



OPERA GALLERY



2014 marks a tremendously important milestone in the history of Opera Gallery, as we are celebrating our 20th anniversary. Since our debut in Asia in 1994, we have received humbling successes thanks to the artists that we have worked alongside. Not to mention, the overwhelming support from our exquisite collectors and art lovers worldwide, who have helped us to be establish as a leading gallery in the world.

Inaugurated in 1994 after a positive response to the company's involvement in the Tresors Art Fair held in Singapore in 1993, we have since launched some of the most successful world-class exhibitions, starting with a Chagall solo in 2000 that has been followed by thirteen other annual Masters Exhibitions, that now takes place in conjunction with the Formula 1 night race. In the recent years we have extended our reach by participating in internationally renowned art fairs.

This journey has been nothing short of brilliant - we have flourished and bloomed as we carved our mark into the international art market by providing well-distinguished and quality artworks. In order to thank and acknowledge our supporters over the past 20 years, Opera Gallery has specially selected 20 Masterpieces, 20 Contemporary artworks and 20 Master Prints to celebrate some of our much loved artists. It is our great pleasure to present prized museum-quality works from the great masters of the past century, the latest up-and-coming artists, as well as a vast array of greatly coveted contemporary pieces.

All in all, the artworks presented for 'Opera Gallery 20th Anniversary' will commemorate the toils, sweat, joys, and accomplishments Opera Gallery Singapore and the group have experienced throughout its journey to becoming one of the best international galleries. Here's to another 20 years of celebrating and spreading the love for art in Asia and beyond.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Stéphane Le Pelletier
Director Asia Pacific
Opera Gallery

Claude MONET
Pierre-Auguste RENOIR
Auguste RODIN
Raoul DUFY
Henri MATISSE
Maurice de VLAMINCK
Pablo PICASSO
Georges BRAQUE
Kees VAN DONGEN
Marc CHAGALL
Fernand LÉGER
Joan MIRÓ
René MAGRITTE
Alberto GIACOMETTI
Salvador DALÍ
Bernard BUFFET
Georges MATHIEU
Alexander CALDER
Sam FRANCIS
Andy WARHOL

20
Masters

Claude Monet

1840-1926

Effet de neige à Limetz, 1886

Signed 'Claude Monet' (lower left)

Oil on canvas

65 x 81 cm • 25.6 x 31.9 in.

PROVENANCE

Galerie Georges Petit, Galerie Bernheim-Jeune et Cie. and Montaignac, Paris (acquired from the artist, 1898)

Galerie Durand-Ruel et Cie., Paris (1898)

Paul Cassirer, Berlin (1900)

Maurice Barret-Decap, Paris (circa 1946)

Galerie René Drouet, Paris (circa 1970)

Robert O. Peterson and Richard T. Silberman, San Diego (1970-1972)

University of California San Diego Foundation (gift from the above, December 1972); Sale:

Sotheby's, New York, May 10, 2000, lot 10

Acquired at the above sale by the present owner

EXHIBITED

Stockholm, Konsthall Liljevalchs, Cézanne till Picasso: fransk konst i svensk ägo, 1954, No. 270 A (titled *Paysage d'hiver*), p. 86

Paris, Galerie René Drouet, 1970

San Diego, Fine Arts Gallery of San Diego, Out of Sight From San Diego Collections, March-April 1972

Los Angeles, Los Angeles County Museum of Art, Impressionists and the Salon, 1874-1886, 1974, No. 39, ill.

San Diego, University of San Diego, Selected Works from the University of California, San Diego Collection, 1975

Paris, Centre culturel du Marais, Claude Monet au temps de Giverny, April-July 1983, No. 10, pp. 36 and 56, ill. p. 56

San Diego, San Diego Museum of Art (on extended loan, from 1975)

LITERATURE

Daniel Wildenstein, Claude Monet, Biographie et Catalogue raisonné, Lausanne, 1979, vol. II, p. 186, No. 1056, ill. p. 187

Daniel Wildenstein, Monet, vie et œuvre, Lausanne, 1991, vol. V, p. 44

Daniel Wildenstein, Monet, Catalogue raisonné, Cologne, 1996, vol. III, No. 1056, ill. in colour p. 400

PUBLIC NOTES

Although almost all the Impressionist painters experimented periodically with the depiction of snow-covered landscapes, none treated the subject with as much persistence or creativity as Monet. He explored the ephemeral aspects of winter weather in its myriad aspects: deep snow in brilliant sunshine, snow falling from a leaden gray sky, light hoarfrost glistening on the frozen earth, snow melting along a country road, surging ice-floes on the surface of the Seine. He painted snowscapes on the Normandy coast, at Argenteuil, and at Giverny, and even travelled to Norway to capture "the white immensity" of terrain, with its "stupefying effects" (letter to Blanche Hoschedé, 1 March 1895). The passion with which Monet pursued plein air painting in winter was legendary even during his own lifetime. The present snowscape was painted at Limetz, a village about two kilometers south of Giverny. *Effet de neige à Limetz* is one of



three snow scenes that Monet painted in and around Giverny in January 1886 (Wildenstein, Nos. 1055-1057). In the present canvas, Monet depicts the main street of Limetz, close to the western edge of the village, with the hills of Port-Villez in the background. The present painting is noteworthy for its dynamic composition, with the snow-covered road plunging into depth. Here, Monet appears to have set up his easel in the road itself, creating a rigorously geometric, X-type of composition with the perspective axes meeting at the very center of the canvas. The line of the mountains in the background serves as a horizontal counterpoint to the strong orthogonals, while the distribution of trees and houses to either side of the road lends breadth to the composition. The empty foreground and the presence of only a single figure produce a palpable sense of stillness and isolation. His palette is a muted symphony of blue-grays, broken whites, and ochres, enlivened with occasional flecks of red, violet, and goldenrod. The dynamic structure of the present painting, with the road leading the eye into the scene, is almost certainly indebted to the innovations of Japanese printmakers such as Hokusai and Hiroshige.

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.

PROVENANCE

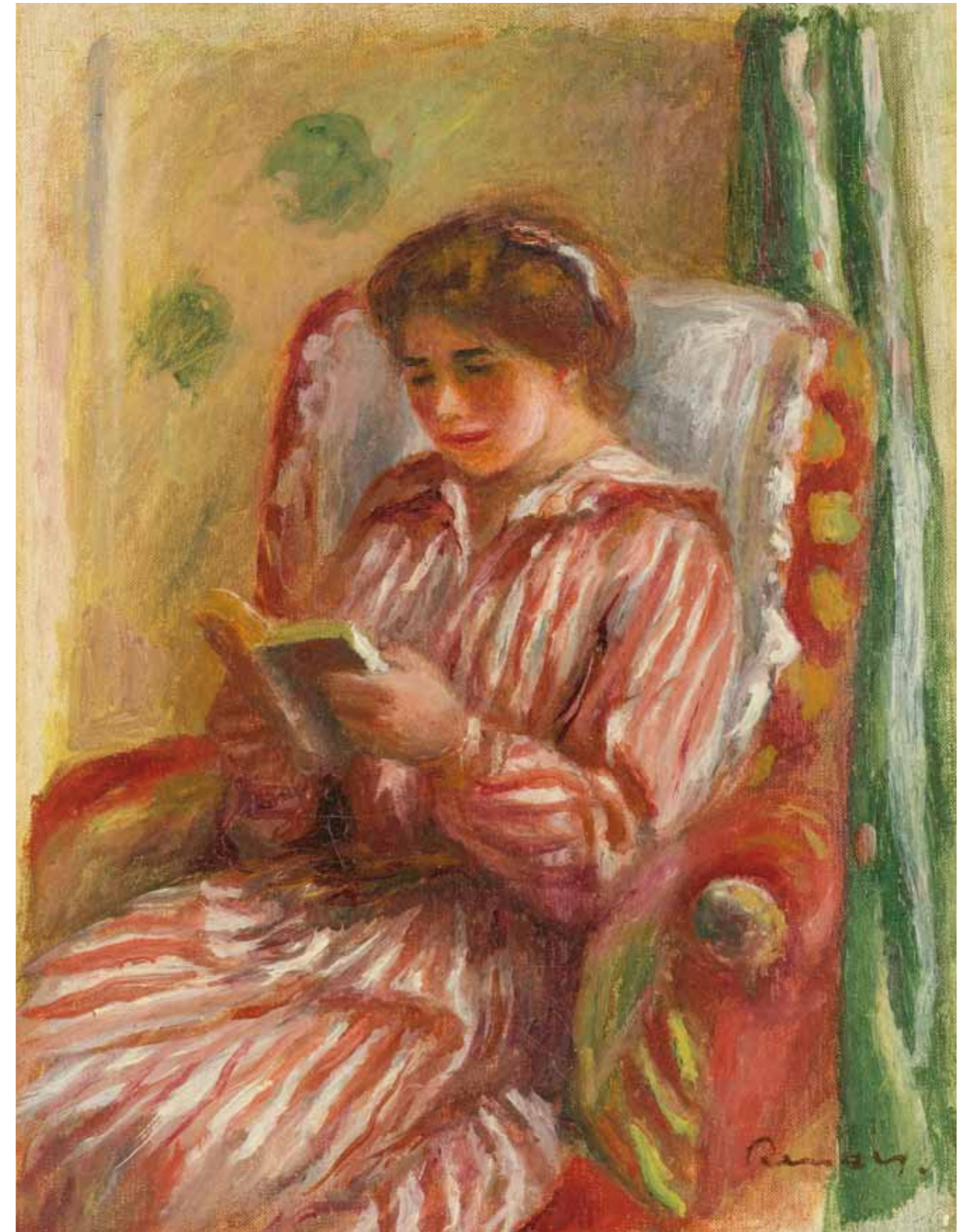
Ambroise Vollard, Paris
Arthur Tooth & Sons, London
Harriet Walker Henderson, California (and sold: Sotheby's, New York, May 18, 1990, lot 318)
Private collection (acquired at the above sale)
Acquired from the above (1993)

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.



Auguste Rodin 1840-1917

Eve, 1883

Signed 'A. Rodin' (on the right of the base), stamped 'A. Rodin' in relief (on the inside), numbered and inscribed with publisher mark 'Bronze Masters Reproduction' and inscribed with foundry mark 'Gantz' (on the base)

Bronze, edition of 25 + 5 AP

68,7 x 25,4 x 22,9 cm • 27 x 10 x 9 in.

CERTIFICATE

Valère Lamblot from Bronze Masters International has confirmed the authenticity of this work
Alain Beausire from the Rodin Institute has confirmed the authenticity of the plaster, which served as model for the cast

François Privat from Art Expertises has confirmed the authenticity of the plaster which served as model for the cast

