



# André Brasilier

## Auguste Rodin



OPERA GALLERY

André Brasilier · Auguste Rodin

CELEBRATING A MILESTONE  
1994 - 2014



## Preface

Continuing the celebrations of our 20<sup>th</sup> anniversary, it is our great honour to present to you a superb collection of works by world renowned artists Auguste Rodin and André Brasilier. This inspiring collection allows a unique view into the realms of two of France's finest artists of the last two centuries, celebrating past and present in a shared aesthetic that straddles reality and fantasy.

Regarded as one of the most remarkable sculptors of the 19<sup>th</sup> Century, Auguste Rodin and his work bridged the gap between the Renaissance and Modernity. A true innovator in the field of sculpture, Rodin made a name for himself with his ability to coherently convey emotions so forceful and striking, that one can feel the strength and power of his figures by simply standing in their presence. The exhibition will include works such as Rodin's *Thinker*, a depiction of Dante in contemplation of the circles of Hell, wrought with so much tension and deliberation that is now considered by many to be the pinnacle of his work. *Eternal Idol*, an intimate moment between lovers captured for all time so soft, tender and loving that it has become the epitome of loving gestures created at the hand of Rodin. Two of the many fine examples that demonstrate why the love for the works of Rodin has not wavered since his passing.

Such power and sensuality harmoniously transitions from Rodin's sculpted forms, to Brasilier's canvas. His works are a blend of abstraction, expressionism and something uniquely his own. Common themes within Brasilier's works are equestrian filled landscapes, sensual female portraits and sublime orchestras that make it evident why Brasilier is among France's most important living artists. His portrayals lighten our souls with dreamy infusions of figures set in simplicity of colours, shapes and forms. Horseback riders gallop through orchards and canter across coastlines, orchestras serenade their audiences and sensual women depicted in candid portraits. His works are so breathtaking that Brasilier has affirmed himself as one of France's contemporaries finest.

Opera Gallery Group is proud to open its doors for this fantastic collection of sculpture and painting, that demonstrate figure and landscape beautifully rendered. We look forward to welcoming you to experience something truly magnificent and joining us as we raise a glass in celebration of 20 years of Opera Gallery Group, a moment that should not be missed.

**Gilles Dyan**  
Founder and Chairman  
Opera Gallery Group

**Stéphane Le Pelletier**  
Director Asia Pacific  
Opera Gallery



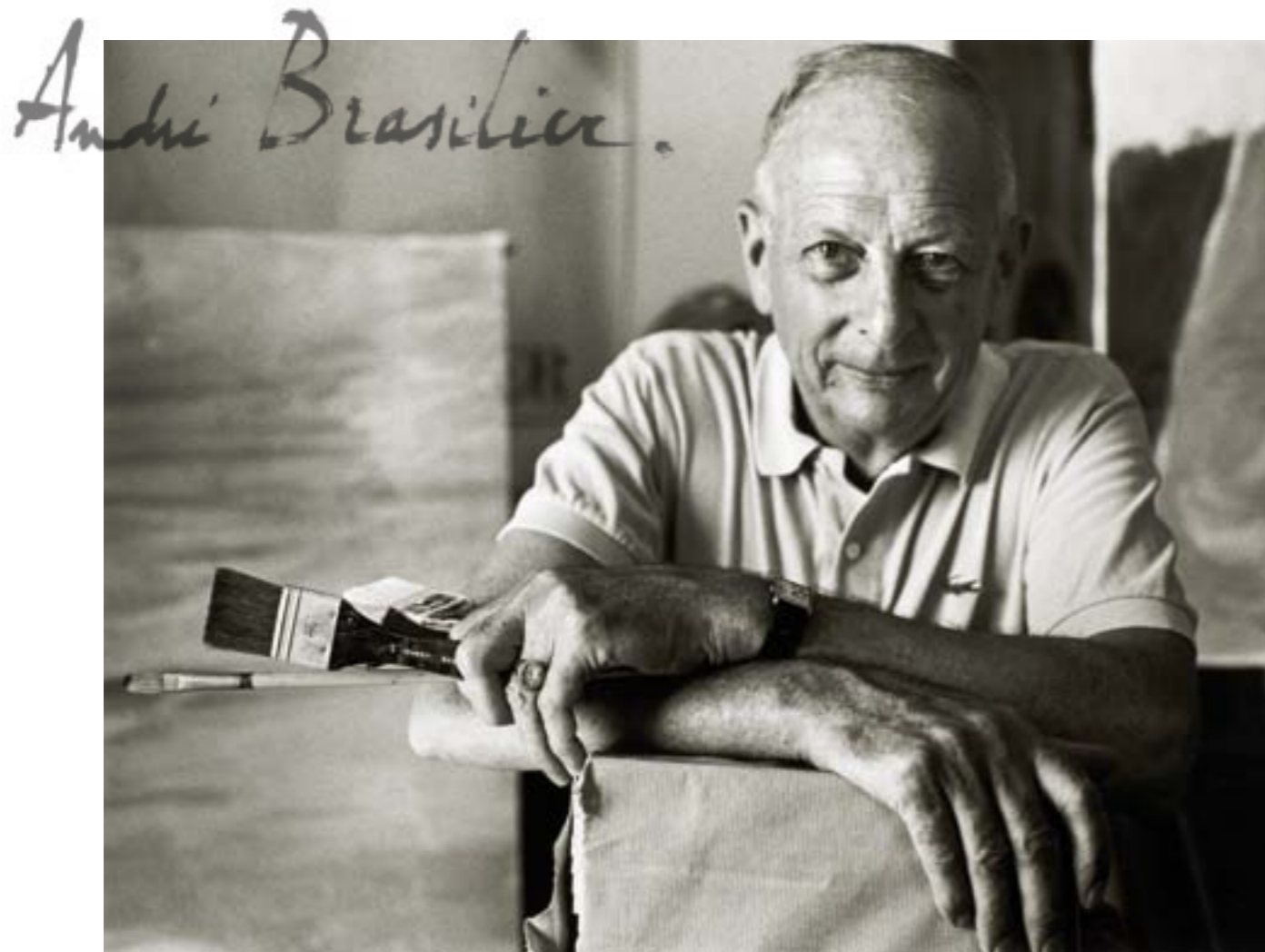
# André Brasilier

(1929-)

André Brasilier, whose parents were also painters, was born in 1929, in Saumur, France. From an early age, he showed a natural inclination for painting and he entered the École des Beaux-Arts in Paris at the age of 20.

In 1953, aged only 23, Brasilier won the Premier Grand Prix de Rome of painting. He had his first retrospective of 100 artworks from 1950-1980 at the Château de Chenonceau in 1980 and a retrospective exhibition at the Musée Picasso - Château Grimaldi in Antibes (French Riviera) in 1988. Over the years he held numerous exhibitions all over the world: France, Germany, Japan, Switzerland, Canada, the United States, Russia, The Netherlands, Korea and Hong Kong. Notably, he was honoured by a retrospective exhibition of his work at Russia's renowned State Hermitage Museum in Saint Petersburg in 2005 and at the Museum Haus Ludwig für Kunstausstellungen Saarlois in Germany in 2007.

Brasilier's works often feature themes and motifs of horses, nature, music and women. Set against the most simplistic and romantic backgrounds, he transports us easily into surreal landscapes, which lighten the soul with dreamy infusions of figures set in simplicity of colours, shape and form. In an intimate communion with nature, he draws his inspiration from its language, sounds and colours, thus revealing the natural beauty of our surroundings. Although Brasilier bases his painting on reality, he is not a realistic painter, as once explained by Bernard de Montgolfier: "One could say that Brasilier has a very personal way of being nonfigurative within figuration". Indeed, he strives to make the invisible visible again, opening the viewers' eyes upon the non-obvious, in a relentless quest for intimate and cohesive humanism.



