 'Blek le Rat 2012' (on the reverse) Stencil on canvas 200 x 200 cm - 78.7 x 78.7 in. Price on request

Blek le Rat, the 'father of stencil graffiti', pays homage to various fictional and historical figures in his ubiquitous stencil works, both in the streets and on canvas. Here, the archangel St. Michel exaggerates an attack on a helpless rodent. Using the rat as his illustrated alter ego, this piece is informed by a uniquely autobiographical take on power politics ascribed to the individual through a historical lens.

PROVENANCE



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