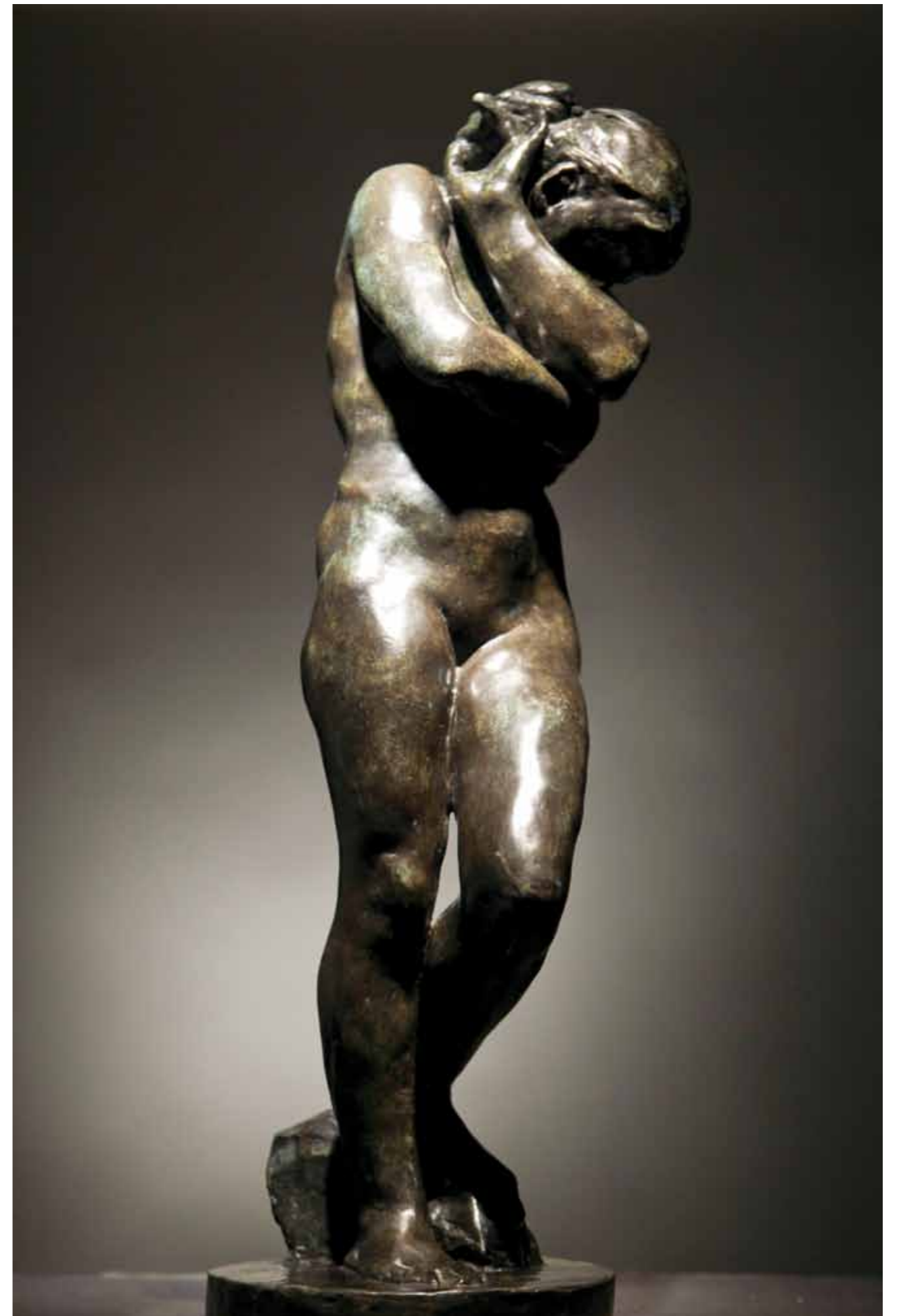
PUBLIC NOTES

In his design for *The Gates of Hell*, dating from 1881, Rodin wanted to place *Adam* and *Eve* either side of *The Gates* as pendants.

He later described how he had started to model a large female figure when he had had to stop because his sitter, who was pregnant, could no longer pose for him. He did not exhibit this unfinished statue of *Eve* until 1899, by which time he felt bold enough to show his works in a fragmentary or incomplete state.

The rough surface of the skin, the lack of detail and the trace of the metal armature still visible on the right foot all attest to the fact that this was a work in progress that Rodin had decided to retain.

In the meantime, he had completed a small version of *Eve*, which was exhibited in 1883 and greeted with enthusiasm. The sensuality of her body, now very smooth, in strong contrast with the modesty of the gesture she makes by lowering her head and crossing her arms, made it extremely popular.





Raoul **Dufy** 1877-1953

Paddock, circa 1935

Signed 'Raoul Dufy' (lower centre)
Gouache and watercolour on paper
50,5 x 64,5 cm • 19.9 x 25.4 in.

PROVENANCE

Galerie Zak, Paris
Dr Ladislav de Weck, by whom acquired (1938)
By descent to the present owner

LITERATURE

This work will be included in the forthcoming supplement to the Catalogue raisonné des Aquarelles, Gouaches et Pastels de Raoul Dufy being prepared by Fanny Guillon-Laffaille

CERTIFICATE

Fanny Guillon-Laffaille has confirmed the authenticity of this work

Henri Matisse 1869-1954

Cordages sur la plage d'Étretat, circa 1920

Signed 'Henri Matisse' (lower left corner)

Oil on canvas

38,1 x 46,4 cm • 15 x 18.3 in.

PROVENANCE

Anon. sale: Sotheby's Parke Bernet & Co., London, April 1, 1981, lot 42

Waddington Galleries Ltd., London

Acquired from the above by the family of the present owner (circa 1990)

CERTIFICATE

Wanda de Guébriant has confirmed the authenticity of this work

PUBLIC NOTES

Painted around the time of Matisse's visit to the Normandy coast in the summer of 1920, *Cordages sur la plage d'Étretat* is a vibrant depiction of the dramatic cliffs and the daily activities of the fishermen in the village of Étretat. These are the same cliffs which inspired Gustave Courbet and then Claude Monet in the 1880s. The chalky cliffs curved out from the town in a crescent-like form before rising to great heights, their multi-coloured, striated surfaces capped by contrasting lush greens.

The infusion of light, shimmering colours and the obvious joy which Matisse took in painting the beachside and cliffs at Étretat in the summer of 1920 was observed by the art critic Charles Vildrac, who wrote: "you experience at once both the light and the landscape, unable to disassociate them. The impalpable gauze that here and there finishes drying and polishing the sky, the beach, the cliffs, the horizon, the boat resting on the pebbles...you see all that in a single, absolutely simple image. Thus do Matisse's landscapes appear to me: and thus it seems, did Nature appear to him, touched by the miracle of a suddenly rediscovered light, the miracle lies in the painter's vision and in the power that he has to reproduce it" (in *Exposition Henri Matisse, exh. cat., Galerie Bernheim-Jeune, Paris, 1920*).





Maurice de Vlaminck 1876-1958

Le Pont de Chatou à la voile blanche, circa 1910

Signed Vlaminck (lower left)

Oil on canvas

65 x 81 cm • 25.6 x 31.9 in.

PROVENANCE

Daniel-Henri Kahnweiler (acquired from the artist circa 1920)

M. Didier-Lambert, Paris (acquired from the above, 1957)

Private collection, France (by descent from the above, sale: Christie's, London, May 9, 2000, lot 203)

Irving Galleries, Palm Beach, Florida (acquired in February 2003)

Acquired from the above by the present owner

LITERATURE

This work will be included in the forthcoming Vlaminck Catalogue raisonné being prepared by the Wildenstein Institute



Pablo Picasso 1881-1973

Paysage au pin, 15 June 1953

Signed 'Picasso' (lower left) and dated '15 Juin 1953' (on the reverse)

Oil on canvas

38,2 x 55,2 cm • 15 x 21.7 in.

PROVENANCE

Galerie Simon, Paris

Galerie Louise Leiris, Paris

Curt Valentin Gallery, New York

Richard Feigen Gallery, New York

Stephen Hahn Gallery, New York

Mr. and Mrs. Blazy, Cleveland

Sale: Christie's, New York, May 1999, lot 698

LITERATURE

Christian Zervos, Pablo Picasso, vol. 15: oeuvres de 1946-1953, Editions Cahiers d'Art, Paris, No. 280, ill. p. 154

PUBLIC NOTES

Pablo Picasso is probably *the* artist of the 20th Century. His lifework, comprised of sculptures, sketches, and most of all, paintings, runs the gamut of genres, and trends: from his blue period to his pink period, including his analytical cubism period: portraits, still lifes, allegories. Among this plethora of a pictorial legacy, fans would have to wait until 1952 to see the artist attempt landscapes void of any human presence.

Picasso was, after all, the epitome of the "studio artist". He didn't feel the irresistible urge, as did the Impressionists, to run outside and paint Mother Nature, easel under his arm, palettes and tubes in his sack.

And it was only as of 1945 and late in life (Picasso was 66) that the artist definitively left Paris for the sunny South of France where he spent long, languorous and lazy days at the beach and visited the quaint, unexplored countryside of the region. But Picasso saw the landscape become more and more urban; the beaches become invaded by tourists. As if lured by an inner force, the artist returned to his studio, to his house, to his intimate universe until his death in 1973. *Paysage au pin* is part of a series of 13 paintings completed in only a few weeks (June, 1953). Starting with a typical scene from the town of Vallauris and centered around a pine tree, one can spot, to the left, the formal, stylized silhouette of an electric transformer and, to the right, a group of homes. The titles of the 13 distinct paintings evolve with the master artist's inspiration: one painting focuses on the transformer, another on the group of homes; yet another on the terrace in the forefront.

In this piece (one of the series' largest), Picasso chose the pine tree as the centrepiece with three distinct volumes; the landscape becomes a delicate composition that unfolds its curves onto a green, rippling carpet. The ensemble bathes in the summery hues of a gorgeous month of June.



Georges Braque 1882-1963

Nature morte

Signed 'G Braque' (lower right)
Oil, gouache and sand on paper laid down on canvas
24,4 x 35,2 cm • 9.6 x 13.9 in.

PROVENANCE

Roger Hauert, Paris (gift from the artist)

Kees **Van Dongen** 1877-1968

L'Arum, 1912

Signed 'Van Dongen' (lower left)
Oil on canvas
81,3 x 64,7 cm • 32 x 25.5 in.

PROVENANCE

Cailler collection, Geneva
Galerie A. Gattlen, Lausanne

EXHIBITED

Lausanne, Galerie A. Gattlen, Monet à Picasso, 1963, No. 5

LITERATURE

Louis Chaumeil (ed.), Van Dongen, L'homme et l'artiste - La vie et l'œuvre, Geneva, 1967, No. 114, ill. n.p.
This work will be included in the forthcoming Catalogue raisonné being prepared by Jacques-Chalom des Cordes under the sponsorship of the Wildenstein Institute

PUBLIC NOTES

L'Arum epitomizes the vibrant palette of Van Dongen's Fauvist works and provides a unique approach to the traditional still life genre. Flowers erupt from a striped vase and dominate the canvas, transforming a typically unassuming subject into a dynamic composition. Paint is applied in thick brushstrokes and colour assumes an expressive and highly charged quality. The artist has balanced the bursts of colour in the upper half of the picture plane with the deep red of the background. The highly saturated hues Van Dongen employs reflect his affiliation with the Fauves. According to Denys Sutton, 'The artist's break-through occurred at a time when Fauvism was the dominant style in France... In 1904 Van Dongen was in touch with two of its principal exponents - Derain and Vlaminck. A good deal of critical ink has been spilled over the question whether or not Van Dongen may be considered as one of the founders of this effective and ebullient style. In the final analysis the question is not all that relevant. What is important is that he was a painter who found a natural means of expression in the use of thickly applied colour - bold stark reds, greens and blues, colours which, he once pointed out, held for him an almost symbolical meaning' (William E. Steadman and Denys Sutton, Cornelius Theodorus Marie Van Dongen (exhibition catalogue), Tucson, Arizona, 1971, pp. 20 and 28).

In *L'Arum*, the colour is deployed freely, the contrasts are sharp - it is, as in his earlier Fauvist manner, a vibrant pictorial interpretation of the visual reality of the still life.



Marc Chagall 1887-1985

Le Coq sur fond noir, 1968

Signed 'Marc Chagall' (lower right) and signed 'Marc Chagall' (on the reverse)

Oil on canvas

81,5 x 65,5 cm • 32.1 x 25.8 in.

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 in the catalogue

CERTIFICATE

The authenticity of this work has been confirmed by the Comité Chagall

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.



Fernand **Léger** 1881-1955

Étude pour "La grande parade", 1953

Signed with the initials 'FL' and dated '53' (lower right corner)
Gouache, ink wash and watercolour on paper
54,5 x 71,6 cm • 21.5 x 28.2 in.

PROVENANCE

Michelle Rosenfeld Gallery, New York

PUBLIC NOTES

Étude pour "La grande parade" is one of the preparatory works for Léger's monumental masterpiece of 1954, *La grande parade*, now in the collection of the Solomon R. Guggenheim Museum in New York. It manifests Léger's method of tireless experimentation with the same themes in a wide spectrum of adaptations and interchanges. Léger recognized this process as salient to his output: "The more I watch myself, the more I see that I am a classic. I do long preparatory work. First I do a quantity of drawings, then I do gouaches, and lastly I pass on to the canvas; but when I tackle that I have 80 percent assurance. I know where I'm going" (quoted in Werner Schmalenbach, *Fernand Léger*, London, 1991, p. 126).



Léger had been developing ideas for *La grande parade* since as early as 1940, with a highly finished drawing of acrobats and musicians, a theme to which he returned in the 1950s. In the preparatory series of *La grande parade* gouaches, the figures are variously juxtaposed beside climbing acrobats, horses, and wheels. For Léger, performance and the circus was a passion: "If I have drawn circus people, acrobats, clowns, jugglers, it is because I have taken an interest in their work for thirty years... A year elapsed between the first state of *La grande parade* and its final state. This interval corresponds to a lengthy process of elaboration and synthesis. The slightest transformation was long pondered and worked up with the help of new drawings. A local alteration often involved changing the entire composition because it affected the balance of the whole" (ibid., p. 126).

Joan Miró 1893-1983

Femme et oiseau sous la lune, 1977

Signed 'Miró' (lower left) and dated 'V 77' (on the reverse)

Oil on corrugated cardboard

45,5 x 42 cm • 17.9 x 16.5 in.