- 1929 Born in Saumur, Anjou, France
- 1949 École Nationale des Beaux-Arts, Paris, France
- 1952 Wins Florence Blumenthal Prize
- 1953 Wins Premier Grand Prix de Rome of Painting Award
- 1954 Stays at Villa Medicis
- 1957 Travels around the world
- 1959 First lithography in Mourlot's workshop, advised by Jacques Sorlier  
First exhibition in Paris, on the theme of music, Galerie Drouet, Paris, France
- 1960 First exhibition at the Galerie Weil, Paris, France  
Wins Villeneuve-sur-Lot Award
- 1962 Exhibition at David B. Findlay Galleries, New York, USA
- 1963 Exhibition at David B. Findlay Galleries, New York, USA
- 1964 Exhibition at Galerie Weil, Paris, France
- 1969 First exhibition at Galerie de Paris, Paris, France  
First exhibition at Yoshii Gallery, Tokyo, Japan  
Exhibition at the Centre Gildas Fardel, Nantes Museum, Nantes, France
- 1971 Exhibition at Arte Gallery, Caracas, Venezuela  
Exhibition at David B. Findlay Galleries, New York, USA
- 1972 Exhibition at Galerie de Paris, Paris, France
- 1974 Exhibition of lithographs and tapestries at Galerie Vision Nouvelle, Paris, France  
Exhibition at Yoshii Gallery, Tokyo, Japan
- 1976 Exhibition at Galerie de Paris, Paris, France
- 1979 Exhibition at Galerie Matignon, Paris, France
- 1980 First retrospective (1950-1980), 100 artworks at the Château de Chenonceau, Chenonceau, France
- 1983 Exhibition of watercolours at Galerie des Chaudronniers, Geneva, Switzerland  
Exhibition at Nichido Gallery, Tokyo, Japan
- 1985 Exhibition at Hammer Gallery, New York, USA  
Decors and costumes for *Ciboulette*, a Reynaldo Hahn's play, staged by Pierre Jourdan
- 1987 Mosaic work (15 x 3 m) in Vence, France
- 1988 Exhibition at Buschlen Mowatt Galleries, Vancouver, Canada  
Retrospective exhibition at the Musée Picasso - Château Grimaldi in Antibes, France  
Receives the Médaille de Vermeil distinction, granted by the Ville de Paris  
Exhibition at Galerie Hopkins-Thomas, Paris, France
- 1989 Exhibition retrospective *Hommage à André Brasilier*, in Angers, France  
Receives the Chevalet d'or distinction
- 1990 Exhibition at Nichido Gallery, Tokyo, Japan
- 1991 Publication of *Harmonies*, an album of 10 lithographs (Text by Yann le Pichon) presented at Drouot Montaigne, Paris, France
- 1992 Publication of the *Catalogue Raisonné des lithographies*, Editions Callithos  
*André Brasilier à Bagatelle*: retrospective exhibition organised by Didier Jumaux & Partenaires, Mairie de Paris, Paris, France
- 1993 Exhibition at the Château de Sédières, Clergoux, France
- 1994 Exhibition at Musée des Beaux-Arts, Palais Carnolés, Menton, France
- 1995 Exhibition at Nichido Gallery, Tokyo, Japan  
Ceramics exhibition at Galerie Landrot, Paris, France  
Exhibition at the Arsenal de Metz, Metz, France  
Paintings exhibition at Galerie Bac Saint-Germain, Paris, France  
Exhibition of watercolours at Buschlen Mowatt Galleries, Vancouver, Canada
- 1996 Exhibition at Soufer Gallery, New York, USA  
Exhibition at Château de Vascoeuil, Vascoeuil, France  
Permanent exhibition at Galerie Bac Saint-Germain, Paris, France
- 1997 Exhibition at Nichido Gallery, Tokyo, Japan  
Exhibition in Verden, Germany
- 1998 Exhibition at Printemps Ginza, Tokyo, Japan
- 1999 Exhibition of watercolours at Galerie Nichido, Paris, France  
Exhibition at Kunsthaus Bühler Gallery, Stuttgart, Germany  
Exhibition at Garden Gallery, Nice, France  
Exhibition at Les Salles du Palais Gallery, Geneva, Switzerland
- 2002 Exhibition at Mitsukoshi department store, Nihombashi, Tokyo, Japan
- 2003 Publication of the *Catalogue Raisonné of paintings 1982-2002*, Editions Acatos
- 2004 Exhibition at the Mainau Castle, Constance Lake, Germany
- 2005 Exhibition at Galerie Schüller, Munich, Germany  
Exhibition of watercolours at Galerie Barès, Paris, France  
Retrospective exhibition at The State Hermitage Museum, Saint Petersburg, Russia
- 2006 Retrospective exhibition at Espace des Arts, Paris, France
- 2007 Retrospective exhibition in five cities in Japan: Tokyo, Nagoya, Niigata, Sapporo, Fukuoka  
*André Brasilier chez La Fontaine*, exhibition in the Jean de La Fontaine Museum, Château-Thierry, France  
Exhibition at E.J. van Wisselingh & Co, Haarlem, The Netherlands  
Exhibition at Museum Haus Ludwig für Kunstausstellungen Saarlouis, Saarlouis, Germany
- 2008 Inaugural ceremony for the Chapel of Saint-Blaise, Pompadour, France  
Etchings-Illustrated books, Bibliothèque Louis Nucéra, Nice, France
- 2009 Travelling exhibition in Japan: Tokyo, Sendai, Nagoya, Fukuoka
- 2010 Exhibition at Gallery Artbank, Seoul, Korea  
Exhibition at Château de Chenonceau, Chenonceau, France
- 2011 Exhibition at Moulins Albigeois, Albi, France
- 2012 Exhibition at Opera Gallery, Hong Kong
- 2013 Exhibition at Opera Gallery, London, UK
- 2014 Exhibition at Opera Gallery, Geneva, Switzerland



# Cavalcade maritime

2008 Signed 'André Brasilier' (lower right)  
Oil on canvas  
97 x 146 cm - 38.2 x 57.5 in.

Certificate  
This work is accompanied by a certificate of authenticity

Price on request



# Les Cavaliers de l'océan

2011 Signed 'André Brasilier' (lower right)  
Oil on canvas  
89 x 116 cm - 35 x 45.7 in.

Certificate  
This work is accompanied by a certificate of authenticity

Price on request





## Courses à Cagnes-sur-Mer

2010 Signed 'André Brasilier' (lower right)  
Oil on canvas  
65 x 92 cm - 25.6 x 36.2 in.

Certificate  
This work is accompanied by a certificate of authenticity

Price on request



# Chevauchée maritime

2012 Signed 'André Brasilier' (lower right)  
Oil on canvas  
146 x 97 cm - 57.5 x 38.2 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



# Le grand ciel rose

1988 Signed 'André Brasilier' (lower right)  
Oil on canvas  
179,5 x 245 cm - 70.7 x 96.5 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request





## Courses à Vincennes

1988 Signed 'André Brasilier' (lower right)  
Oil on canvas  
178 x 260 cm - 70.1 x 102.4 in.

Certificate

This work is accompanied by a certificate of authenticity

Price on request



## À travers les branches

2010 Signed 'André Brasilier' (lower right)  
Oil on canvas  
50 x 73 cm - 19.7 x 28.7 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



## Cavaliers sur la neige

2011 Signed 'André Brasilier' (lower right)  
Oil on canvas  
195 x 114 cm - 76.8 x 44.9 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



# Cavaliers sur la neige

1974 Signed 'André Brasilier' (lower right)  
Oil on canvas  
31 x 58 cm - 12.2 x 22.8 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



# Village de Loupeigne sous la neige

1971 Signed 'André Brasilier' (lower center)  
Oil on canvas  
89,5 x 130 cm - 35.2 x 51.2 in.

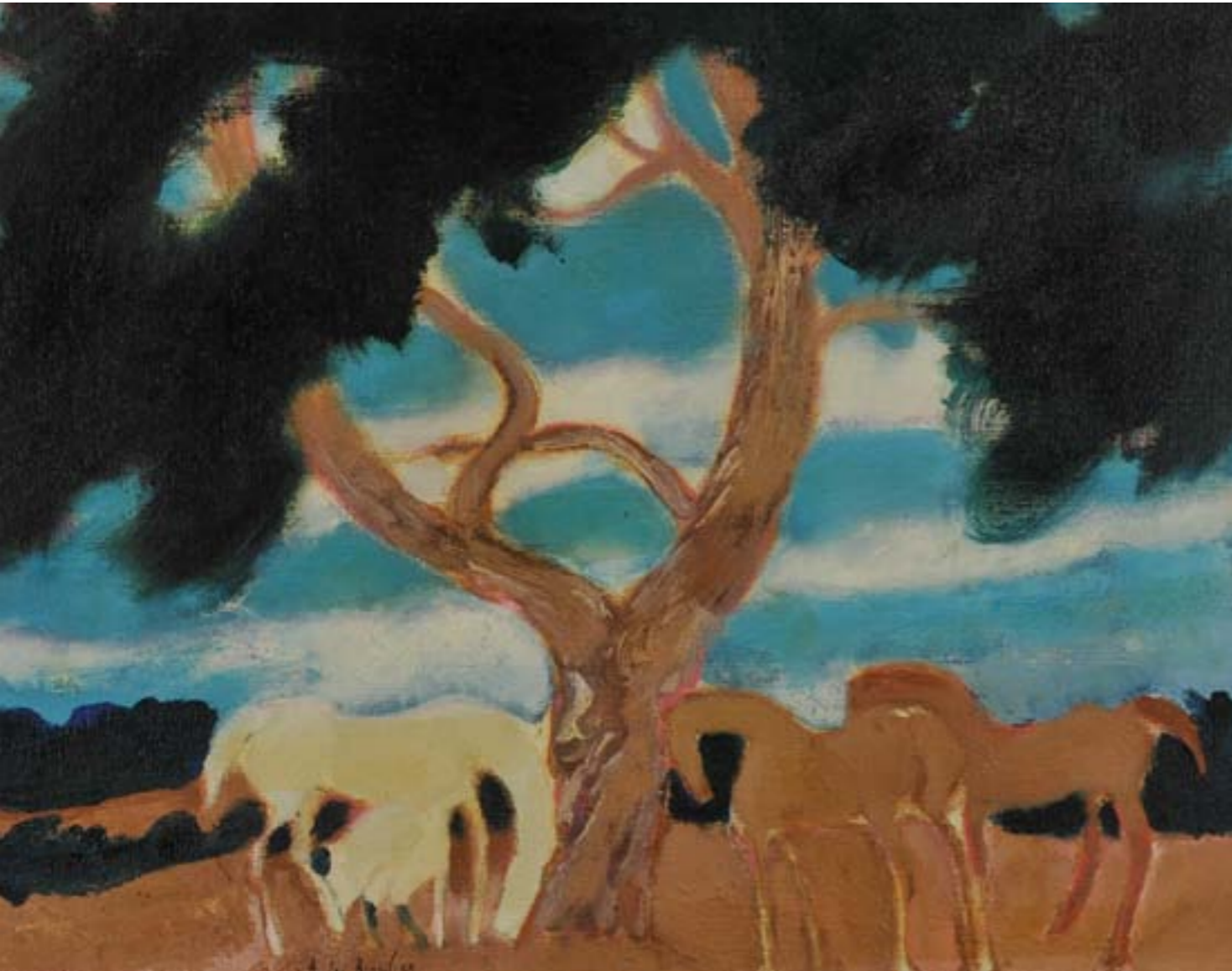
Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



# Repos des chevaux

1970 Signed 'André Brasilier' (lower left)  
Oil on canvas  
50 x 65 cm - 19.7 x 25.6 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



# Souvenir d'Izu

1989 Signed 'André Brasilier' (lower right)  
Oil on canvas  
88,5 x 130 cm - 34.8 x 51.2 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request





## Sous-bois

1991 Signed 'André Brasilier' (lower right)  
Oil on canvas  
35 x 24 cm - 13.8 x 9.4 in.

Certificate  
This work is accompanied by a certificate of authenticity

Price on request

## La Sortie du bois

2009 Signed 'André Brasilier' (lower right)  
Oil on canvas  
73 x 116 cm - 28.7 x 45.7 in.

Certificate  
This work is accompanied by a certificate of authenticity

Price on request





# Jardin devant la mer

1993 Signed 'André Brasilier' (lower left)  
Oil on canvas  
162 x 114 cm - 63.8 x 44.9 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



# La Robe étoilée

1983 Signed 'André Brasilier' (lower right)  
Oil on canvas  
162 x 114 cm - 63.8 x 44.9 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request





## Bouquet du soir

1981 Signed 'André Brasilier' (lower right)  
Watercolour and pencil on paper  
38 x 56,5 cm - 15 x 22.2 in.

Certificate

This work is accompanied by a certificate of authenticity

Price on request



# Chantal au bouquet rose

1967-1968 Signed 'André Brasilier' (lower left)  
Oil on canvas  
73 x 100 cm - 28.7 x 39.4 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



# Jeune femme au bouquet blanc

*circa* 1980 Signed 'André Brasilier' (lower center)  
Oil on canvas  
60 x 73 cm - 23.6 x 28.7 in.

Certificate  
This work is accompanied by a certificate of authenticity  
Price on request



# Auguste Rodin

(1840-1917)

Auguste Rodin is regarded as the most remarkable sculptor of the 19<sup>th</sup> Century. An extraordinarily creative and prolific French artist, Rodin was originally rejected from the prestigious art school, École des Beaux-Arts, turning him to one of the few self-taught French sculptors of his time. He is considered by many as the first Modern sculpture artist.



Born to a humble family in 1840 and slow to gain recognition, Rodin nonetheless won five of France's largest commissions for monuments during the 1880s and 1890s (*The Gates of Hell*, *The Burghers of Calais*, *Victor Hugo*, *The Kiss* and *Balzac*). During these decades he produced grand public works and a vast oeuvre of drawings and small sculptures. By 1890 Rodin had become the most renowned sculptor in France and by 1900 he had achieved international recognition.

The start of his career was nevertheless challenging. At the age of 14, Rodin persuaded his father to let him attend the Petite École. While learning traditional techniques, he practiced the skills of observation and drawing from memory, spending much of his time sketching in the Louvre studying Greek antiques and Master sculptors. The numerous sketches and studies that he made in the early 1870s bore witness to his ongoing interest in the diverse models offered by different periods in art history.

Three failed attempts to pass the entry exams to the prestigious École des Beaux-Arts sent Rodin to pursue his artistic career outside of the formal academic channels. He started working in the studio of the ornamentalist Albert-Ernest Carrier-Belleuse, first in Paris, then in Brussels, where his skill became apparent.

In 1864 he met Rose Beuret, then aged 20, who became his lifelong companion. Despite numerous affairs throughout his life, Rose Beuret remained by his side until her death in 1917. Rodin finally married her 2 weeks before she died.

1875 marked a turning point in Rodin's public recognition. He exhibited in Salon de Paris a piece titled *Man with the Broken Nose*. Rodin was extremely fond of this portrait, which he regarded as his "first good sculpture". The acceptance of his work at the Salon was a victory in itself, finally being acknowledged by the artistic circles as a worthy artist by his own right. The same year, Rodin travelled to Italy where he discovered the works of Renaissance artists and in particular of Michelangelo's. This discovery turned to be a decisive moment in his career leading to Rodin's ground-breaking sculptures, introducing methods and techniques that were central to his own artistic aesthetics.