PROVENANCE

Galerie Maeght, Paris

Acquired from the above by the present owner

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, Joan Miró, Catalogue raisonné, Paintings: 1976-1981, vol. VI, Paris, 2004, No. 1824, ill. p. 92



René **Magritte** 1898-1967

Souvenir de voyage, 1960

Signed 'Magritte', stamped 'Magritte Foundation', numbered '/150' and stamped with the Foundry mark 'Paumelle' (on the base)

Patinated bronze, edition of 150

43 x 38 x 38 cm • 16.9 x 15 x 15 in.

CERTIFICATE

Charly Herscovici, President of the Magritte Foundation has confirmed the authenticity of this artwork

PUBLIC NOTES

Sculpture realised after the gouache on paper, painted by Magritte in 1961.

The mask actually appears to perform almost the opposite function of its usual purpose - where on human figures, masks and other elements remove any possibility of identification, and thereby remove some of the humanity of the subject, here the masked apple is lent a suspicion of impossible humanity by its mask. The masked apple originally appeared in Magritte's work as the design for a cover for an edition of *View*, published in December 1946.

Magritte continued to incorporate the motif into several of his compositions over the next two decades with the interchangeable title, *Le Prêtre Marié*. Despite the fact that there are no eyes behind the masks, this anthropomorphising element succeeds in implying an intelligence to the apples that is accentuated by Magritte's deft depiction of the slightly jaunty angle at which they perch, as though eager and aware.



Alberto **Giacometti** 1901-1966

Tête de profil, 1947

Signed and dated 'Alberto Giacometti 47' (lower right)

Oil on canvas

55,9 x 27,6 cm • 22 x 10,8 in.

PROVENANCE

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

Galerie Claude Bernard, Paris

Larry Aldrich, New York

Sale: Parke-Bernet Galleries, Inc., New York, Oct. 30, 1963, lot 55

Dr. A. Feingold, New York (acquired at the above sale)

Dr. Theodore Leshner, New York

Sale: Parke-Bernet Galleries, Inc., New York, Dec. 8-9, 1965, lot 112

R.W. Warren (acquired at the above sale)

Brook Street Gallery, London

Reiss-Cohen Gallery, New York

James Goodman Gallery Inc., New York

Sale: Sotheby's, New York, May 16, 1984, lot 414

Paul Denton (acquired at the above sale)

Arnold Herstand & Company, New York

Bentley Gallery, Scottsdale, Arizona

Acquired from the above (2001)

CERTIFICATE

Mary Lisa Palmer has confirmed the authenticity of this work

The Giacometti Committee has confirmed the authenticity of this work

PUBLIC NOTES

Influenced by the post-war existentialist movement and spurred on by his own reworking of themes from his Surrealist past, Giacometti presents the viewer with a dramatic and haunting visage that has been suggested in the exhibition catalogue for Alberto Giacometti 1901-1966, held at the Kunsthalle Vienna & Scottish National Gallery of Modern Art, Edinburgh in 1996, to be that of his younger brother, Diego. The picture captures a particular sentiment that the artist once expressed in a Surrealist prose poem: "The human face is as strange to me as a countenance, which, the more one looks at it, the more it closes itself off and escapes by the steps of unknown stairways" (quoted in Alberto Giacometti (exhibition catalogue), Hirshhorn Museum and Sculpture Garden, Washington, D.C. & San Francisco Museum of Art, San Francisco, 1988-89, p. 37). Throughout his career, Giacometti used Diego as a model. In nearly all of his works, whether paintings or sculpture, Giacometti's approach was consistent: the model is frontally posed and deprived of all attributes that might convey information about personality or social status. Typically, the model engages the viewer directly and holds the viewer's gaze. Thus *Tête de profil* is unique in that it is executed in profile. Characterized by a frenetic energy, the strongly worked head appears like an apparition, emerging from the obscure haze of brown-grey paint. *Tête de profil* foreshadows Giacometti's "Black Head" paintings which he worked on in the 1960s. In the paintings and sculpture of this period, he explored the psychological complexity of objectively representing someone with whom he was intimately familiar and nowhere is this more apparent than in the artist's representations of his brother. Rather poignantly, Bonnefoy observed that "in the portraits of Diego one even senses considerable disquiet, as well as great energy... In the presence of someone who is, as it were, his double, Giacometti more than ever is witness to the mystery of existence, like Hamlet thinking of Yorick, in front of a skull in the dust" (Alberto Giacometti (exhibition catalogue), Scottish National Gallery of Modern Art, Edinburgh, 1996, pp. 426 & 432).



Salvador **Dalí** 1904-1989

Moïse et le monothéisme : rêve de Moïse ou cauchemar de Moïse, circa 1975

Signed 'S. Dalí' (lower right)
Oil, gouache, watercolour, pen and ink on paper
65 x 50,2 cm • 25.6 x 19.8 in.

PROVENANCE

Center Art Gallery, Honolulu
Private collection (acquired from the above)
Acquired from the above by the present owner, 1990

CERTIFICATE

Robert and Nicolas Descharnes have confirmed the authenticity of this work



Bernard Buffet 1928-1999

Fleurs sur une table chinoise, 1999

Signed 'Bernard Buffet' (upper right) and dated '1999' (lower left corner)

Oil on canvas

81 x 60 cm • 31.9 x 23.6 in.

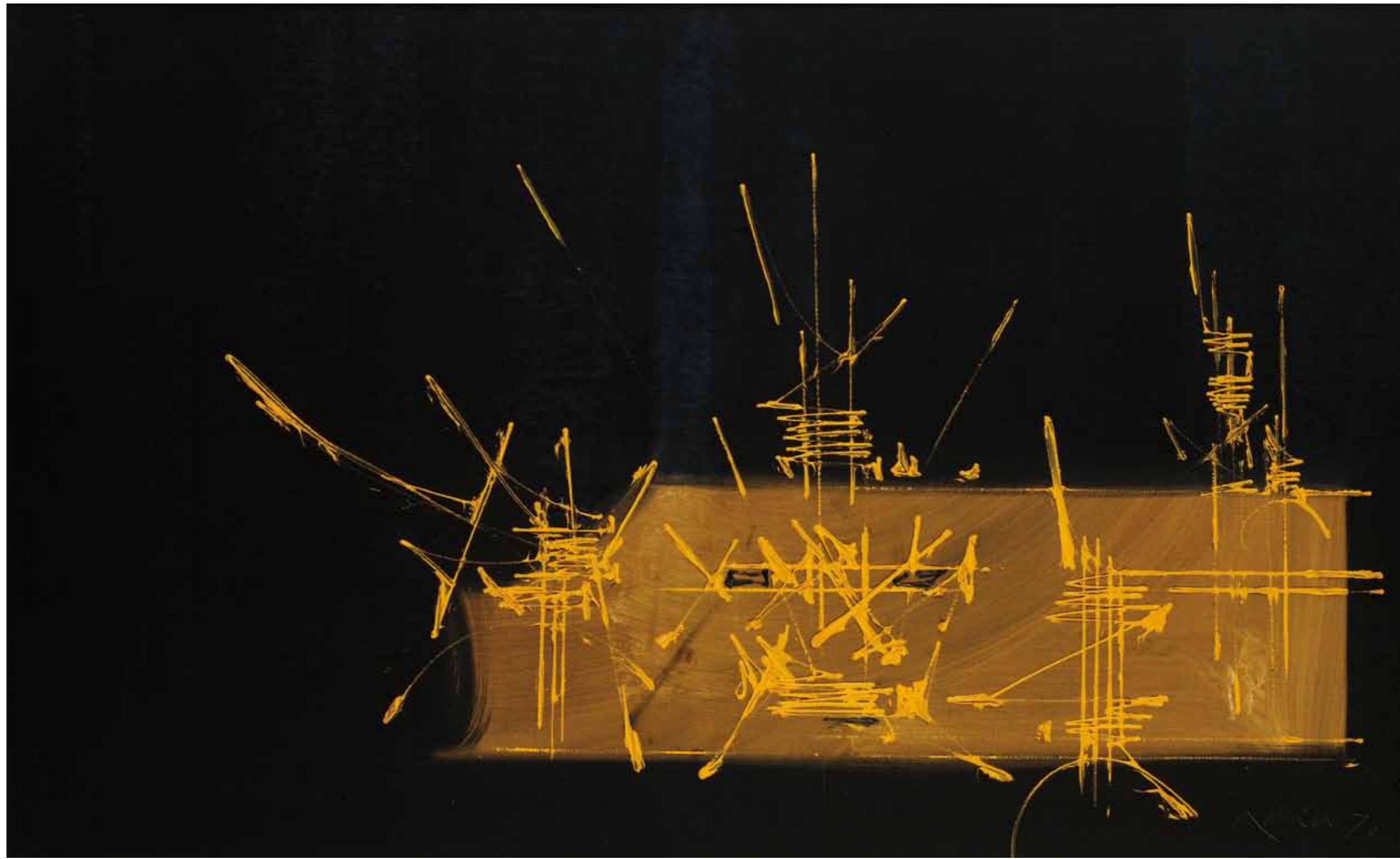
PROVENANCE

Galerie Maurice Garnier, Paris

CERTIFICATE

Maurice Garnier has confirmed the authenticity of this work





Georges **Mathieu** 1921-2012

Untitled, 1970

Signed and dated 'Mathieu 70' (lower right corner)

Oil on canvas

89 x 146 cm • 35 x 57.5 in.

PROVENANCE

Private collection, Paris



Alexander **Calder** 1898-1976

Horizon Forms, 1975

Signed and dated 'Calder 75' (lower right)

Gouache on paper

74,9 x 109,8 cm • 29.5 x 43.2 in.

PROVENANCE

Perls Galleries, New York

Donald Morris Gallery, Birmingham, MI

Private collection, Bloomfield Hills

By descent from the above to the present owner

EXHIBITED

Flint Institute of Arts, Alexander Calder: Mobiles, Stables, Gouaches, Drawings from the Michigan Collections, Feb. - March, 1983, No. 58

CERTIFICATE

This work is registered in the archives of the Calder Foundation, New York, under application No. A07114

Sam Francis 1923-1994

Untitled (SFP94-119), 1994

Acrylic on canvas
55,9 x 35,6 cm • 22 x 14 in.

PROVENANCE

Estate of the artist, California (1994)
Galleri Faurischou, Copenhagen (June 1996)
Private collection, Europe

EXHIBITED

Los Angeles, Los Angeles County Museum of Art, Sam Francis: The last works, 25 May-17 Sept. 1995, ill. in colour in the exh. brochure
Copenhagen, Galleri Faurischou, Art Basel 28, Basel. The complete (152) paintings from the last studio of Sam Francis, 11-18 June 1997, ill. in colour in the ext. brochure
Copenhagen, Galleri Faurischou, Sam Francis: The last works, 18 March-5 June 1999, ill. in b/w pp. 12-13

LITERATURE

Agee, William C., Sam Francis: paintings 1947-1990, Los Angeles: Museum of Contemporary Art, 1999, exh. cat. fig.51, ill. p.57
Sam Francis, Mendrisio, Switzerland: Museo d'Arte, 1997; exh. cat., ill. pp.20-21 and exh. brochure
Sam Francis: les années parisiennes 1950-1961, Paris, Galerie nationale du Jeu de Paume, 1995, exh. cat., ill. p.39
Burchett-Lere, Debra ed., Sam Francis: Catalogue raisonné of Canvas and Panel paintings, 1923-1994, Berkeley, University of California press, 2011; cat. No.1789, DVD I, ill. in colour



Andy Warhol 1928-1987

Jackie, 1964

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

PROVENANCE

Ileana Sonnabend, Paris
Galleria GM, 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