Rodin designed a life-size nude study as a tribute to Michelangelo named *The Age of Bronze*. Through that figure, an allusion to the third of the five ages of mankind, as described by the early Greek poet Hesiod, Rodin found his own approach and was already using the "multiple profiles technique" publicized by the press much later. The French government purchased a cast of *The Age of Bronze* for the sum of 2,000 francs in 1880, then commissioned Rodin to design a portal for a future Musée des Arts Décoratifs. Inspired by Dante's *Divine Comedy*, Rodin designed *The Gates of Hell*, a project he would pursue for the rest of his life, without ever delivering it or seeing it cast in bronze. *The Gates* would remain a repertory of figures, constantly reworked, rearranged and modified. Many of Rodin's most famous sculptures started as the composition design for the portal such as *The Thinker*, *The Three Shades* and *The Kiss*.

From *The Age of Bronze* onwards, Rodin preferred to depict a body in motion rather than to work from a fixed, academic pose. Rodin had a superb, unmatched gift for modelling clay and plaster. He began most of his sculptures by modelling small versions of them, which made them easier to handle and enabled him to pursue his creative idea without having to worry about technical constraints. For both small and large figures, he worked from the live model to develop a series of profiles. Only when the clay figure possessed the required movement he would proceed to make an image in plaster or another medium. Working while observing a live model played a fundamental role in Rodin's creative process. There was no visual compromise nor stage effects, the nude was not "arranged in a pose" as in Edgar Degas and Edouard Manet's "studied" painting.

Abandoning the practice of representing the body in its entirety, flawless in form, Rodin's fragment thus earned its independence, broke away from the figure to which it had originally belonged to and became a work of art in its own right. Such was the case with the clay model of *Adel's torso*, a small, strikingly sensual, partial figure, executed before 1884. The cast was used as the base for numerous works that followed; once completed with arms and legs for one of the figures on *The Gates of Hell* and on another occasion, modified and fitted with a head, it became the starting point for the female figure in *Eternal Springtime*. The female figure served as an ongoing inspiration as Rodin kept investigating its form using live models, dancers, fortune hunters, *grandes dames*, and aristocratic soulmates alongside his lifelong companion Rose Beuret and his decade-long lover Camille Claudel in his observations as represented by *Crouching Woman* and *Iris, Messenger of the Gods*. Chronologically the years 1880-1899 are considered Rodin's greatest years of creation. In 1881 he modeled the figures *Adam*, *Eve* and *The Thinker*. The major exhibition titled *Claude Monet - Auguste Rodin* took place at the Galerie Georges Petit in 1894. In 1897 *The Monument to Victor Hugo* was shown at the Société Nationale des Beaux-Arts.



"Since I began", Rodin declared enthusiastically, "I have the impression that I know how to draw... and I know why my drawings have this intensity: it's because I do not intervene. Between nature and paper, I eliminated talent. I do not reason. I simply let myself go."

(Rodin – *Les Figures d'Éros: Dessins et aquarelles 1890-1917*, p. 50)

Rodin's international reputation attracted a new affluent celebrity clientele, who soon commissioned works from him. Because of its refinement and elegance, Rodin often preferred to use marble for those portraits. Rodin's international recognition continued to flourish and he was awarded numerous honorable titles, the highest being the Grand Officier of the Legion of Honour in 1910. In 1912 the Rodin Room was inaugurated at the Metropolitan Museum of New York. In 1916 a stroke left the artist in a severe condition. Subsequently Rodin offered to donate all his works to the French government on condition that the Hôtel Biron, where he had lived and worked for some years, be converted into a museum in his honour. The request was granted by the Senate and in 1919, two years after Rodin's death, the Musée Rodin opened to the public.

Rodin admired the human body and once described his feelings when seeing a marble head of a young woman titled *La Tête Warren*: "It's life itself. It embodies all that is beautiful, life itself, beauty itself. It is admirable. Those parted lips. I am not a man of letters; hence I am unable to describe this truly great work of art. I feel but I cannot find the words that will give expression to what I feel. This is a Venus! You cannot imagine how much this Venus interests me. She is like a flower, a perfect jewel. So perfect that it is as disconcerting as nature itself. Nothing could describe it." (Interview with M. Rodin: "A Praxiteles Venus", *Morning Post*, 28 May 1903)



# Eternal Springtime

circa 1893



Signed 'A. Rodin', numbered and inscribed with publisher mark 'Bronze Masters International' and inscribed with foundry mark 'Gantz' (on the base)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
64 x 58 x 44,5 cm - 25.2 x 22.8 x 17.5 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

*Eternal Springtime* was modelled during Rodin's intense period of activity for *The Gates of Hell*, but this graceful two-figure work never appeared on the portal. Like *The Kiss*, of which it is a sort of variant, its subject evokes the happiness of two young lovers, a euphoria too inappropriate for the tragedy being played out on *The Gates*. With its rhythmic movement reminiscent of 18<sup>th</sup> Century decorative sculpture, which Rodin liked and had frequently imitated when working for ornamentalists, *Eternal Springtime* was very successful and was translated several times into bronze and marble.

The female figure of this group was based on *Adel's Torso*, an earlier work modelled by Rodin and used on the tympanum of *The Gates of Hell*. Through its sensuality, this straining body with arched back fits into the composition perfectly. Responding to this ascending curve is the broad movement of the man, the dominant figure in this pair of lovers.

The idea for the piece is said to have come to him while listening to Beethoven's *Second Symphony*: "God, how he must have suffered to write that! And yet, it was while listening to it for the first time that I pictured *Eternal Springtime*, just as I have modelled it since", he confided much later to Jeanne Russel. At the peak of his powers, aided by the youth and openness of the models who posed for him, he conveyed his own euphoria in this group with a very skillful composition, built on an X, whose elegant forms, enhanced by the languidness of the bodies and the delicacy of the embrace, made it one of his most highly acclaimed works.

Excluded from *The Gates*, the figures began their lives as an independent sculpture.

Price on request





# The Thinker

circa 1882



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

Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
72 x 47,6 x 57 cm - 28.3 x 18.7 x 22.4 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

When conceived in 1880 in its original size (approx. 70 cm) as the crowning element of *The Gates of Hell*, seated on the tympanum, *The Thinker* was entitled *The Poet*. He represented Dante, author of the *Divine Comedy* which had inspired *The Gates*, leaning forward to observe the circles of Hell, while meditating on his work. *The Thinker* was therefore initially both a being with a tortured body, almost a damned soul, and a free-thinking man, determined to transcend his suffering through poetry. The pose of this figure owes much to Carpeaux's *Ugolino* (1861) and to the seated portrait of *Lorenzo de Medici* carved by Michelangelo (1526-31).

While remaining in place on the monumental *Gates of Hell*, *The Thinker* was exhibited individually in 1888 and thus became an independent work. Enlarged in 1904, its colossal version proved even more popular: this image of a man lost in thought, but whose powerful body suggests a great capacity for action, has become one of the most celebrated sculptures ever known. Numerous casts exist worldwide, including the one now in the gardens of the Musée Rodin, a gift to the City of Paris installed outside the Panthéon in 1906, and another in the gardens of Rodin's house in Meudon, on the tomb of the sculptor and his wife.