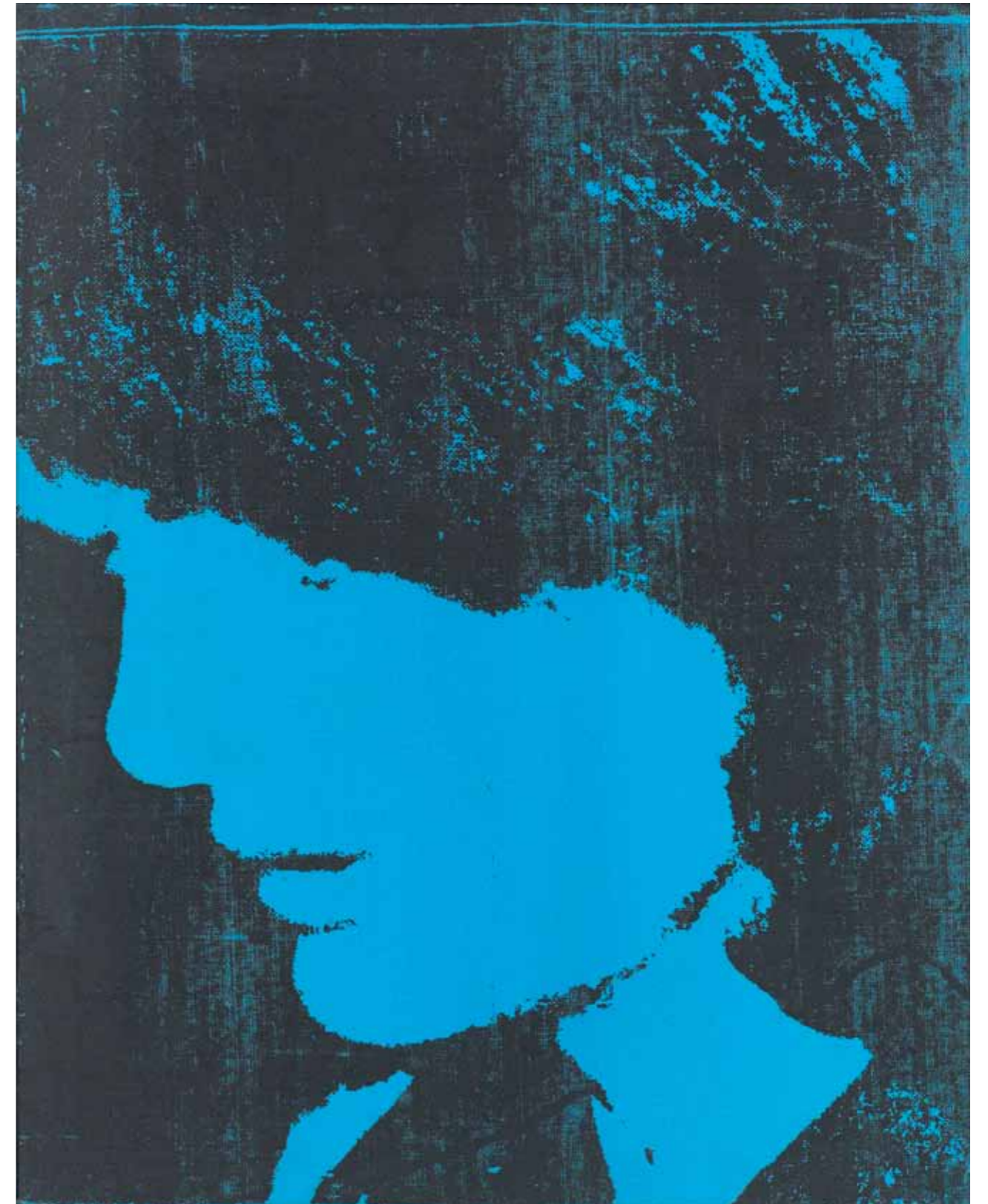
George Frei and Neil Printz (eds.), The Andy Warhol Catalogue raisonné: Paintings and Sculptures 1964-1969, vol. 02A, New York, 2004, No. 1205, ill. in colour, unpagged

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*.

Capturing the heartfelt sympathies of millions of people, Jackie Kennedy, unlike Warhol's other tragic stars, drifts away from the posturing pop pin-ups in favour of a more subdued palette and heightened sense of intimacy. 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. "Warhol devised his powerful portraits of Jacqueline Kennedy from news photographs taken before and after President John F. Kennedy's assassination, Warhol's friend and biographer, David Bourdon explained. By cropping in on Mrs. Kennedy's face, Warhol emphasized the heavy emotional toll during those tragic closing days in November. 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). 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.

However, varying reports about Warhol's reaction to President Kennedy's death enhance the mystique that surrounded these canvases and inform that they were simultaneously influenced by Jacqueline Kennedy herself as well as the media coverage of the event. The first significant television news of its kind, the assassination of JFK was covered for seventy hours by all three major American television networks. Scenes of an emotionally stunned Jackie Kennedy were distributed around the world, resonating with a somber national mood, which profoundly affected Warhol. "I'd been thrilled having Kennedy as president," Warhol expressed. "He was handsome, young, smart - but it didn't bother me that much that he was dead. What bothered me was the way the television and radios were programming everybody to feel so sad..." (A. Warhol, quoted in P. Hackett, Popism: The Warhol Sixties, New York, 1980, p. 60). The portrait of Jackie is Warhol's attempt to deal with this sadness, immortalising her with his silkscreens. More than any other artist of his time, Warhol brilliantly captured the drama of the sixties, producing some of the most iconic images to emerge from the period. Jackie documents the style icon of the era, a fresh-faced beauty radiating as the ultimate contemporary icon of glamour, moments before the world as she knew it came to an end.



Fernando BOTERO
Manolo VALDÉS
André BRASILIER
Yayoi KUSAMA
David MACH
Julian OPIE
Paul ALEXIS
Gérard RANCINAN
Eduardo GUELFENBEIN
Umberto MARIANI
Mauro CORDA
Reza DERAQSHANI
Lita CABELLUT
Li TIANBING
Jean-Pierre ROC-ROUSSEY
Pierre MATTER
Jean-François LARRIEU
Marcello LO GIUDICE
Joe BLACK
SEEN

20

CONTEMPORARY



Fernando **BOTERO** -1932-

CIRCUS MUSICIANS, 2008
Oil on canvas
140,5 x 100 cm • 55.3 x 39.4 in.



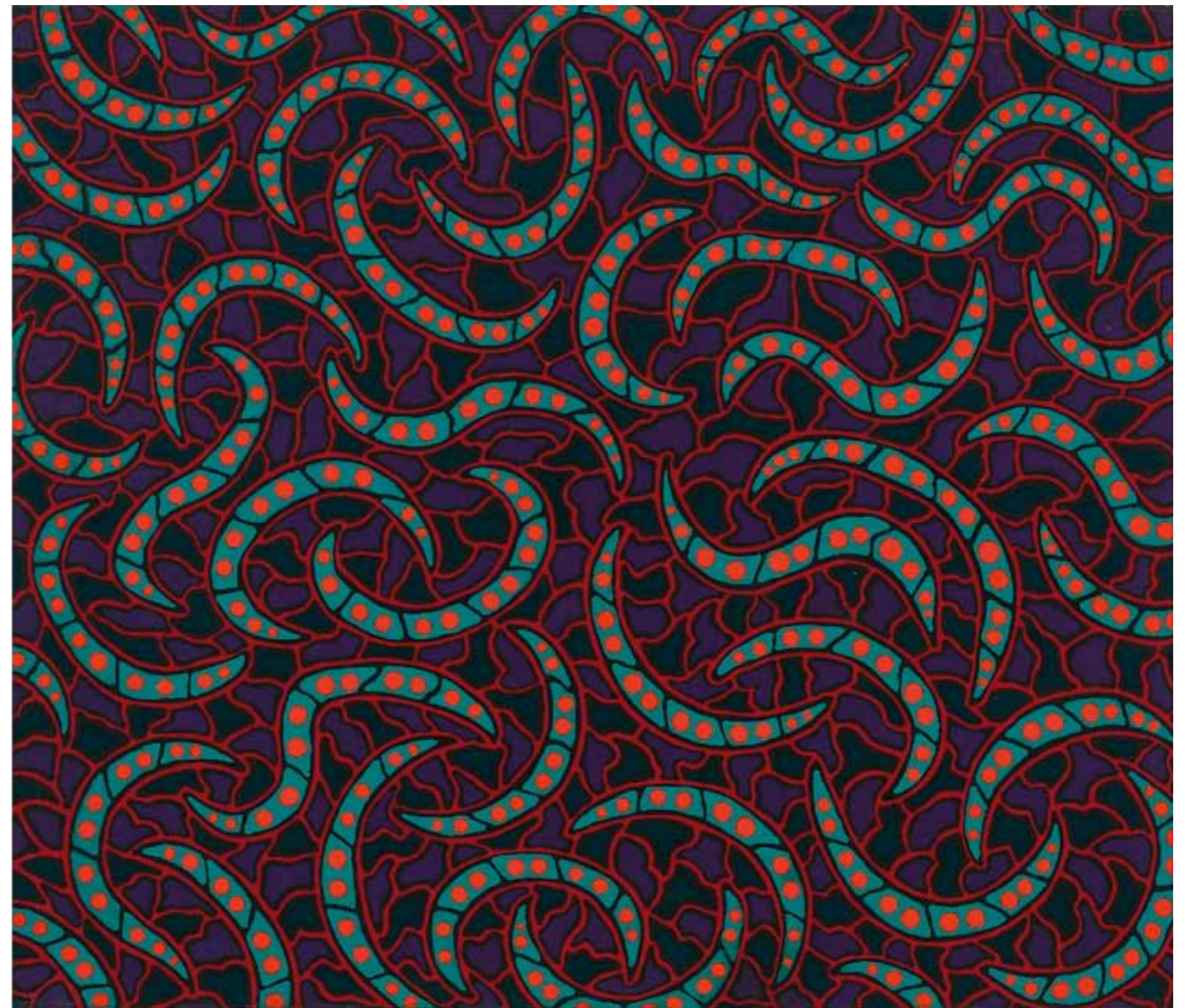
Manolo **VALDÉS** -1942-

MENINE
Aluminium, edition of 9
H: 112 cm • 44.1 in.



André **BRASILIER** -1929-

LE GRAND CIEL ROSE, 1988
Oil on canvas
179,5 x 245 cm • 70.7 x 96.5 in.



Yayoi **KUSAMA** -1929-

WAVES IN THE EVENING GLOW, 1988
Acrylic on canvas
45,5 x 53 cm • 17.9 x 20.9 in.



David **MACH** -1956-

STAG, 2011

Coat hangers, edition of 4
230 x 250 x 140 cm • 90.5 x 98.4 x 55.1 in.



Julian **OPIE** -1958-

ED AND MARIANELA 3, 2010

Vinyl on wooden stretcher
234,5 x 192,5 cm • 92.3 x 75.8 in.



Paul **ALEXIS** -1947-

OH DANIEL! I LOVE YOU, 2014

Oil on canvas and wire netting
140 x 115 cm • 55.1 x 45.3 in.



Gérard **RANCINAN** -1953-

SMALL MAN IN A BIG WORLD - GANG BANK, 2013

Argentique print mounted on plexiglas in artist's frame, edition of 3
180 x 300 cm • 70.9 x 118.1 in.



Eduardo **GUELFENBEIN** -1953-

PANTHEON, 2014

Acrylic on canvas

130 x 162 cm • 51.2 x 63.8 in.

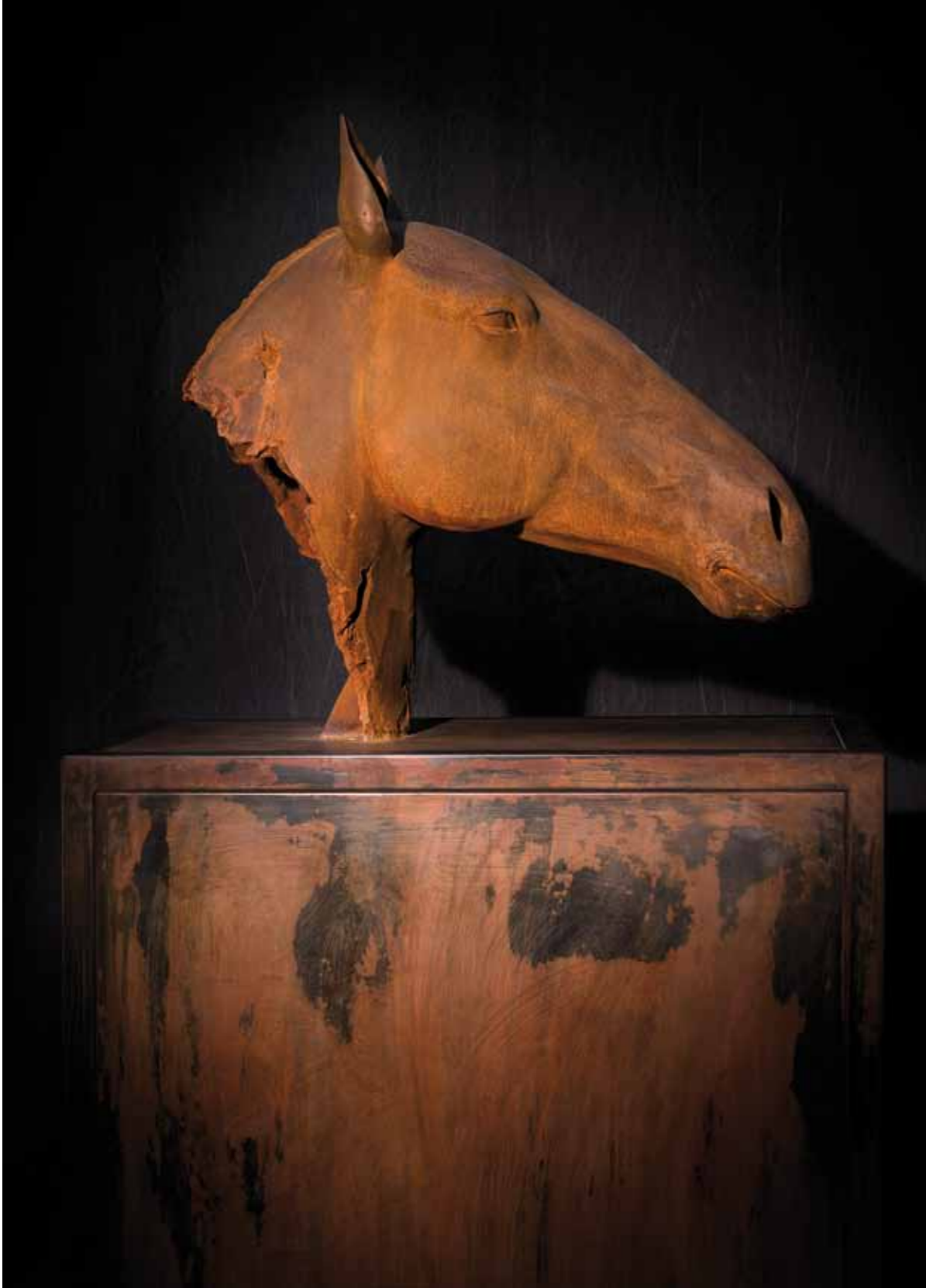


Umberto **MARIANI** -1936-

LA FORMA CELATA, 2014

Vinyl and sand on lead sheet

81 x 60,5 cm • 31.9 x 23.8 in.



Mauro **CORDA** -1960-

EQUINE REMNANT, 2014

Cast iron, edition of 8
80 x 76 x 35 cm • 31.5 x 29.9 x 13.8 in.



Reza **DERAKSHANI** -1952-

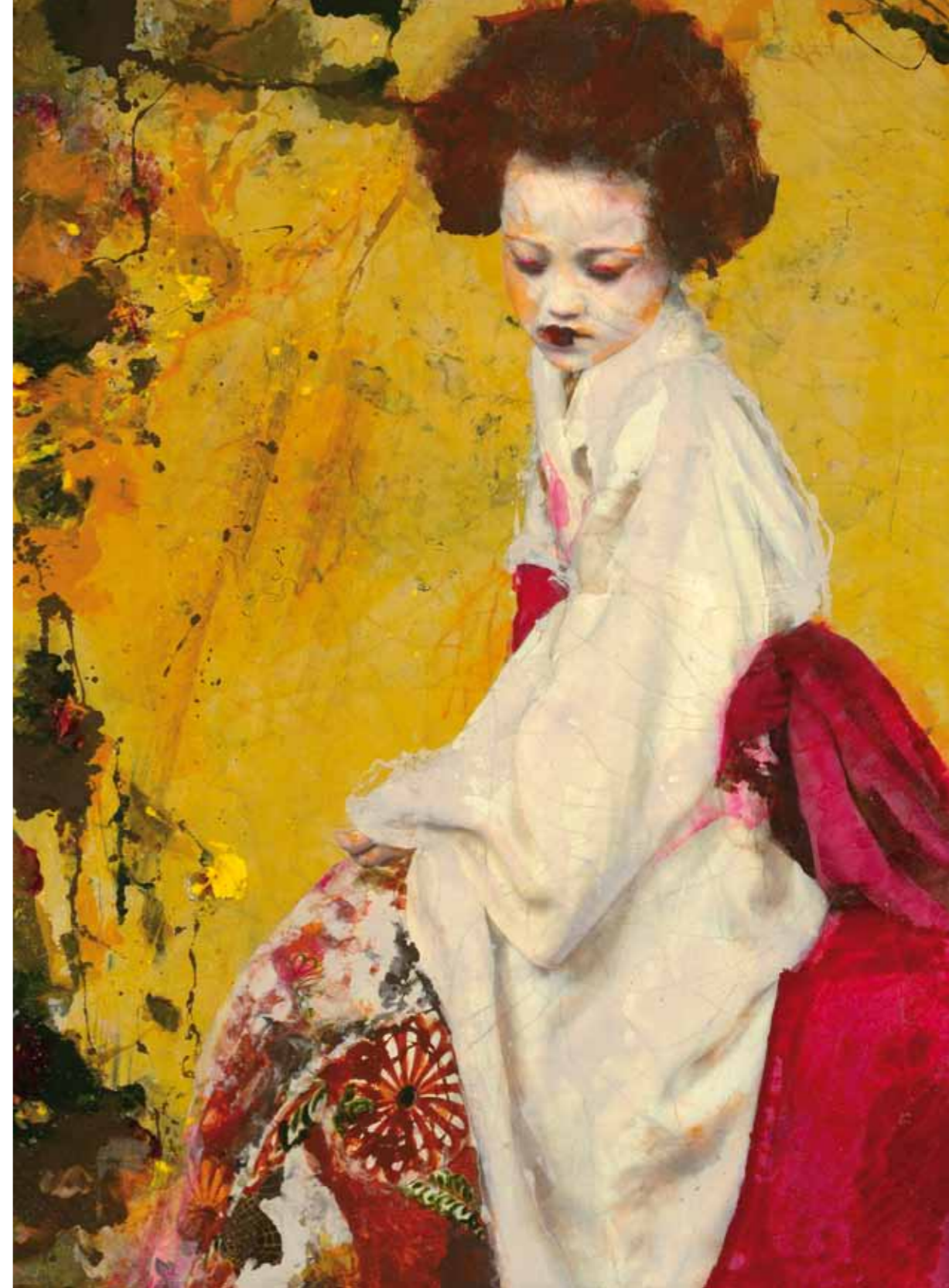
A SILVER DAY TO HUNT, 2014

Oil, glitter, industrial paint and silver paste
200 x 200 cm • 78.7 x 78.7 in.



LI TIANBING -1974-

SUR LE PONT, 2011
Oil on canvas
200 x 300 cm • 78.7 x 118.1 in.



Lita CABELLUT -1961-

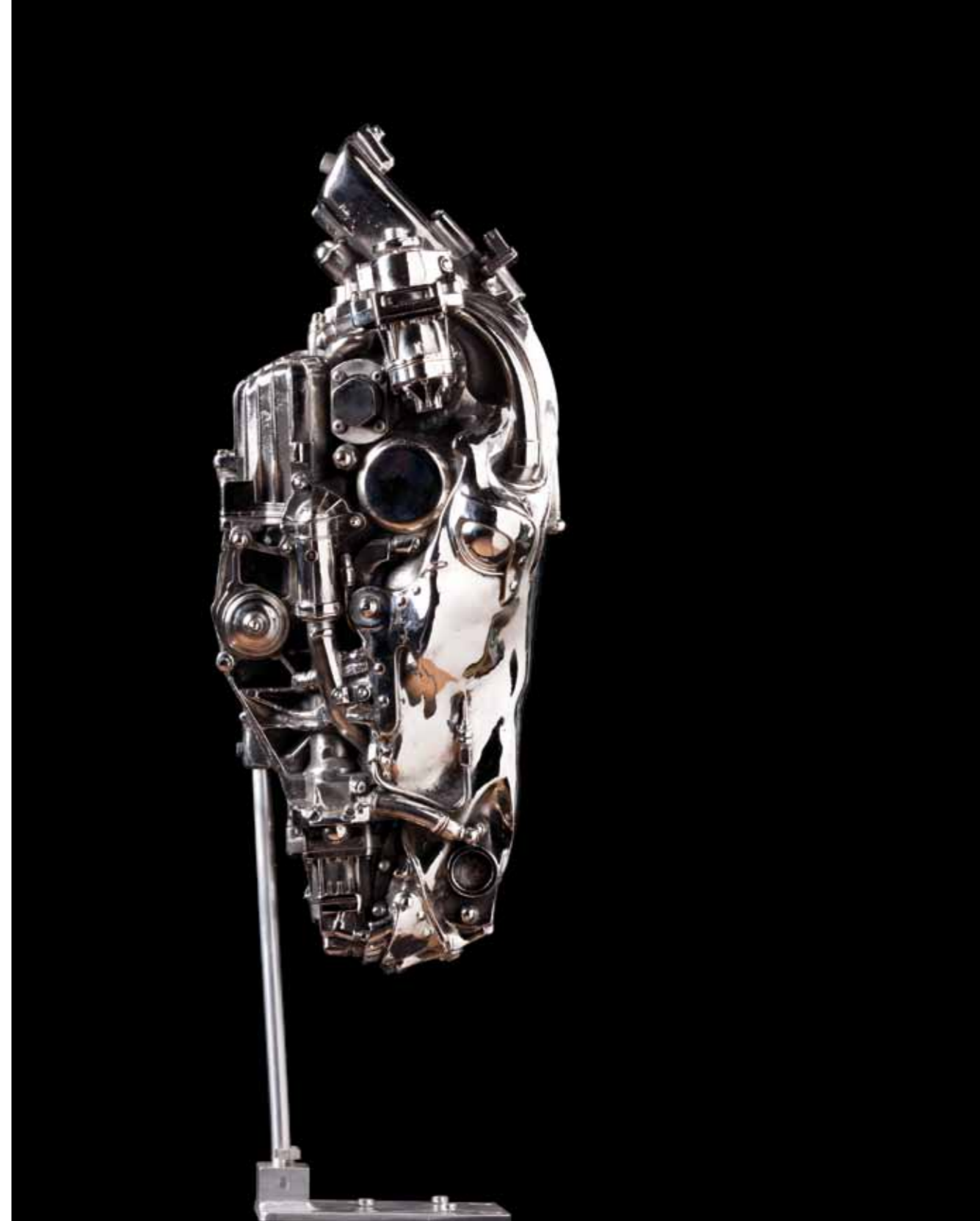
DRIED TEAR 62, 2014
Mixed media on canvas
270 x 200 cm • 106.3 x 78.7 in.



Jean-Pierre **ROC-ROUSSEY** -1951-

MESSAGÈRE CAVALIÈRE À LA TUNIQUE VERTE, 2014

Oil on canvas
130 x 195 cm • 51.2 x 76.8 in.



Pierre **MATTER** -1964-

LE CHEVAL DE L'APOCALYPSE, 2011

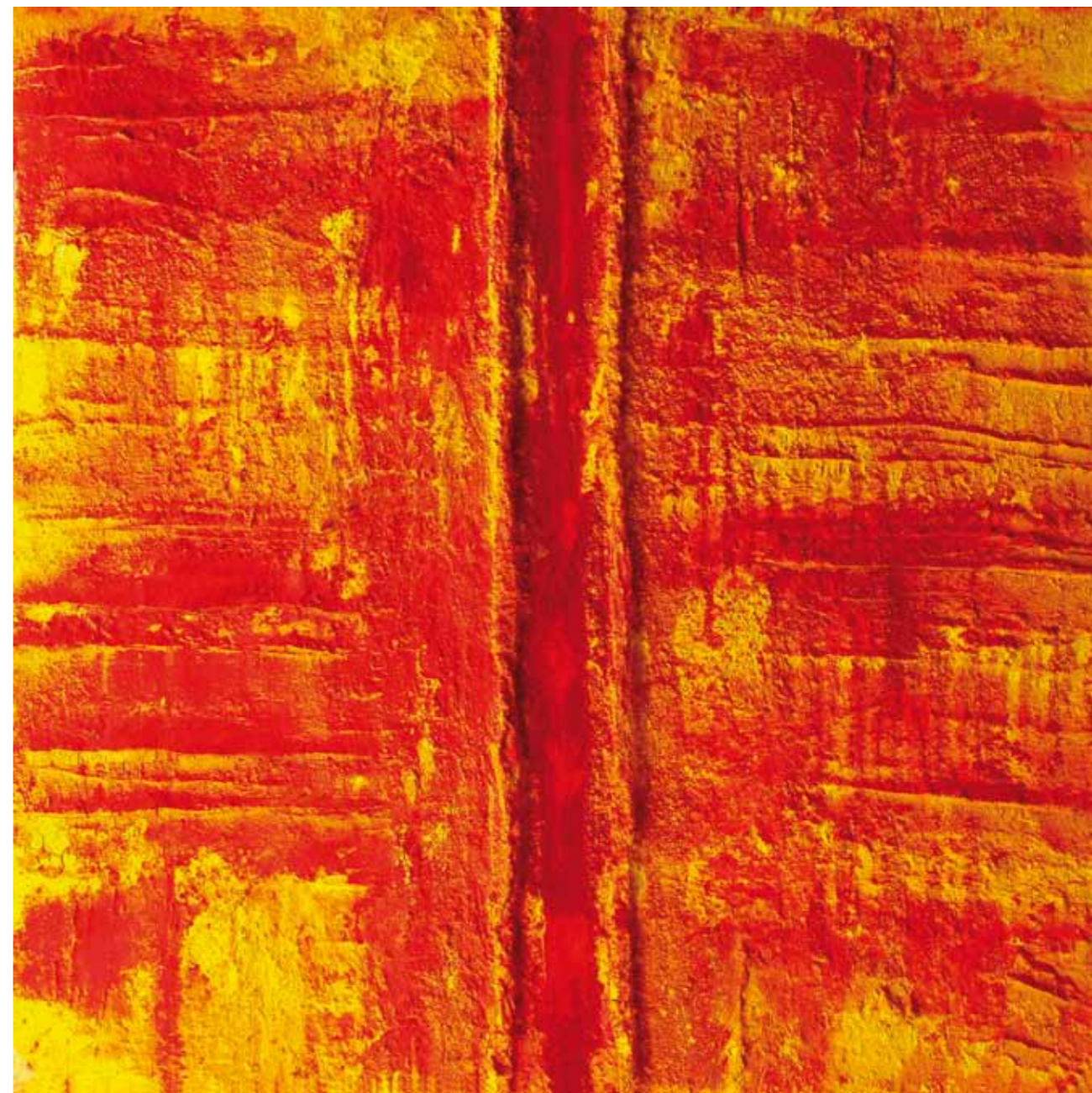
Bronze, edition of 8
85 x 35 x 30 cm • 33.5 x 13.8 x 11.8 in.