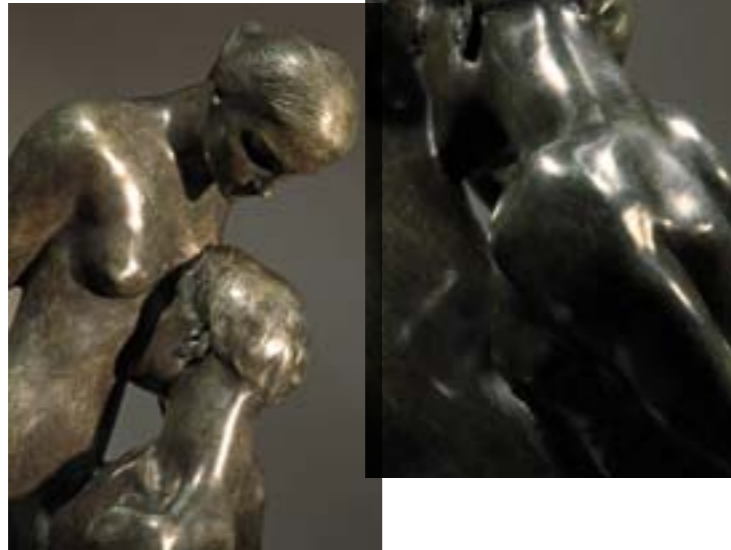
Price on request





# Eternal Idol

circa 1893



Signed 'A. Rodin', numbered and inscribed with publisher mark 'Bronze Masters International' and inscribed with foundry mark 'Gantz' (on the base)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
73,5 x 58,7 x 40,8 cm - 28.9 x 23.1 x 16.1 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

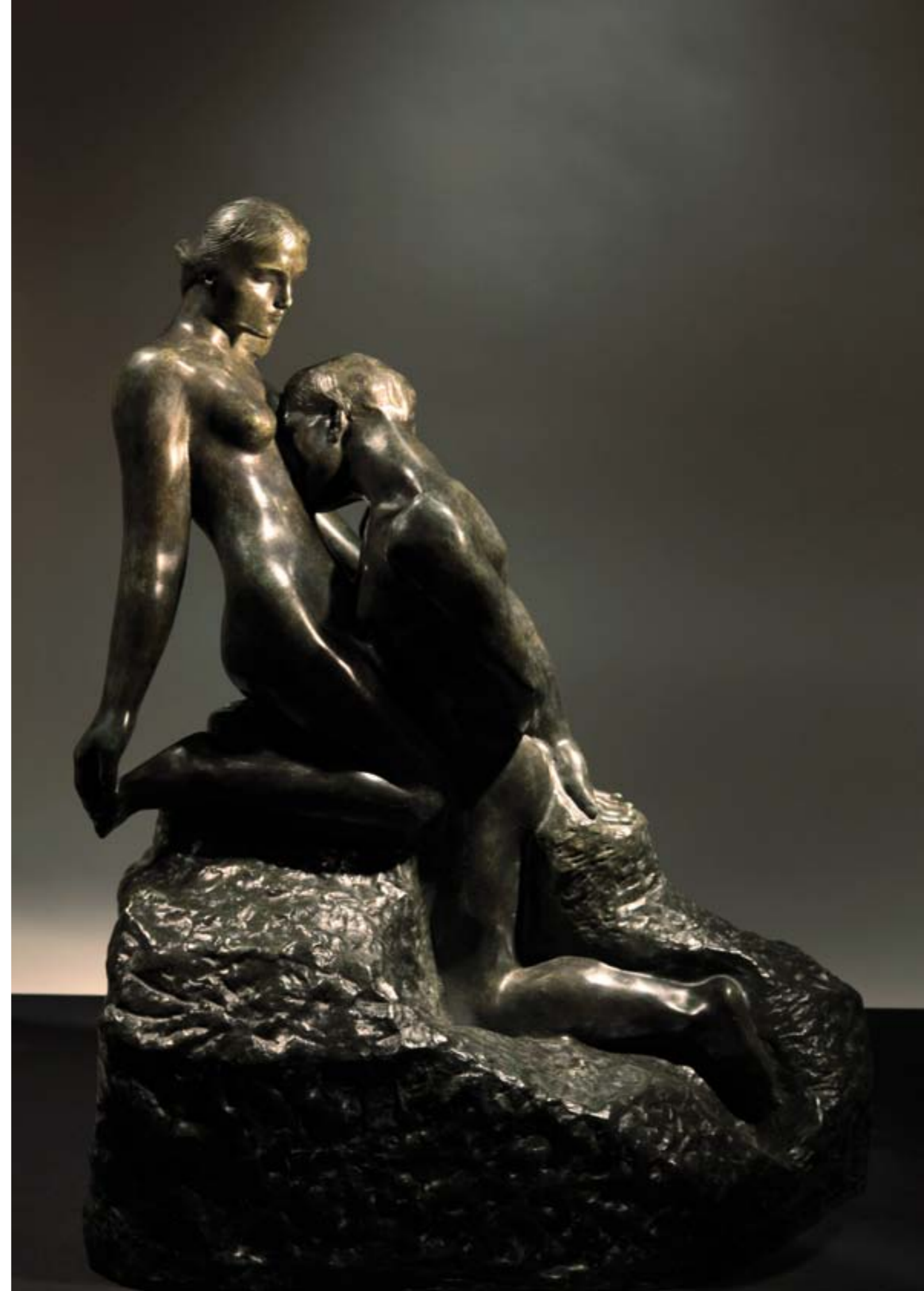
#### Public notes

The smallest version of the *Eternal Idol* in its original size began as a motif for *The Gates of Hell*. Conceived during Rodin's prolific period of creative activity for *The Gates*, the two figures were incorporated into the right door separately at an unknown date before being used individually in various other compositions. In 1980 (at the latest), they were combined to form an independent group.

"Grasping the theme of the couple, Rodin searched for diversity in it; he expressed in several works the silent adoration of man for woman and his submission before love... The group here, *Eternal Idol*, attained a degree of perfection rarely equaled. It is necessary to consider it from all angles to establish the unimpeachable position of the two people. Whatever angle from which it is viewed there is always a new aspect to be seen. On an emotional level, the duality of the sexes is apparent in the indifference of the woman to the homage the man is rendering to her beauty." (Cecile Goldscheider, *Homage to Rodin*, San Francisco, 1967, p. 62)

Conceived in 1893, the present sculpture is one of Rodin's most successful and powerful groups that explore the relationship between man and woman with great sensitivity, grace and emotive force. Its origins lie in an incident in the sculptor's studio which Jules Desbois, one of the master's assistants, was later to recount: "One day, from up on the scaffold where I was working on the *Burghers of Calais*, I noticed Rodin, who between some screens, was doing a nude sculpture, for which the model was a young woman, stretched out on a table. As the session was drawing to a close he bent over toward the woman and kissed her tenderly on the belly – a gesture of adoration of nature, which gave him much joy." (as quoted in Judith Cladel, *Rodin*, London, 1953, p. 271)

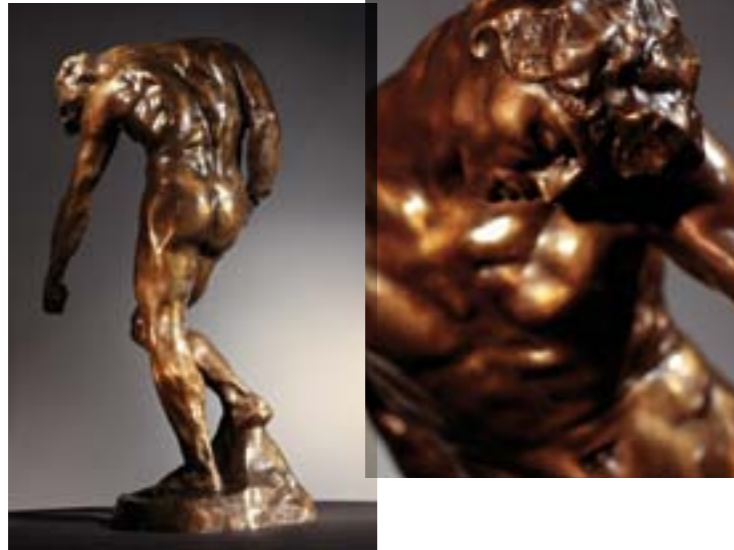
Price on request





# The Shade

circa 1886



Signed 'A. Rodin', numbered and inscribed with publisher mark 'Bronze Masters International' and inscribed with foundry mark 'Gantz' (on the base)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
96 x 55,5 x 29,2 cm - 37,8 x 21,8 x 11,5 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