Jean-François **LARRIEU** -1960-

TRADITION ET MODERNITÉ, 2014

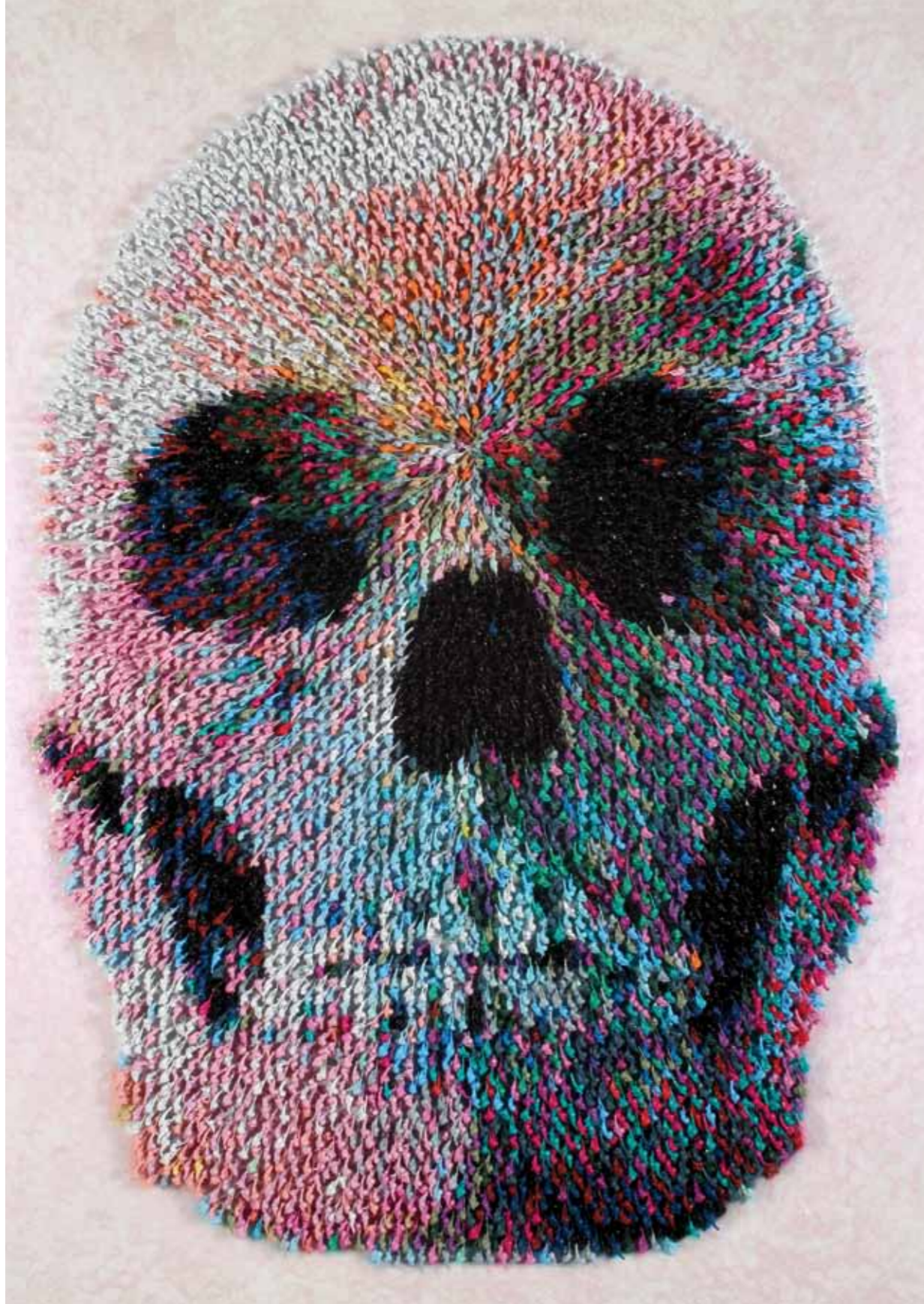
Acrylic on canvas
130 x 162 cm • 51.2 x 63.8 in.



Marcello **LO GIUDICE** -1957-

SUN / YELLOW, 2012

Pigments and oil on canvas
140 x 140 cm • 55.1 x 55.1 in.



Joe BLACK -1973-

SILENCE, 2014

8,000 hand-painted plastic toy soldiers on aluminium
182 x 130 x 7 cm • 71.6 x 51.2 x 2.7 in.



SEEN -1961-

IRON MAN'S PUNCH, 2013

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

PABLO PICASSO
JOAN MIRÓ
MARC CHAGALL
SALVADOR DALÍ
ZAO WOU-KI
BERNARD BUFFET
YAYOI KUSAMA
ANDY WARHOL
ROY LICHTENSTEIN
MEL RAMOS
TAKASHI MURAKAMI
DAMIEN HIRST
ZHANG XIAOGANG
YUE MINJUN
WANG QINGSONG
WANG GUANGYI
YANG SHAOBIN
ZHONG BIAO
ROBERT COMBAS
JOE BLACK

20
PRINTS



Pablo **PICASSO** -1881-1973-

MOUSQUETAIRE À LA PIPE, 1968

Signed and numbered
Lithograph on Arches paper, edition of 300
65 x 50 cm • 25.6 x 19.7 in.

PUBLIC NOTES

This lithograph in colours by Henri Deschamps was realised after a painting by Pablo Picasso from 1968. It is typographically inscribed "H. Deschamps Lith. Mourlot Imp." on the stone.



Joan **MIRÓ** -1893-1983-

NESTOR, 1975

Signed and numbered
Lithograph, edition of 50
89 x 62 cm • 35 x 24.4 in.

PUBLISHER: Maeght, Paris

LITERATURE: Mourlot 1074



Marc **CHAGALL** -1887-1985-

DAPHNIS ET CHLOÉ, 1961

Lithograph, edition of 250
42 x 32 cm • 16.5 x 12.6 in.

LITERATURE

Fernand Mourlot, Chagall Lithographe 1957-1962, André Sauret, No. 313 ill. p. 137



Salvador **DALÍ** -1904-1989-

TEN OF WANDS

Lithograph, edition of 250
76 x 48 cm • 29.9 x 18.9 in.

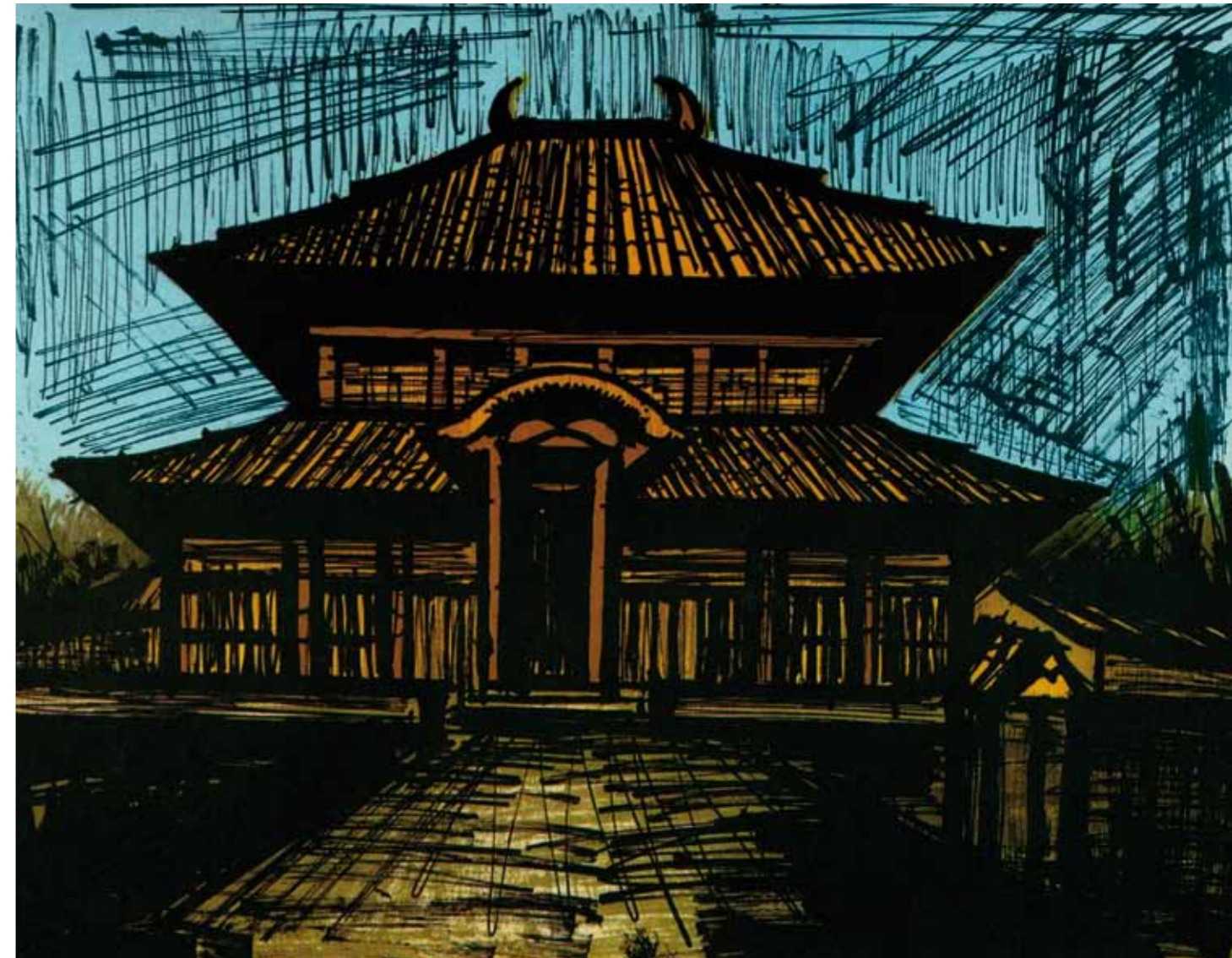


Zao **WOU-KI** -1921-2013-

CANTO PISAN, 1972

Signed and numbered
Etching and aquatint on Arches paper, edition of 150
52 x 32,6 cm • 20.5 x 12.8 in.

PUBLISHER: Pierre Belfond



Bernard **BUFFET** -1928-1999-

TEMPLE RYŌAN-JI, 1982

Lithograph, EA
51 x 67 cm • 20.1 x 26.4 in.



Yayoi **KUSAMA** -1929-

FLOWERS B, 2005

Signed and numbered
Screenprint, edition of 50
61 x 50,7 cm • 24 x 20 in.



Andy **WARHOL** -1928-1987-

BALD EAGLE FROM ENDANGERED SPECIES, 1983

Signed and numbered
Screenprint on Lenox Museum Board, edition of 150, 30 AP, 5 PP, 5 EP, 3 HC, 10 numbered in Roman numerals, 1 BAT, 30 TP
96,5 x 96,5 cm • 38 x 38 in.

PRINTER: Rupert Jasen Smith, New York

PUBLISHER: Ronald Feldman Fine Arts, Inc., New York

LITERATURE: 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. in colour, p. 130



Roy LICHTENSTEIN -1923-1997-

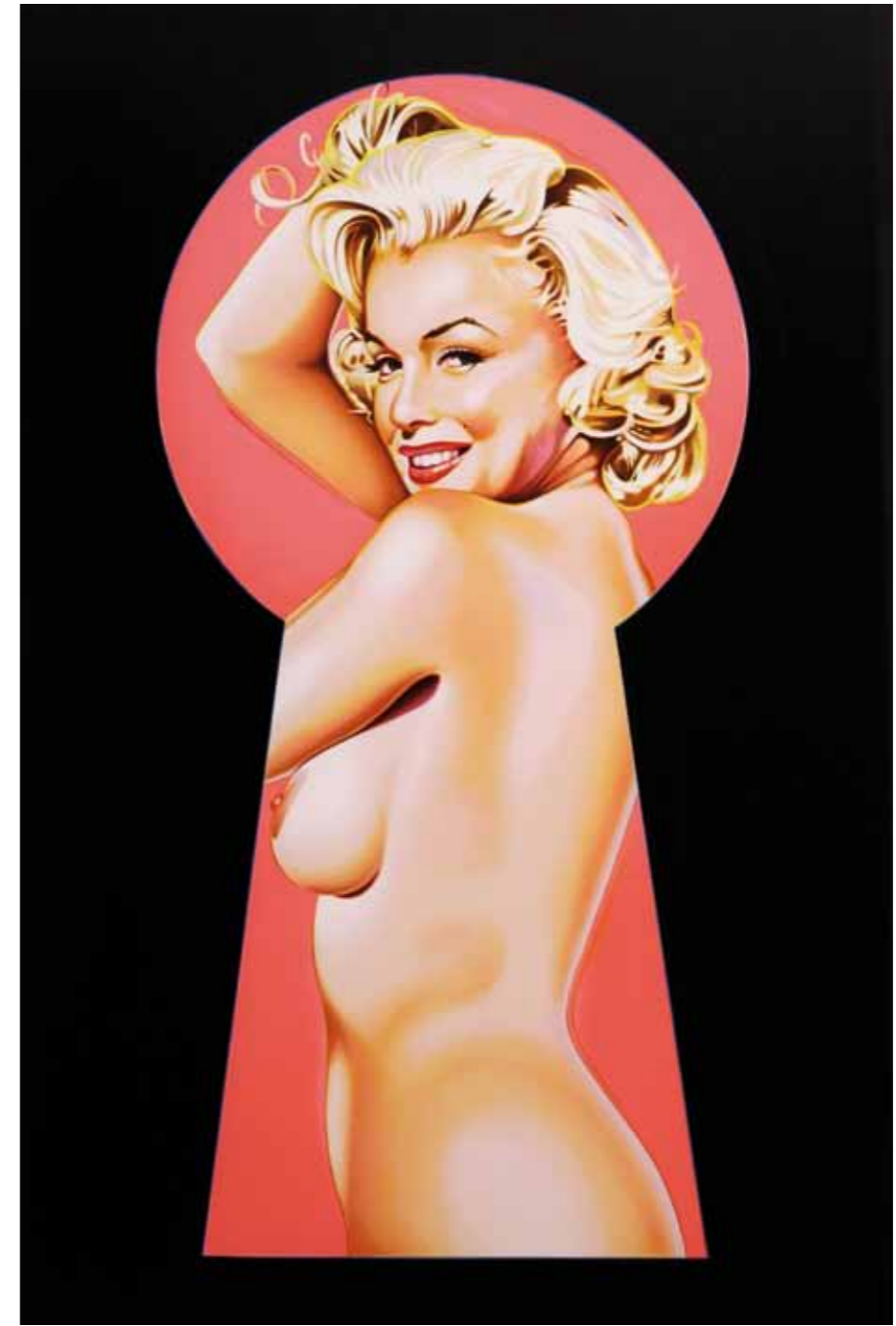
STILL LIFE WITH PICASSO, 1973

Signed and numbered
 Screenprint on Arches 88 paper, edition of 90, 30 AP, 30 TP, 15 Epreuves d'Artiste, 1 RTP, 1 PPII, 1 C
 76,2 x 56 cm • 30 x 22 in.

PRINTER: Gemini G.E.L, Los Angeles

PUBLISHER: Propylaen Verlag, Berlin and Panthéon Presse, Rome

LITERATURE: Mary Lee Corlett, The prints of Roy Lichtenstein, a Catalogue raisonné, 1948-1993, Hudson Hills Press, New York, No. 127, p. 133



Mel RAMOS -1935-

PIKA BOO PINK

Signed and numbered
 Lithograph, edition of 50
 80 x 58,5 cm • 31,5 x 23 in.



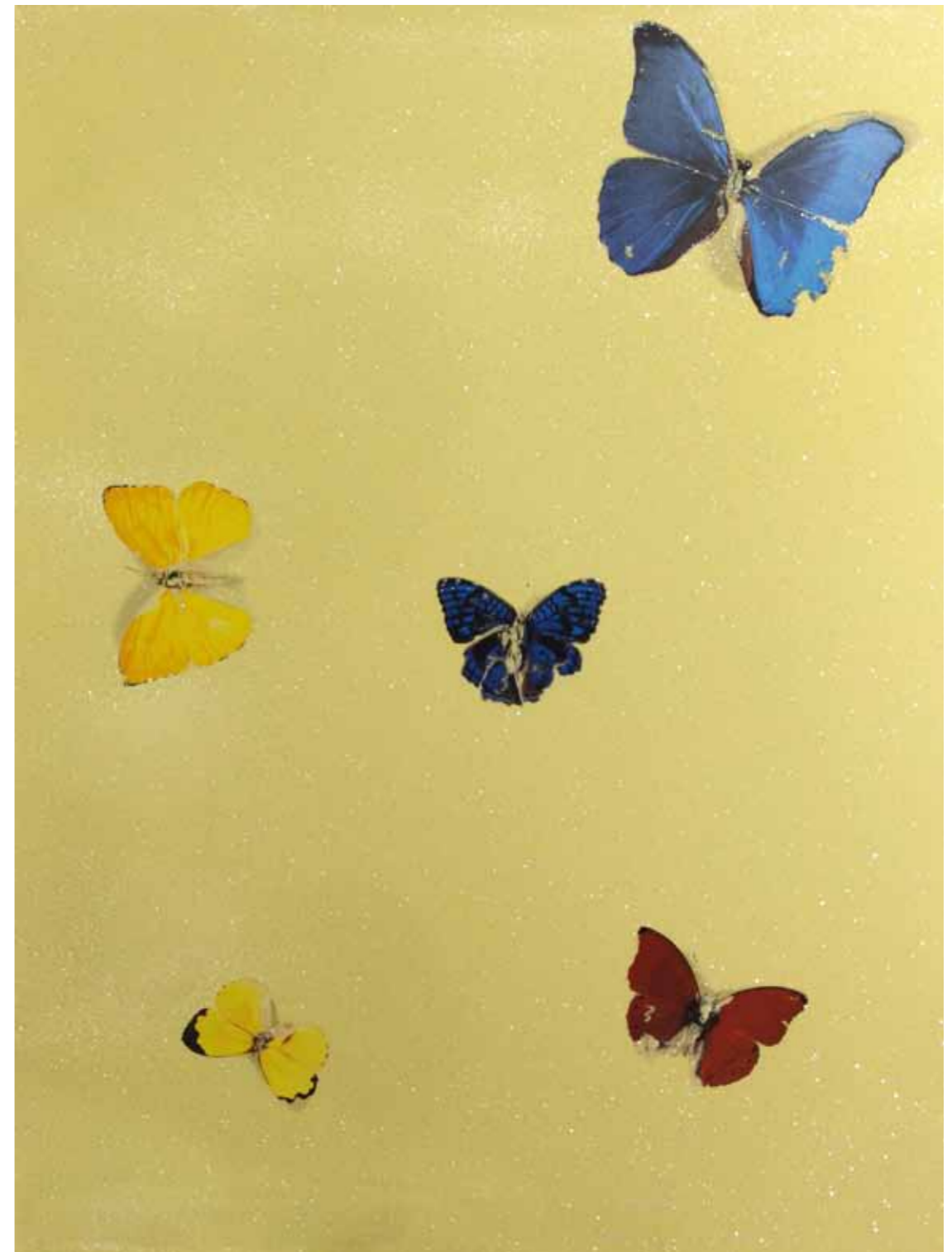
Takashi **MURAKAMI** -1962-

FLOWER BALL BLOOD (3-D) V, 2011

Signed and numbered

Offset print, cold stamp and high gloss vanishing, edition of 300

71 x 71 cm • 28 x 28 in.



Damien **HIRST** -1965-

ALL YOU NEED IS LOVE - BUTTERFLIES ON YELLOW

Silkscreen print with diamond dust, edition of 50

121,5 x 91 cm • 47.8 x 35.8 in.



Zhang **XIAOGANG** -1958-

THE MARTYR'S BLOOD

Signed and numbered

Lithograph, edition of 130 + 4 AP

120 x 80 cm • 47.2 x 31.5 in.



Yue **MINJUN** -1962-

FIGHTING

Signed and numbered

Lithograph, edition of 130 + 4 AP

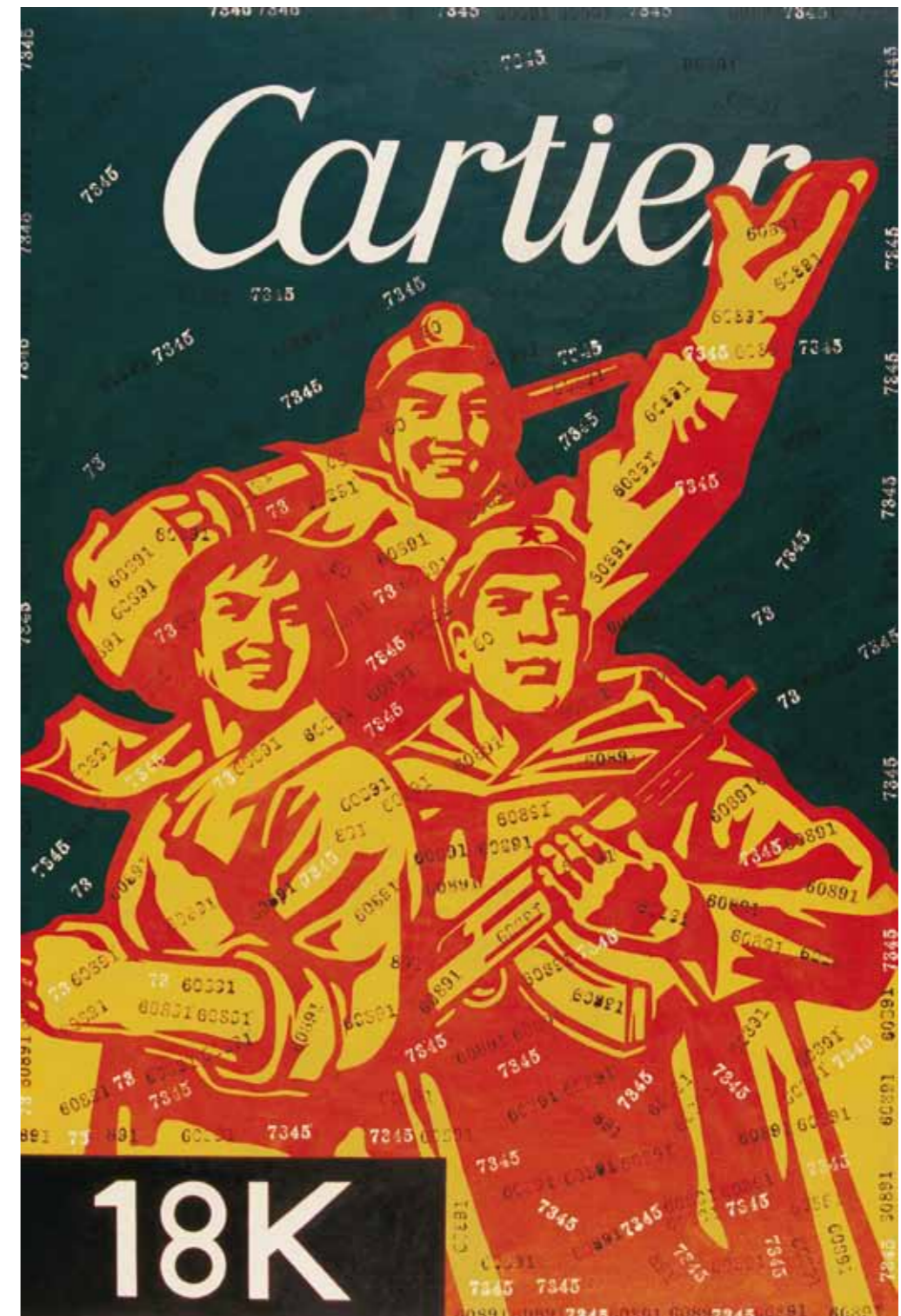
80 x 120 cm • 31.5 x 47.2 in.