Before embarking upon the study of this subject, it is necessary to place *The Three Shades* in the context of the large-sized figures made in the 1870s, even though its dimensions were quite small (less than one meter). One must also recall and qualify the influence of Michelangelo, which Rodin in turn integrated, rejected and transcended. Rodin's idea to group three copies of *The Shades* to lighten *The Gates of Hell* by placing them on top of the Gates was perhaps influenced by the three figures of *The Baptism of Christ* surmounting *The Gates of Paradise* in the Florence Baptistery (Andrea Sansovino, 1502-1505). The first written evidence of it was provided by Félicien Champsaur who, in *Le Figaro Littéraire* dated January 16<sup>th</sup>, 1886, mentioned the three figures crowning *The Gates*: "Towering above the whole monument, three characters seem to embody the sentence inscribed on the pediment: 'Lasciate ogni speranza voi ch'entrate.'" According to some authors, it seems that the hands were still there, and that Rodin cut off the right hand and reduced the left hand to a mere stump when he removed the Dantean inscription. In any case, the absence of the inscription and of the hands was attested in 1887 when a photograph was sent by Jessie Lipscomb to Rodin.

It tends to illustrate his famous "multiple profiles technique" and also enables us to visualize the greatest number of profiles, the sculptor having always been attached to the necessity of being able to "move around" a sculpture in the round, which, in the case of *The Gates of Hell*, is impossible. That assemblage of three copies illustrating three different profiles was not the only experiment carried out by Rodin. Beside the many layerings of dual subjects, he presented three plasters of *Despair* facing one another in a triangle in Frankfurt in 1908. *The Three Shades* were exhibited for the first time in plaster version and under the name *Studies* during the *Monet - Rodin* exhibition at the Galerie Georges Petit in 1889. Charles Frémine referred to them as *Large Painful Figures* in a paper called "Paris" dated June 22<sup>nd</sup> 1889.

Price on request





# The Minotaur

circa 1885



Signed 'A. Rodin' (under the man's left arm), stamped 'A. Rodin' in relief (on the inside), numbered and inscribed with publisher mark 'Bronze Masters International'

Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
56,5 x 62,7 x 62 cm - 22.2 x 24.7 x 24.4 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

Traditionally dated to *circa* 1885 and described by Gustave Geffroy in 1889 in the preface to the catalogue of the *Monet - Rodin* exhibition, the group is composed of a lecherous faun-horned and hairy, half-man, half-beast embracing a nymph who is striving to escape from him. It was initially called *Satyr and Nymph* or *Nymph and Faun*, titles that retained long after Rodin's death, and is thus an interpretation of a theme widely used in the 18<sup>th</sup> Century, especially by Clodion.

The present title, *The Minotaur* (named after Cretan monster with a bull's head who demanded a tribute of young men and women be paid to him every nine years), first appeared in Maillard's work in 1899. The sensuality of *The Minotaur* is even more pronounced today, especially since Picasso made such abundant use of the highly-charged erotic theme. However, as Rodin himself said to Paul Gsell, "One mustn't attribute too much importance to the themes one interprets. They no doubt have their own worth and help charm the public; but fashioning living muscle structures must remain the artist's principal concern".

Price on request





# Hand of Rodin holding a Female Torso

circa 1893



Signed 'A. Rodin', numbered and inscribed with publisher mark 'Bronze Masters International' and inscribed with foundry mark 'Gantz' (on the side of the wrist)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
17 x 22 x 11 cm - 6.7 x 8.7 x 4.3 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

Shortly before his death, Rodin accepted that his hand be cast holding *Small Torso A* (seated female torso devoid of arms or legs but for the thighs). Therefore appears as a symbol of his work, of his love of nature, but nature reduced to the essential: the torso alone is the very essence of femininity. Nicole Barbier rightly points out that the assemblage "is perfectly evocative of the artist examining an object from all sides, capturing all the light effects and thinking about how he could still metamorphose it." The author alludes here to an extract in the interviews of Rodin by Paul Gsell where the sculptor showed him the incomparable modelling of a small Greek statue of Venus placed before an oil lamp. Judith Cladel evoked the sadness of the moment when his impression was taken: "One afternoon, on the order of M. Bénédite who was absent, the caster Paul Cruet made a cast of Rodin's hand. I would have liked the master himself to supervise the operation, but he obediently let the caster take over with a meekness which was due to his illness. Cruet succeeded with great skill. Unfortunately, although the cast was well-made, he could not restore to the hand of the great modeler what had begun to leave him, life and thought. Like his eyes and his countenance, it had lost all character. It was merely inert; its former strength had relaxed into eternal rest." The cast may not have been made by Paul Cruet however, but by the famous caster Amédée Bertault, according to his grandson.

Price on request





# Adel's Torso

circa 1878



Signed 'A. Rodin' (on the right side), stamped 'A. Rodin' in relief (on the inside), numbered and inscribed with publisher mark 'Bronze Masters International' (under the right knee)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
12,6 x 44,2 x 26 cm - 5 x 17.4 x 10.2 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

One of Rodin's favourite models was Adèle Abruzzi, from whose supple, muscular body he drew inspiration for several strikingly sensual, female figures. Clay, which he modelled while standing in front of the sitter or which he pressed into a mould and later reworked, was the ideal material to use for a sketch, notably because of its capacity to evoke the velvety texture of the skin. With his virtuoso modelling skills, Rodin managed to convey the softness of a woman's belly, her arched back and even the weight of her breasts.

*Adel's Torso* did not appear on *The Gates of Hell* until the final version of the tympanum (circa 1889). The violent twisting movement of the body owes an evident debt to Michelangelo and Delacroix: "How can one possibly look at the arched back in *Adel's Torso* without thinking of the woman attached to the Turk's horse in *The Massacre of Chios*?" By drawing a parallel between a work like *Crouching Woman*, this twisting movement establishes a dating of shortly before or after 1893.

The sculptor was very fond of this study, which he completed by adding legs and arms, so as to use it as a sort of linking device on the upper left-hand corner of *The Gates of Hell*. In a slightly modified version, with a head, this torso was also used for the female figure in *Eternal Springtime*.

Price on request





# Study for Dance Movement E

circa 1911



Signed 'A. Rodin' (on the socle, on the left foot), numbered (beneath the signature) and inscribed with publisher mark 'Bronze Masters International' (on the left leg)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
35 x 10 x 19,6 cm - 13.8 x 3.9 x 7.7 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

The American Loïe Fuller's veil dances at the Folies Bergère in 1892 became the rage of Paris. Her free and spontaneous approach to movement kindled in Rodin an interest in dance, and during this time he also became friendly with Isadora Duncan, who established a "temple" to the cult of the Greek dance in Bellevue, near the sculptor's studio in Meudon.  
Rodin sketched her students in their movements, lamenting "if I had only known such models when I was young. Models who move and whose movement is in close harmony with nature" (Descharnes and Chabrun, op. cit, p. 246). Rodin executed nine figures in 1910-1919 entitled *Dance Movements*. The plaster versions remain in the collection of the Musée Rodin, which then cast them posthumously.