Wang **QINGSONG** -1966-

PRESENT

Signed and numbered
Lithograph, edition of 110 + 4 AP
120 x 80 cm • 47.2 x 31.5 in.



Wang **GUANGYI** -1957-

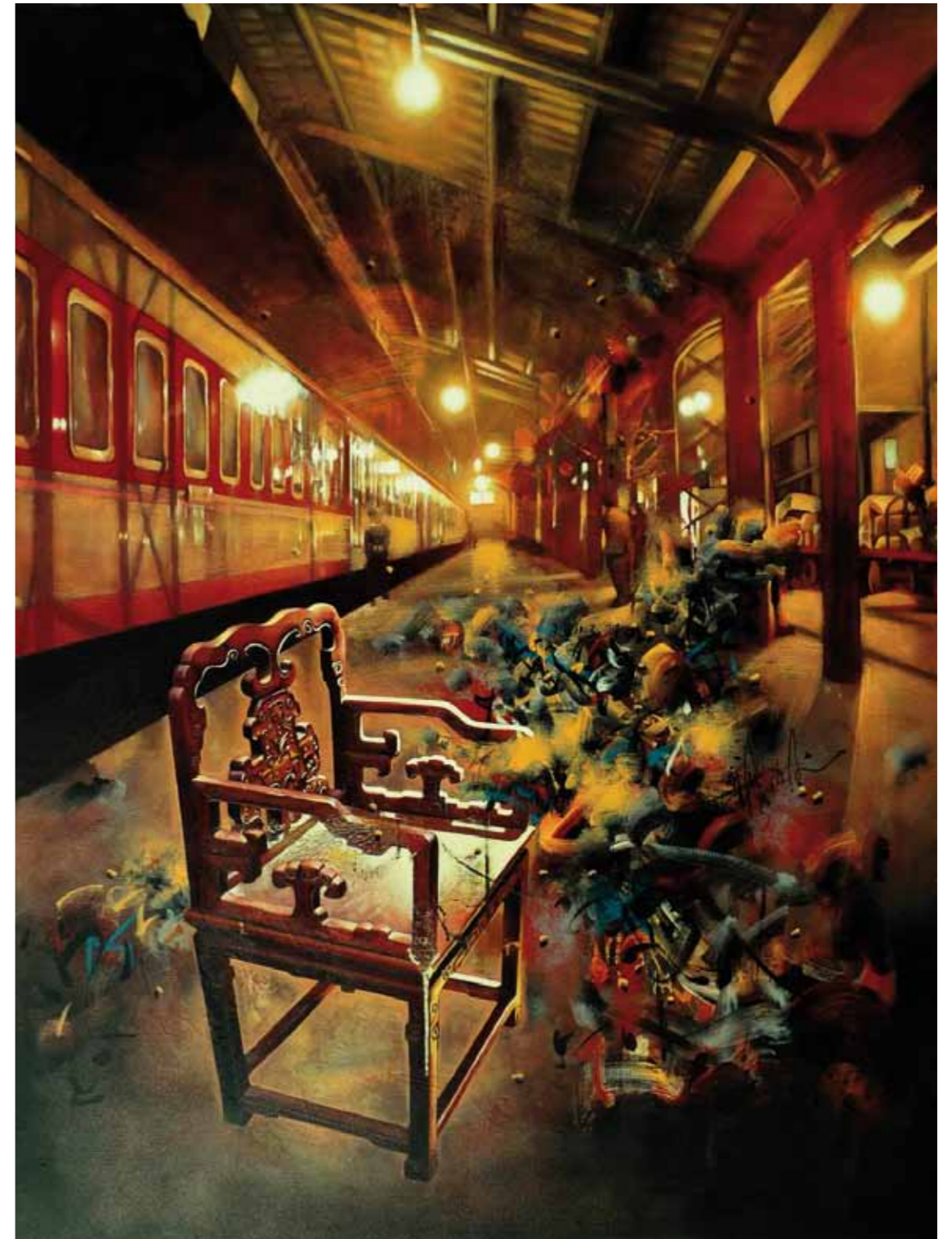
CARTIER 18K

Signed and numbered
Lithograph, edition of 165 + 4 AP
120 x 80 cm • 47.2 x 31.5 in.



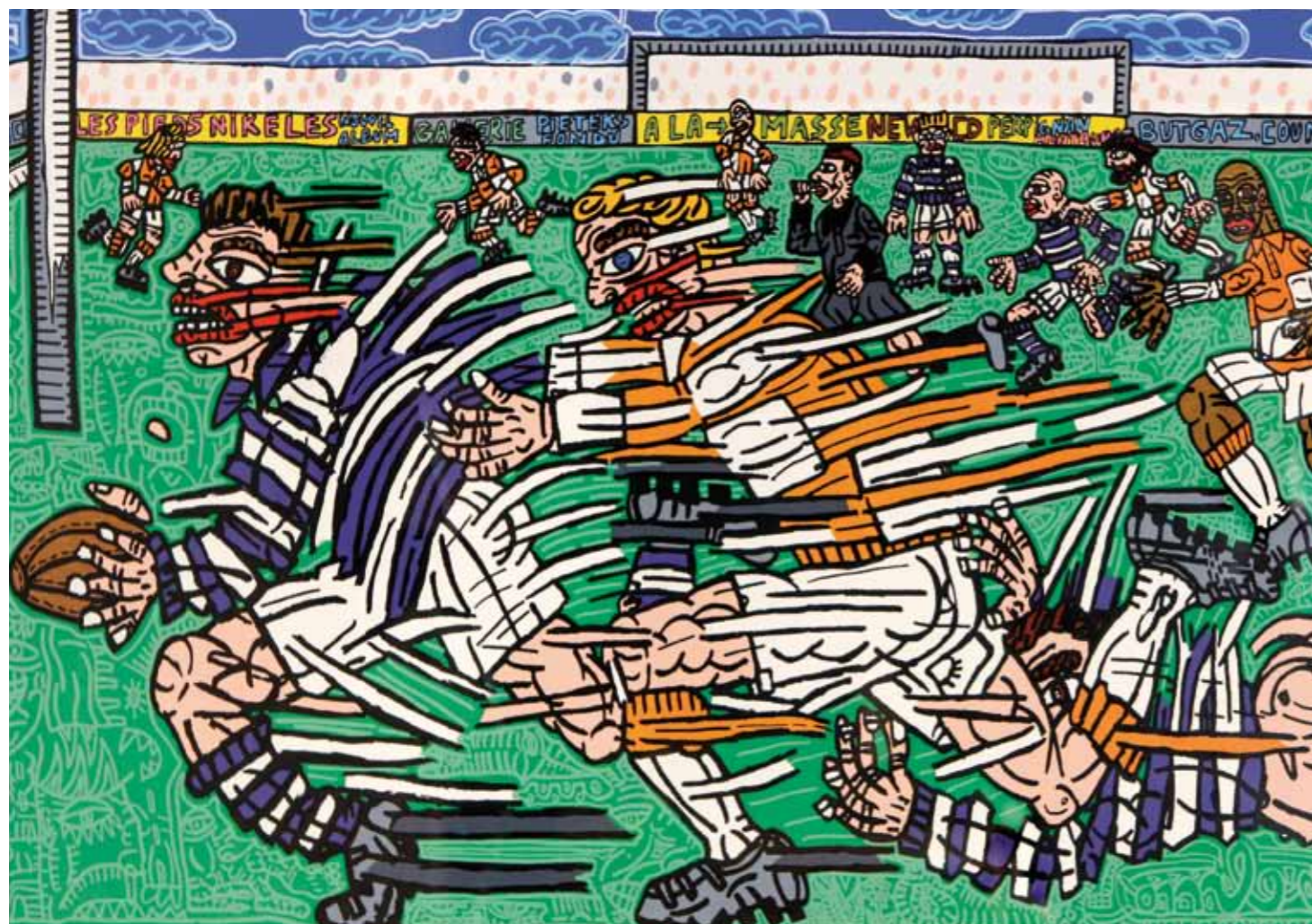
Yang **SHAOBIN** -1963-

A SLIVER OF OBLIVION
Signed and numbered
Lithograph, edition of 130 + 4 AP
120 x 80 cm • 47.2 x 31.5 in.



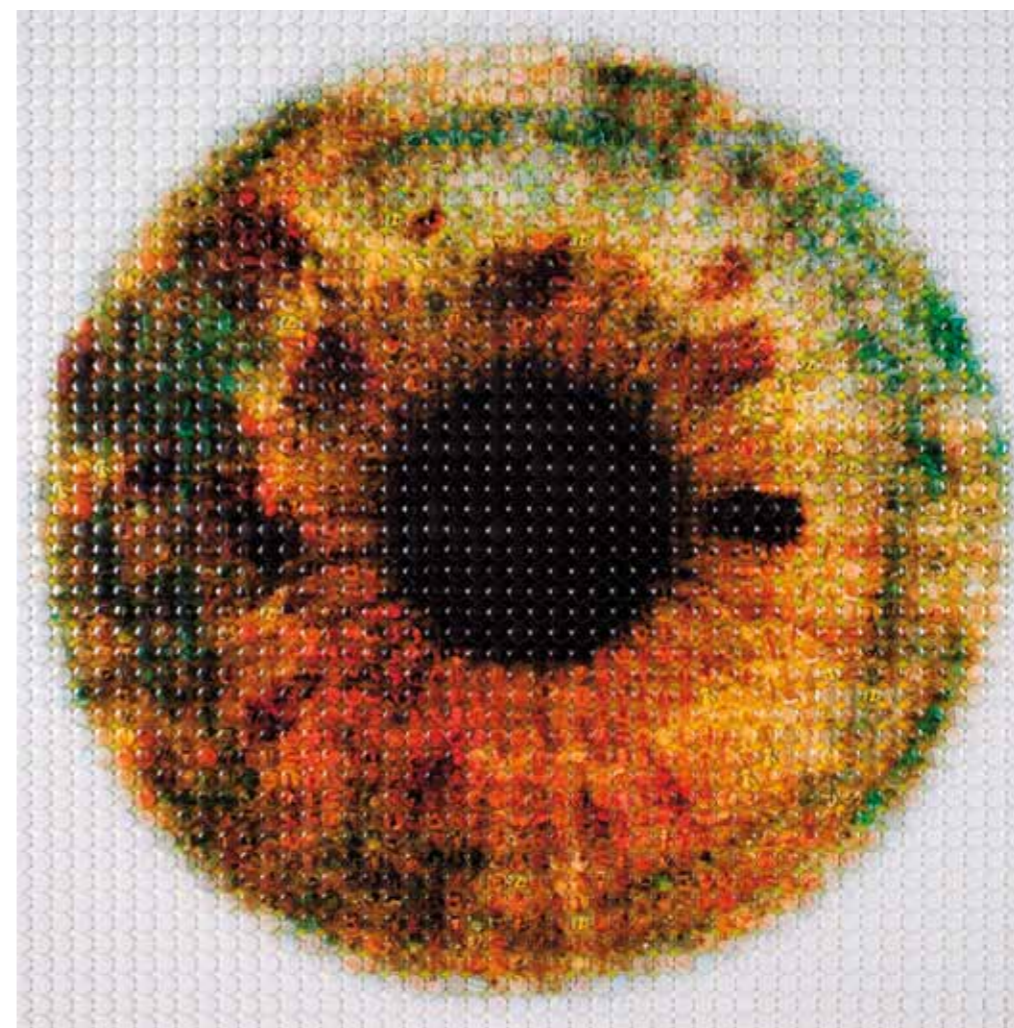
Zhong **BIAO** -1968-

LEISURE, 2011
Signed and numbered
Silkscreen print on Arches 88 paper, edition of 99
108 x 81 cm • 42.5 x 31.9 in.



Robert **COMBAS** -1957-

LA COUPE DU MONDE DE RUGBY
 Signed and numbered
 Lithograph, edition of 125
 50 x 70 cm • 19.7 x 27.6 in.



Joe **BLACK** -1973-

WAYS OF SEEING (YELLOW), 2013
 Signed and numbered
 Giclée print with spot UV on 380 g archival photo Rag paper, edition of 50
 91 x 91 cm • 35.8 x 35.8 in.

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