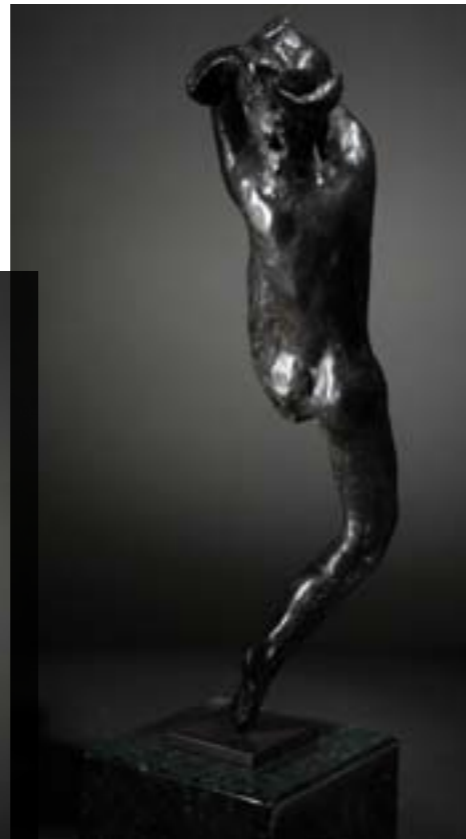
Price on request





# Study for Dance Movement B

circa 1911



Signed 'A. Rodin' (on the bottom of the right leg), numbered (beneath the signature) and inscribed with publisher mark 'Bronze Masters International' (beneath the signature)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
31 x 12,4 x 15,2 cm - 12.2 x 4.9 x 6 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 this work  
François Privat from Art Expertises has confirmed the authenticity of the plaster which served as model for the cast

#### Public notes

Admired by Henry Moore, who knew from experience that it was far easier to render movement "with the line of a drawing than with a solid material", the *Dance Movements* series (nine different movements, identified from A to I), alongside the small *Nijinsky*, constitute the final resurgence of Rodin's talent as sculptor. No longer capable of modeling large-scale figures using his customary working method, the artist who had spent his whole life looking to the future, attempted to capture the essence of the human form in movement in these statuettes in which the relationship with the medium is so important. Rodin was evidently enjoyed modeling these figures enormously, but he never exhibited them. Unlike Degas, who immediately comes to mind when looking at this series, Rodin was not as interested in classical ballet as he was in the various dance forms he considered more authentic or more modern, such as the dances he had seen performed by the Cambodian troupe accompanying Prince Sisowath or by Loie Fuller, Isadora Duncan, and Nijinsky, not forgetting the French cancan dancers. Always intent on exploring every possibility, Rodin had an enlargement made of *Movement A*, asked Aristide Rousaud to translate *Movement B* into marble, and combined the figurines with their doubles to create the *Pas de Deux* series, sometimes balancing them precariously atop a tall column.

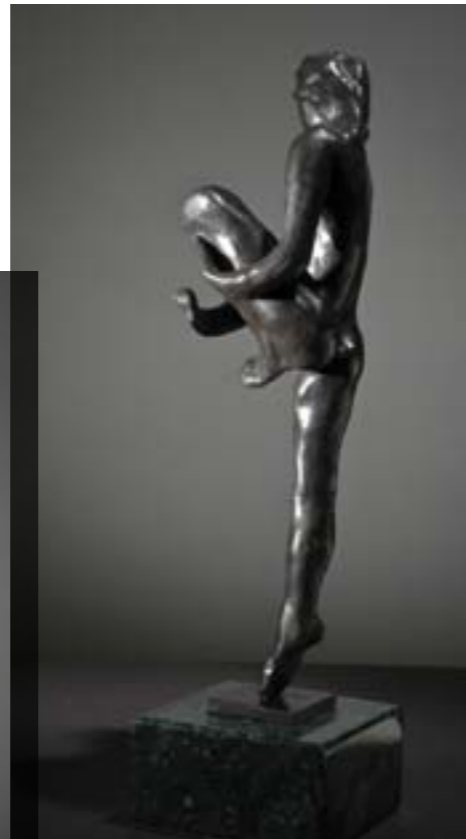
Price on request





# Study for Dance Movement D

circa 1911



Signed 'A. Rodin' (on the socle on the right foot), numbered (beneath the signature) and inscribed with publisher mark 'Bronze Masters International' (on the right leg)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
33 x 9,6 x 11 cm - 13 x 3.8 x 4.3 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 this work  
François Privat from Art Expertises has confirmed the authenticity of this work

#### Public notes

These sculptures of dance movements belonged to the most secret side of Rodin's life and he showed them only to the privileged few, including Kessler, Diaghilev, and Nijinski.

Kessler painted a vivid picture: "They are studies of an exceptionally supple girl, some kind of acrobat, whose poses create all sorts of new and peculiar arabesques... Rodin then took into the room where he keeps the sculptural studies of the same model... a number of smaller figurines of the greatest beauty... He sees in these arabesques something like preliminaries to *Woman*, moments of transition from the animal kingdom to *Woman*: beetles, frog-like forms, sphinx-like creatures, out of which *Woman* emerges as from a chrysalis." The sculptor then told his visitors: "There are some people who would find that obscene, and yet it's almost pure mathematics. It's not passionate." Rodin regarded them as his most innovative work.

Nijinski marvelled at these *Dance Movements*. Kessler asked Rodin if it would be possible to have them cast in bronze. Rodin did not answer at first and then finally admitted that he was afraid to show them, because he believed that he had done something completely new and he feared that someone might steal his idea.

Price on request





# Nijinsky

1912



Signed 'A. Rodin' (on the left leg), numbered (beneath the signature) and inscribed with publisher mark 'Bronze Masters International' (beneath the signature)

Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V

H : 17,7 cm - H : 7 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 this work

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

#### Public notes

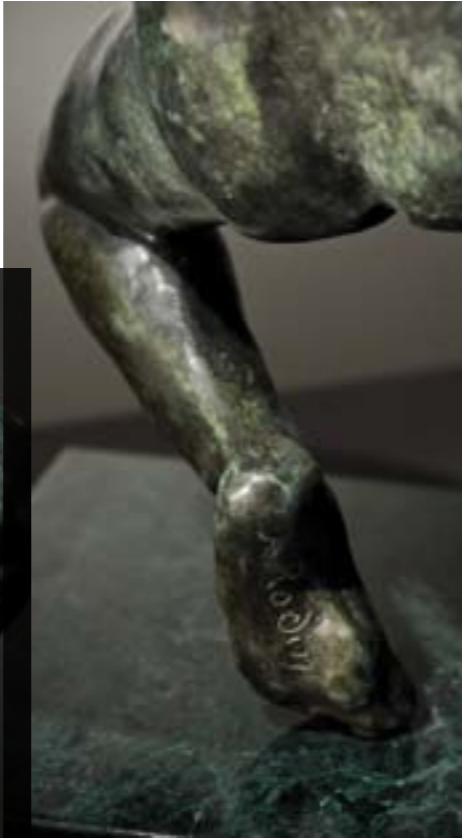
An exceptional dancer, with a fascinating, enigmatic personality, who went down in history for his performance in *Le Pavillon d'Armide*, *Le Spectre de la Rose*, and *Petrouchka*, Nijinsky was also an avant-garde choreographer, who propelled ballet into the age of modernity, and thus became one of dance's rare legendary figures. Admired by artists of all genres – including Jean Cocteau, Auguste Rodin, Oskar Kokoschka, Amedeo Modigliani, Valentine Gross, Georg Kolbe, Marc Chagall, Léon Bakst and Adolphe de Meyer – Nijinsky sat for them, in between the tours that led the Ballets Russes across Europe and the United States. They all sought to suspend movement and penetrate the mystery using the most diverse techniques – sculpture, painting, pastel, drawing, engraving, photography – and to fathom the physical and spiritual process of the performer's metamorphosis and the choreographer's creativeness. In the sculptor's eyes, the dancer revived the classical tradition based on absolute sincerity with regards to nature. Between Nijinsky's gestures and form, the understanding is total: his entire body conveys what the spirit seeks to express; by dint of rendering the feelings with which he is animated, he acquires the character; he has the beauty of the fresco and antique statues; he is the ideal model from which one wants to draw, to sculpt.

Price on request



# Iris, Messenger of the Gods

circa 1891-1893



Signed 'A. Rodin' and stamped 'A. Rodin' in relief (under the left foot), numbered and inscribed with publisher mark 'Bronze Masters International' and inscribed with foundry mark 'Gantz' (on the base) Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V 39,5 x 43,5 x 24 cm - 15.5 x 17.1 x 9.4 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

Designed in 1891, the figure of Iris was completed with a pair of wings and arranged in a swooping movement in the second project for the *Monument to Victor Hugo*. In 1894, however, she was enlarged, turned the right way up, placed in a vertical position and cast in bronze by Alexis Rudier, before being photographed in front of *The Gates of Hell*, in 1896-98. In Greek mythology, Iris acted as a link between the world of men and the gods. Entitled *Iris, Messenger of the Gods*, or *Flying Figure*, or even *Eternal Tunnel*, the work was both symbolic and mythological, yet also assumed a powerful formal presence. The position chosen by Rodin, which naturally recalls *The Origin of the World* (1866) by Gustave Courbet, aroused not only indignation but also fascination. Weightless, energetic, the work suggests the movements of the French cancan and a gymnast stretching her limbs. The position, as well as the absence of the head and one of the arms, centre attention on the female genitalia.

Price on request



# Crouching Woman

circa 1906



Signed 'A. Rodin' (back left), stamped 'A. Rodin' in relief (on the inside), numbered and inscribed with publisher mark 'Bronze Masters International' and inscribed with foundry mark 'Gantz' (on the base)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
32,4 x 24 x 17,9 cm - 12.8 x 9.4 x 7 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

*Crouching Woman*, purchased by the French state at the Salon of 1909 for the Musée du Luxembourg, bears witness to Rodin's working method. The original figure, conceived for the tympanum of *The Gates of Hell*, looks like a compact block with limbs gathered together and pressed tightly against the torso. This block-like sculpture reflects Rodin's aesthetic analysis of Michelangelo's sculpture: it is a work that, to quote the great Italian artist, "could roll down a hill without breaking". *Crouching Woman* was one of the earliest figures modelled for *The Gates of Hell*, enlarged and slightly modified several years after its conception.

In its simultaneously open and closed posture, the figure is representative of the raw eroticism expressed in some of Rodin's works during this period. Not the eroticism found in his figures of naiads or *The Kiss*, but a dark, disturbing sexuality, often regarded as obscene because of the muffled violence that seems to emanate from the sculpture. The quasi-animal sensuality of this figure, nicknamed the "frog", or a "batrachian" by some of Rodin's contemporaries, is what made it so successful. Rodin reworked it in different materials and sizes, for example in *I Am Beautiful* and *The Fallen Caryatid Carrying her Stone* or *The Fallen Caryatid with Urn*. Vigorously modelled, the work has been compared to Michelangelo's *Crouching Youth* (The State Hermitage Museum, St. Petersburg), which Rodin may have known through reproductions and form which he might notably have borrowed the powerfully erotic motif of the arm placed between the outspread knees.

Price on request



# Pierre de Wiessant without Arms and Head

circa 1906



Signed 'A. Rodin' (on the base, behind the left foot), stamped 'A. Rodin' in relief (on the inside), numbered and inscribed with publisher mark 'Bronze Masters International' and inscribed with foundry mark 'Gantz' (on the base)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
63,8 x 34 x 20,5 cm - 25,1 x 13,4 x 8,1 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

An invoice from Lebossé, dated 18 August 1906, suggests that this nude was not a study but a reduction of the large-scale model; the anatomical details and unevenness of the surface of the torso are reproduced with the faithfulness characteristic of a reduction by mechanical means. A month later, Lebossé asked Rodin for the arms. But this request seems to have been ignored, since Rodin, in his search for the essence of form, stripped the latter of all features considered to be unnecessary.

Price on request





# The Age of Bronze

1907



Signed 'A. Rodin' (on the base, left of the left foot), stamped 'A. Rodin' in relief (on the inside), numbered and inscribed with publisher mark 'Bronze Masters International' and inscribed with foundry mark 'Gantz' (on the base)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
H: 64,2 cm - H: 25.3 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

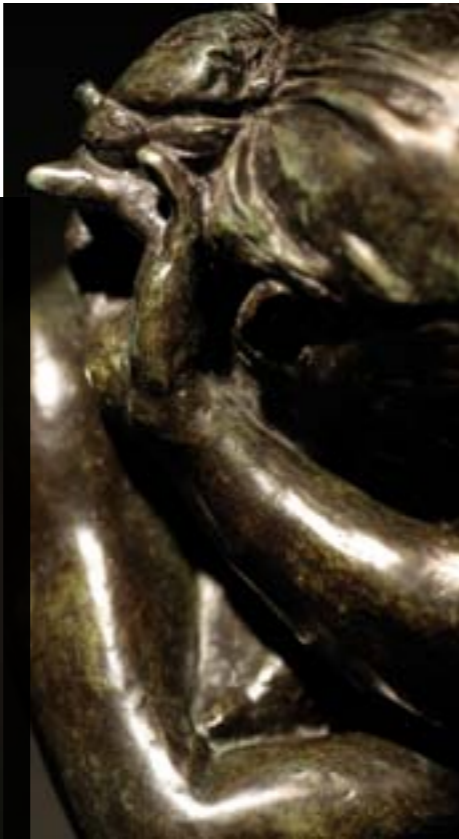
Made in Brussels, this figure, one of Rodin's most famous works, attests to the sculptor's masterly skill and his attention to living nature that informs the pose and the modelling. A young Belgian soldier, Auguste Ney, was the model for this statue devoid of any element that would shed light on the subject's identity. The untitled work was exhibited at the Cercle Artistique, Brussels, in 1877, then, entitled *The Age of Bronze*, at the Salon de Paris, where it caused a scandal. Also known as *The Awakening Man* or *The Vanquished One*, the statue recalls one of the early ages of mankind. There was originally a spear in the left hand, as is shown in a photograph by Gaudenzio Marconi, but Rodin decided to suppress the weapon so as to free the arm of any attribute and infuse the gesture with a new liberality. Accused of having used a life cast of his sitter, when the statue was shown in Paris, Rodin had to prove that the quality of his sculpture's modelling came from a thorough study of profiles, not from a life cast. His critics eventually recognized that the sculptor was innocent of any trickery. The scandal, however, did draw attention to Rodin and earned him the commission for *The Gates of Hell* in 1880.

Price on request



# Eve

circa 1881 (round base in 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 International' and inscribed with foundry mark 'Gantz' (on the base)  
Bronze, edition of 25 Roman Numerals I/XXV to XXV/XXV plus 5 Artist proofs AP I/V to AP V/V  
H: 68,7 cm - H: 27 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.

Price on request





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20<sup>TH</sup>  
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POST-EVENT PRESS RELEASE: OPERA GALLERY 20<sup>TH</sup> ANNIVERSARY

April 2014 – Internationally established Opera Gallery celebrated its 20<sup>th</sup> anniversary at its newly launched location at #04-15 ION Orchard. The exhibition featured 20 Masterpieces, 20 Contemporary works, as well as 20 Master prints from some of history's most well acclaimed artists such as Pablo Picasso, Andy Warhol and Damien Hirst. The VIP preview, which happened on the 24<sup>th</sup> April, welcomed over 300 guests, who were treated to a spectacular visual feast as well as champagne that was proudly sponsored by Ruinart. To top the evening off, 5 winners each walked away with a Ruinart Rose Champagne as part of the lucky draw for the night. The exhibition opened to the public on 25<sup>th</sup> April 2014 and ended on 11<sup>th</sup> May 2014.



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